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This is a cumulated issue. It includes all reviews since the beginning of the current volume. No further reference to Issues Nos. 1-12 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 2

March 29, 1937

No. 13

Published by THE H. W. WILSON COMPANY, 950-972 University Avenue, New York City

Pictures Reviewed in This Issue

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Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc. See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)

See Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Christian Century—Christian Century. \$4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution

See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin, 1837 S Vermont Av, Los Angeles

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Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Jt Estimates—Joint Estimates. Bulletin. General Federation of Women's Clubs (West Coast). Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

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Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London, W C 1

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

Motion Pict Guide—Motion Picture Guide. 50c. Mrs John Waldo, American Association of University Women Motion Picture Committee, 330 E 47th St, Indianapolis

(This publication contains evaluations by the following organizations: Calif Cong of

Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Film Estimate Service; Nat Soc of New England Women; Women's Univ Club, Los Angeles)

Motion Pict R—Motion Picture Reviews. \$1. Women's University Club, 943 S Hoover St, Los Angeles

Nat Council of Jewish Women—Nat Council of Jewish Women (Los Angeles Section). Bulletin. Mrs Florine H. Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Nat Film Estimate Service—National Film Estimate Service

See Motion Pict Guide

Nat Legion of Decency—National Legion of Decency. \$2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women

See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Parents' M—Parents' Magazine. \$2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, 138 Washington St, Newark, New Jersey

Scholastic—Scholastic. \$1.50. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committees. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women

See Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Wkly Guide—Weekly Guide to Selected Pictures. \$2.50 yearly, with Magazine, \$1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. \$3.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Canadian M—Canadian Magazine. \$1.50. Hugh C. MacLean Pub, Ltd, 345-347 Adelaide St, W Toronto 2

Christian Science Monitor—Christian Science Monitor. \$9. Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. \$5. Calvert Publishing Corp, 386 4th Av, New York
 Cue—Cue. \$2. Cue Publishing Co, Inc, 6 E 39th St, New York
 Film Wkly—Film Weekly. 3d per copy. Martlett House 31 Bow St, London W C 2
 Hollywood Spec—Hollywood Spectator. \$5. Hollywood Spectator, Inc, 6513 Hollywood Blvd, Hollywood, Calif.
 Judge—Judge. \$1.50. Judge Magazine, Inc, 16 E 48th St, New York
 Liberty—Liberty. \$2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York
 Lit Digest—Literary Digest. \$4. Funk and Wagnalls Co, 354-360 4th Av, New York
 Manchester Guardian—Manchester Guardian. 78s. (Daily). Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers. Inc, 220 W 42nd St, New York
 Nation—Nation. \$5. Nation, Inc, 20 Vesey St, New York
 New Repub—New Republic. \$5. New Republic, Inc, 40 E 49th St, New York
 New Statesman & Nation—New Statesman and Nation. 30s. New Statesman and Nation, 10 Great Turnstile, High Holborn, London, W C 1
 New Theatre & Film—New Theatre & Film. \$2. New Theatre Magazine, 156 W 44th St, New York
 N Y Herald Tribune—New York Herald Tribune. \$15. N Y Tribune, Inc, 230 W 41st St, New York
 N Y Sun—New York Sun. \$10. Sun Printing and Publishing Assn, 280 Broadway, New York
 N Y Times—New York Times. \$15. New York Times Co, 229 W 43rd St, New York
 N Y World-Telegram—New York World-Telegram. \$13. New York World-Telegram Pub, 125 Barclay St, New York
 New Yorker—New Yorker. \$5. F-R Publishing Corp, 25 W 43rd St, New York

News-Wk—News-Week. \$4. News-Week, Inc, Rockefeller Center, 1270 6th Av, New York
 Sat R—Saturday Review. 30s. Chawton Publishing Co, Ltd, 18-20 York Bldgs, Adelphi, London, W C 2
 Script—Script. \$3. Wagner Publishing Co, 9492 Dayton Way, Beverly Hills, Calif.
 Sight & Sound—Sight and Sound, (Quarterly). 2s 6d. British Film Inst, 4 Great Russell St, London, W C 1
 Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, W C 1
 Stage—Stage. \$3. Stage Publishing Co, Inc, 50 E 42nd St, New York
 Time—Time. \$5. Time Inc, 350 E 22nd St, Chicago

Trade Papers

Box Office—Box Office (Eastern ed). \$2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.
 Canadian Moving Pict Digest—Canadian Moving Picture Digest. \$5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2
 Film Daily—Film Daily. \$10. The Film Daily, 1501 Broadway, New York
 Hollywood Reporter—Hollywood Reporter. \$10. Wilkerson Daily Corp, Ltd, 6713 Sunset Blvd, Hollywood, Calif.
 Motion Pict Daily—Motion Picture Daily. \$6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York
 Phila Exhibitor—Philadelphia Exhibitor. \$2. Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia
 Variety—Variety. \$6. Variety, Inc, 154 W 46th St, New York
 Variety (Hollywood)—Variety. \$10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Under Cast, only leading members of the cast are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of pages.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted.

Only those foreign films which are likely to be generally shown are listed.

The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

Key to Abbreviations

a	adults	gen	general	par	parent -s
Ag	August	inc	incorporated	pict	picture
Am	American	inst	institute -ion	Phila	Philadelphia
Ap	April	int	international	pub	publisher -ication
assn	association	Ja	January	r	review -s
av	avenue	Je	June	Repub	Republic
bd	board	Jl	July	S	September, south
blvd	boulevard	jt	joint		-ern
bul	bulletin	Lit	Literary	Sat	Saturday
c	children (under 14 years)	ltd	limited	sel	selected
Calif	California	m	magazine	soc	society
Cath	Catholic	min	minutes	Spec	Spectator
co	company	mo	monthly	sq	square
com	committee	Mr	March	st	street
Cong	Congress	My	May	univ	university
D	December	N	November	vol	volume
e	east	nat	national	w	west
ed	edition	no	number	wk	week
F	February	N Y	New York	wkly	weekly
fed	federated -ion	O	October	y	young people (14-18 years)
		p	page		

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

March 29, 1937

ABYSSINIA. Amkino 63min D 8 '36

See issue of December 28, 1936 for other reviews of this film

Newspaper and Magazine Reviews

"Unadulterated political propaganda written in 'newsreel' style. . . As might be expected, the propaganda is anything but subtle." J. P. Cunningham

Commonweal p276 Ja 1 '37

Reviewed by Mark Van Doren
Nation p26 Ja 2 '37

Trade Paper Reviews

"Vivid and often harrowing compendium of news reel shots taken by two Soviet cameramen. . . Aside from interesting character of footage, thoughtful audiences will realize and appreciate the daring of the two cameramen in obtaining the material."

+ Film Daily p7 D 10 '36

* — + Motion Pict Daily p6 D 9 '36

"A slow film, particularly in its scenic forepart and repetitious to a good extent, but scores limitedly with scenes of battlefield horrors for very limited circulation, although if properly dissected it could make a good trailer argument against war, discounting the propaganda intent. . . Picture has an amazing clip of the Negus' soldiers looking raply skyward at an Italian bomber raining down death dealing missiles. But such action shots as are shown are not many and involve isolated groups of troops."

+ — Variety p15 D 16 '36

ACCUSED. Criterion-United artists 70min Ja 8 '37

Cast: Douglas Fairbanks, Jr. Dolores Del Rio. Florence Desmond. Basil Sydney

Director: Thornton Freeland

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Interesting atmosphere and actors, and a good dramatic climax in an excellent court scene. Mature."

+ Wkly Guide D 19 '36

Newspaper and Magazine Reviews

"Satisfying melodrama. . . Its chief virtues are plenty of suspense, a fine trial scene, a high standard of production, good direction and a graceful and charming performance from Douglas Fairbanks, Junior. Not ambitious, but thoroughly efficient entertainment."

+ — Film Wkly p34 F 20 '37

"The production has been staged at a sluggish pace and the acting is not the sort to rescue it from tedium. The lovely Dolores Del Rio lends an excellent decorative motif to the proceedings, but neither she nor Douglas Fairbanks, Jr., succeeds in capturing the quality of suspense and excitement that is so essential in this type of screen compound. The occasional bright moments in the show serve largely to underline its lack of unity and compulsion. . . Miss Del Rio's beauty is not matched by her histrionic skill in her portrayal of the dancer, while Mr. Fairbanks does little to infuse the piece with vitality. . . The direction of Thornton Freeland is generally uninspired."

Howard Barnes

— N Y Herald Tribune p23 D 17 '36

"[It isn't] of much value to the entertainment sector during this pre-holiday season. . . 'Accused' moves with uncommon sluggishness through a series of unimpressive shots of a musical comedy rehearsal to a mildly dramatic murder trial. As producer, Mr. Fairbanks really should insist that his technicians come abreast of the times and master such rudiments of picture-making as proper lighting, set construction and sound recording. The performances were worthy of more charitable handling." F. S. Nugent

— N Y Times p35 D 17 '36

"If you are in search of a sound, standardized, moderately well-worked-out and expertly acted murder melodrama you will find it in 'Accused.' . . [It] begins as a 'triangle' and wobbles a little unconvincingly into 'detection'; but it is a spirited and engrossing film that can be recommended as generally enjoyable entertainment."

The acting is capital. Mr. Fairbanks, Mr. Sydney and Miss Desmond are superb in their respective roles. . . and what Miss Del Rio lacks in the way of acting ability she more than makes up for in looks. . . In all, 'Accused' is a good mixture of humor, romance and homicide, and I think you will enjoy it." William Boehnel

+ N Y World-Telegram p29 D 17 '36

"[It is a] routine murder mystery. . . I wasn't at all surprised by the 'surprise' at the trial in this film. Nor did I hear around me any gasps of amazement." John Mosher

+ New Yorker p51 D 26 '36

"Current problem of the cinema industry in England is whether the U. S. talent that it is now importing will supply it with a trace of Hollywood dash. . . 'Accused' suggests that, on the contrary, England may infect Hollywood émigrés with that dignified lethargy that has been the drawback of so many British pictures in the past. Well-acted by conscientious members of the vast theatre population which is one of London's chief attractions as a cinema capital, it suffers from a torpor so pronounced that U. S. audiences are likely to suspect that the murdered leading lady is not really dead but dozing."

— + Time p19 D 28 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ACCUSED—Continued

Trade Paper Reviews

"While this production follows the usual detailed technique of the British studios, Criterion Films has nevertheless delivered an absorbing theme with a strong plot that builds to grand suspense, and a superb cast of sterling players even in the minor roles. . . The trial scenes are impressive though long drawn out."
+ — Film Daily p4 D 17 '36

"Exhibitors will have to count this one an almost total loss, for even if the two American names will draw in patrons the proceedings are likely to drive them out, as it did many at last night's showing."
— Hollywood Reporter p3 F 10 '37

"This is a pretty absorbing though hackneyed plot. Del Rio is beautiful, Fairbanks handsome, cast competent, though no names will draw. Dialogue is wordy, strictly class at times; there is an excellent court room scene which takes much footage. In spots where British class product has gone before, this is a superior product which should do well."
+ — Phila Exhibitor p42 Ja 1 '37

"'Accused' is the second Fairbanks, Jr.-Marcel Hellman production . . . and is a definite improvement on their first effort, 'The Amateur Gentleman.' . . [It] holds entertainment most of the way, and should get by at the box office with perhaps more than ordinary need for exploitation. Least it will do is hold the patrons once they're inside. Production of the film is commendable, especially in the musical and courtroom scenes. . . Performances rate [applause] all down the line."
+ Variety p11 D 30 '36

ACES WILD. Commodore 60min

Cast: Harry Carey, Gertrude Messinger, Phil Dunham, Ed Cassidy

Director: Harry Fraser

A western melodrama.

Trade Paper Reviews

"A sizzling outdoors yarn, with Harry Carey again demonstrating that he is one of the most satisfactory of all the western stars, and can give pointers to most of the younger lads who have followed in his footsteps. Carey is a finished actor, and carries an air of conviction that so many of the young stars do not possess."
+ Film Daily p12 Ja 19 '37

— Motion Pict Daily p13 Ja 19 '37

"This is an unusually dull Western bearing every mark of quickie production, hurried preparation and more hasty direction and acting. Carey deserves plenty of praise for being able to survive the over-abundance of absurd situations, primary dialog and terrifying thespian efforts by his supporting cast. Film may be able to struggle along in some dual spots; that's all."
— Variety p24 Ja 27 '37

AFTER THE THIN MAN. MGM 110min
D 25 '36

Cast: William Powell, Myrna Loy, James Stewart, Elissa Landi, Joseph Calleia, Jessie Ralph, Alan Marshall

Director: W. S. Van Dyke

See issue of December 23, 1936 for other reviews of this film

Audience Suitability Ratings

"William Powell and Myrna Loy reenact their familiar roles and achieve the same expert

blend of mad urbanity which made their first adventures continuously amusing. Both the matter and the manner of this comedy mark it for the sophisticated adult." T. J. Fitzmorris
+ America p336 Ja 9 '37

"A: good of kind; Y & C: amusing but doubtful."
Christian Century p62 Ja 13 '37

"The comedy relief is furnished by some dog sequences that nearly steal the show. Mature." Am Legion Auxiliary

"The stars have lost nothing of their suavity and charm. The lines are highly amusing, the story adequate and the production qualities excellent. Quite a bit of drinking but delightful, light entertainment. Mature-family." Calif Cong of Par & Teachers

"The sequel to that delightful murder mystery, 'The Thin Man,' is even better than its forerunner, in that it has a more interesting story and a more unexpected denouement. . . Excellent for type. Adults." Calif Fed of Business & Professional Women's Clubs

"Certain to prove 'box office,' [it] is an inartistically constructed murder mystery, notable only because of handsome sets, a few clever lines and the fine acting of the fascinating stars, Myrna Loy and William Powell. Mature." DAR

"A rather complicated but adroitly handled mystery drama which will please mature audiences from many angles." Nat Soc of New England Women

"Excellent and suspenseful direction of a highly suitable cast has brought to the screen the second installment of a 'Thin Man' detective mystery, which will again please the public who are not too rigid in the ethical standards of a picture. Prominence of drinking scenes emphasizes conditions under which crime is committed and protected. Strictly mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 9 '37

"Mr. Van Dyke has skilfully handled the direction showing a rare understanding of all the elements necessary to high entertainment in a picture. As in 'The Thin Man' liquor flows too freely. Adults & young people."
+ Gen Fed of Women's Clubs (W Coast)
D 28 '36

"The charming scenes of domesticity between Nick and Nora and the adventures of Asta are intriguingly incongruous against the hard-boiled police background, the drinking and the rowdy humor. Expert handling makes the picture at once thrilling and highly amusing. Adolescents, 12-16: very sophisticated; children, 8-12: no."
+ Motion Pict R p3 Ja '37

"A worthy successor to 'The Thin Man,' this picture is delightful entertainment. Adults."
+ Nat Council of Jewish Women D 29 '36

"Adults."
Nat Legion of Decency D 31 '36

"Murder under more pleasant circumstances cannot be imagined. . . Not a match for its distinguished predecessor, 'The Thin Man,' this sequel is nevertheless a sparkling mystery."
+ Scholastic p25 Ja 16 '37

"[It] is wholly entertaining. . . The revelations of greed, cruelty and blackmail are effectively set in contrast to the comedy, but the excessive drinking is to be criticized. Adults & young people."
+ Sel Motion Pict p9 Ja 1 '37

"Amusing and sophisticated story, excellently acted and with clever dialogue. Equal in entertainment, if not surpassing 'The Thin Man.' Outstanding. Mature."
+ + Wkly Guide D 26 '36

Newspaper and Magazine Reviews

"It is skilfully directed. . . It sparkles with smart dialogue that sometimes approaches brilliancy. It has all the qualities that made

'The Thin Man' so widely popular, yet in the end leaves the impression of a rather pale imitation. Smart, entertaining, it assures a pleasant evening, and yet it gives no sound grounds for continuing the story indefinitely." Laura Elston

+ Canadian M p23 Mr '37

"Worthy successor to 'The Thin Man.' . . Well-paced screen play with plenty of suspense and a good surprise ending. Adults & young people."

+ Christian Science Monitor p15 F 15 '37

"It is long and there are occasional lapses of action, but new interest is quickly generated and in the end the results are enjoyable, even though not outstanding." J. P. Cunningham

+ Commonweal p276 Ja 1 '37

"Apparently they can't come back. Metro's first 'Thin Man' came as a delightful surprise. The second 'Thin Man' is a great deal thinner than the first. The same characters, the same people playing them, the same director in charge, manage only to squeeze out an inferior piece of screen entertainment. For one thing, Bill Powell, around whom the story revolves, is drunk for two-thirds of the footage. . . The millions of people who will patronize the picture with the expectation of seeing a brilliant detective brilliantly solving a baffling murder mystery, will see only a bemuddled sot playing with it, at his side a wife being amused by a condition she should resent. There may be entertainment in that for some people. I can give you only my personal reaction. I was bored all the way through the film."

— Hollywood Spec p8 D 19 '36

"[It is] a smash comedy-melodrama. . . Unless somebody tells you all the answers, you'll never guess the identity of the culprit." (3½ stars) Beverly Hills

Liberty p47 Ja 20 '37

"It is not as good as 'The Thin Man,' partly because it is too much like it; but of course it is very funny, and the direction of W. S. Van Dyke gives us as usual a whirl of sophisticated thrills." Mark Van Doren

+ Nation p81 Ja 16 '37

"[It is] less satisfying from a plot point of view [than 'Thin Man.']. The cast is still expert enough and the direction sleek enough however to provide above-average entertainment value."

+ New Theatre & Film p58 Mr '37

"If 'After the Thin Man' tends to confirm the theory that sequels never measure up to their originals, it is still an absorbing and glibly amusing photoplay. [It] brings together again that almost perfect cinematic couple, Myrna Loy and William Powell, in a brisk-paced and intriguing mixture of violence and brash fooling. It is not as engaging as 'The Thin Man,' but it recaptures a great deal of its notable prototype's bright, insouciant quality. With the shrewdly showman-like W. S. Van Dyke doing a smart directorial job and a supporting company that is downright brilliant, it is a show that is bound to enliven the Yuletide season."

Howard Barnes

+ N Y Herald Tribune p12 D 25 '36

"If 'After the Thin Man' is not quite the delight 'The Thin Man' was, it is, at the very least, one of the most urbane comedies of the season and an enterprise so agreeable that we are convinced that the Capitol (where it begins its engagement today) is one of Santa Claus's favorite Broadway children. Sequels commonly are disappointing and Metro-Goldwyn-Mayer was borrowing trouble when it dared advance a companion piece to one of the best pictures of 1934. . . We won't mention the other details. It will be better for you to enjoy them for yourselves. We warn you that you will." F. S. Nugent

+ N Y Times p19 D 25 '36

"Nobody will be quite as happy about 'After the Thin Man' as we all were about 'The Thin Man.' . . Everything should have been just fine, but something of the old bloom is gone. . .

Not that as pictures go in this great world is this a dud film. Only in comparison with its predecessor does it disappoint you. There's plenty of shooting, and there's so much 'mystery' that I finally lost track of things altogether and didn't know what had happened, or why people went on the way they did. I didn't guess the solution of the mystery, either. In fact, I found it just one of those trick turns that never seem reasonable even in thrillers." John Mosher

+ New Yorker p50 Ja 2 '37

"Bowing to the fate that hounds most sequels, 'After the Thin Man' fails to measure up to its precursor. Despite that, it is hard to imagine anyone missing it."

+ News-Wk p24 Ja 2 '37

"I was beginning to feel glum when suddenly the story turned handsprings and headed for the bull's-eye with the accuracy one has learned to expect of Woody Van Dyke's productions. Chalk up another success for the lad!" Herb Sterne

+ Script p12 Ja 2 '37

"[It] avoids the pitfall of most sequels, that of seeming a weak copy of the original, by being so much like its original that only experts in Dashiell Hammett plots will be able to tell the difference. . . Before Detective Charles has pinned responsibility for the murder to the least likely character involved, 'After the Thin Man' has introduced to cinema audiences as amusing a group of suspects as Author Hammett, its No. 1 purveyor of this specialty, has yet contributed to the screen."

+ Time p21 Ja 4 '37

Trade Paper Reviews

"Maintaining the hilarious pace of its popular predecessor, this offering of thrills and nonsense can fare even better at the turnstiles because of the cumulative value of 'The Thin Man's' universal success. While a bit slow in the opening stanzas, the film soon speeds up and sterling performances by a generally grand cast carry it to a smashing conclusion, with Myrna Loy and William Powell clowning their way through parts for which they are both inimitably suited. Family."

+ Box Office p19 D 12 '36

"'After the Thin Man' is a picture that all the exhibitors will want to get, and one that they can plan for extra time, no matter what type of audience they cater to. If Metro were to produce one of these pictures every six months, it would still be too few for exhibitors and fans. Entertainment such as this is difficult to get, and almost impossible to beat."

+ Canadian Moving Pict Digest p6 Ja 30 '37

"First thing every one will want to know about this one is whether it is as good as 'The Thin Man,' and the answer is that it is—and it isn't. It has the same stars, the same style of breezy direction by W. S. Van Dyke, almost as many sparkling lines of dialog and amusing situations, but it hasn't, and probably couldn't have, the same freshness and originality of its predecessor. Nevertheless, 'After the Thin Man' is big box office, possessing superlative marquee display, and many will want to see it and all will not be disappointed."

+ Variety p10 D 30 '36

APRIL ROMANCE. Alliance 80min Ja 26 '37

Cast: Richard Tauber. Jane Baxter. Carl Esmond. Athene Seyler. Paul Graetz

Director: Paul L. Stein

Music: G. H. Clutsam

Dialogue film made in England. The pathetic, frustrated romance of the inarticulate Schubert serves as a background for his famous songs.

APRIL ROMANCE—Continued

Audience Suitability Ratings

"[It] achieves more than a moderate success thanks to the excellent singing of Richard Tauber, and the story is fluent and delicately turned if somewhat leisurely. . . . While tasteful in the main, there are some few lapses in treatment which render the picture unsuitable for the young people." T. J. Fitzmorris
+ America p120 N 7 '36

"A: delightful; Y: mostly good; C: little interest."
Christian Century p62 Ja 13 '37

"Episodes in the life of the famous composer are presented with great understanding and sympathy, and fine taste has been shown in the selection of the musical accompaniment as well as the songs. The assisting cast is admirable but the direction is a bit ponderous and somewhat too repetitious. Adults & young people." E Coast Preview Committee
Fox W Coast Bul N 7 '36

"Adults."

Nat Legion of Decency O 29 '36

"Franz Schubert's beautiful music and sad history form the background of a romantic drama, greatly enhanced by the beautiful singing of Richard Tauber. Adults & young people."
+ Sel Motion Pict p8 N 1 '36

"The mixture of German and British accents detracts from its naturalness and the story is trite, but the singing of Schubert songs by Richard Tauber is thoroughly worth while. Family."
+ — Wkly Guide O 24 '36

Newspaper and Magazine Reviews

Reviewed by J. P. Cunningham
Commonweal p502 F 26 '37

"Tauber sings various Schubert melodies charmingly, but the romance is slow-paced, studied, and in spots a little dull. Paul Stein's direction lacks distinction; the camera work is none too inspired." (2½ stars) Beverly Hills
Liberty p61 Mr 6 '37

"Its appeal will be for a specialized audience—for those who love the Schubert songs. . . . But as popular screen entertainment, the piece undoubtedly has its defects, for it seems too long, its story is not told very engagingly and the camera work is unimaginative. Yet, it is not really dull, because of the deep-felt quality of Mr. Tauber's performance, and its complete conviction." Marguerite Tazelaar
+ — N Y Herald Tribune p14 Ja 27 '37

"With the best intentions in the world, movie biographies of Franz Schubert invariably tend to show that [he] . . . was not so much a person as a kind of sentimental monstrosity, and though Richard Tauber's portrait is a good likeness and discovers more backbone than is usual in such characterizations, 'April Romance' is still within that unfortunate tradition. . . . The film story is a not unpleasant excuse for Mr. Tauber to present, with almost concert leisureliness, a representative group of the famous melodies. . . . It is a pretty theme which lends itself more readily to music, perhaps, than to history." B. R. C.
+ — N Y Times p17 Ja 27 '37

"No matter how many times you may have heard and seen this same nostalgic romance on stage and screen, Mr. Tauber will completely make you forget your old impressions of its familiar theme. . . . [The cast is] first rate in a colorful, charming, melodious and entertaining film." William Boehnel
+ N Y World-Telegram p17 Ja 28 '37

"[It's] an apocryphal but romantic slice of Franz Schubert's life."
News-Wk p20 Ja 30 '37

Trade Paper Reviews

"[It is] recreated on the screen in the typical leisurely and detailed manner of the British studio formula. Tauber proves himself a competent actor, and of course his rich voice in the rendition of the classic Schubert melodies is superb."
Film Daily p7 F 2 '37

"There should be room for this picture on the uppers and lowers. Stands little chance to gait the box office even along the artie highways. No punch. Richard Tauber's rich, tenor voice is its chief asset but that isn't enough. The story is episodic. . . . Tauber sings best in German. All of his songs except one are sung by him in English."
+ — Variety p14 F 3 '37

ARIZONA DAYS. Grand national 52min
Ja 30 '37

Cast: Tex Ritter. Ethelind Terry. Syd Saylor. William Faversham

Director: Jack English

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency F 4 '37

Trade Paper Reviews

"Tex Ritter goes another rung upward in his climb to prominence in the Western field by the ease and genuine ability he displays in his latest starring vehicle, a romantic outdoor drama of early Arizona. Family."
+ Box Office p23 F 6 '37

"Plenty of action, a straight-forward story and Tex Ritter's singing and heroics conspire to make this Western good, substantial entertainment that will appeal to enthusiasts of outdoor dramas."
+ Film Daily p7 F 2 '37

+ — Motion Pict Daily p3 Ja 25 '37

"This series remains on dead level. This is no improvement. Considering Ritter's voice and looks, it is a bit of a shame. He sings here, but not too well and the songs are not particularly tuneful or numerous. There is the usual number of fights, gunplay, but the picture is just another Western."
— + Phila Exhibitor p38 F 1 '37

ARIZONA MAHONEY. Paramount 58min
D 4 '36

Cast: Joe Cook. Robert Cummings. June Martel. Larry Crabbe

Director: James Hogan

Based on the novel, Stairs of Sand, by Zane Grey. A western melodrama.

Audience Suitability Ratings

"Nothing new in the plot, but would have been good entertainment for children had some of the shooting and killing been omitted. The ending is not in keeping with the generally amusing atmosphere of the picture. Family, but not for excitable children." Am Legion Auxiliary

"Mediocre but harmless. Family." Calif Cong of Par & Teachers

"Those who like horsemanship, fighting and nonsense all in one picture may find it entertaining; at least it has one novelty—the rescue of the besieged ranch by a galloping elephant with a goose on her head. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"The plot is a thin and sketchy one with weak spots, but it is strengthened by the usual good riding and some laugh-provoking humor. Family." E Coast Preview Committee

"A rather jumbled farce, well photographed, entirely harmless and enlivened by some really amusing comedians. Family." Nat Soc of New England Women

"[It is] a mildly interesting Western. . . Loosely developed continuity and confusing and irrelevant details contribute to the devaluation of the ethical and social attributes in the regeneration of the main character which, in itself, is well drawn. Mediocre and mature." S Calif Council of Fed Church Women
Fox W Coast Bul D 19 '36

"Family."

Jt Estimates D 1 '36

"Fair. Family."

+ — Motion Pict Guide Mr '37

"Part comedy, part Western, and not very good in either category. 'Arizona Mahoney' suffers from lack of material. . . Children might enjoy Joe Cook and his one-elephant circus; others should be forewarned. Adolescents, 12-16: fair; children, 8-12: yes."

+ — Motion Pict R p3 Ja '37

"This Western has the virtue of being different from the usual formula with its mad, merry foolishness, good comedy, clever dialogue and ridiculous situations. Family & junior matinees."

Nat Council of Jewish Women D 9 '36

"General patronage."

Nat Legion of Decency D 10 '36

"Family."

Sel Motion Pict p7 Ja 1 '37

Trade Paper Reviews

"With proper buildup, Cook gives evidence of becoming one of the screen's most clever comedians. Family."

Box Office p27 F 20 '37

"Conclusively denying previous evidence which indicates that one Western looks just like every other, 'Arizona Mahoney' is an outdoor thriller which throws Joe Cook and an elephant into the cattle country with madcap results. Its box office possibilities are enigmatic, depending as they do upon the draw inherent in the names of Cook and Larry Crabbe. Followers of the pounding hoof are liable to be aggrieved in seeing this satire of the wild west. But as straight comedy it should be able to find a neat spot on the nether end of most any double bill."

+ Hollywood Reporter p3 F 10 '37

— Motion Pict Daily p8 F 11 '37

"Joe Cook, working overtime on his gags and gadgets, just couldn't bootstrap himself out of an inferior piece. Film tries to be both a serious Western and a smooth comedy, which is a problem for anybody to search his head about. . . Cook, a hardluck guy in pictures whether shorts or full length features, hasn't boosted his chances much by 'Arizona Mahoney.' He'll be dual billing, weekending in Western houses, or in need of something in way of support in 10 out of 20 playdates in any section of the country."

+ Variety p19 F 24 '37

"Somebody made a mistake, so the screen has 'Arizona Mahoney.' It is a combination Western and circus picture, a sort of melodramatic comedy, with a touch of about everything that could be found in the studio cupboard tossed in for good measure. The trouble, fundamentally, is with the story. . . For the most part it is hokum that won't fool the adults, nor will it intrigue the [children]."

— Variety (Hollywood) p3 F 10 '37

B**BANJO ON MY KNEE.** 20th century-Fox
80min D 4 '36

Cast: Barbara Stanwyck. Joel McCrea.
Walter Brennan. Buddy Ebsen. Helen
Westley. Walter Catlett. Katherine De
Mille

Director: John Cromwell

Music & lyrics: Jimmy McHugh. Harold
Adamson

Music director: Arthur Lange

See issue of December 28, 1936 for other
reviews of this film

Audience Suitability Ratings

"There is an appealing novelty to this picture of life on the Mississippi which adds greatly to its entertainment value. Being a comedy with musical trimmings, it gets along very well without the artificial respiration of tried and true situations and maintains a steadily amusing pace. . . Walter Brennan and Buddy Ebsen figure prominently in the story and the musical portion of the production is of a high order. For all of its sparkle, the film is on an adult plane." T. J. Fitzmorris

+ America p264 D 19 '36

"A: depends on taste; Y: not the best; C: no."
Christian Century p1734 D 23 '36

"[It is] an amusing, down-to-earth melodrama of Louisiana river-shanty folk. . . Different; interesting. Adults. Good." DAR

+ Fox W Coast Bul D 12 '36

"A few lovely river scenes, good music and dancing are the highlights of this drama of the river dwellers of the South. A strain of unnecessary suggestiveness makes it unsuitable for children. Adults." Am Legion Auxiliary

"Picturing with consistency and exactness the lives of the people who live and die on the shanty boats along the Mississippi River, 'Banjo on My Knee' offers one of the best interpretations yet presented of this ever-fascinating scene. . . The entire cast does noteworthy work and this, with the fine direction, interesting musical score and the poetic quaintness of the river scenes of New Orleans make this picture well worth while. Family." Calif Cong of Par & Teachers

"An excellent cast, fascinating locale and an interesting theme fail to satisfy because of a feeling of artificiality, anti-climaxes and insufficient story material for length of this picture. . . To balance the tenseness, several humorous sequences are introduced, but with recourse to exaggeration and slapstick. Disappointing. Family-mature." Calif Fed of Business & Professional Women's Clubs

"The life and customs of the river-shanty folks are both novel and instructive and the romance develops many points of interest. . . The humor is robust and at times even a bit rowdy. Family." E Coast Preview Committee

"Good singing and dancing add greatly to this novel picture of primitive America. Adults & young people." Nat Soc of New England Women

"The entertainment features of the picture are so outweighed by certain innuendoes, which are offensive to the finer sensibilities, that the ethical value is materially reduced. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul D 19 '36

"This film is as deservedly described as 'unusual.' It is as interesting as it is unusual. The life of a strange little community is vividly pictured. A rather slow opening creates the required atmosphere which is well sustained, on the whole, throughout. Suitability: adults & adolescents."

+ Mo Film Bul p11 Ja '37

BANJO ON MY KNEE—Continued

"Audiences will enjoy this bit of true American folk lore dealing with the rapidly disappearing clan of shanty-boat fishermen. Good. Adults & young adults."

+ Motion Pict Guide Ja '37

"Understandingly and well directed, and with an excellent cast, all members of which contribute fine performances, this picture is most appealing with its realism on the one hand and simple but hectic love story on the other. . . The photography is outstanding, with many breathtakingly beautiful shots. Family."

+ Nat Council of Jewish Women D 9 '36

"A: elemental melodrama; Y: doubtful; C: no."

Parents' M p40 F '37

"Adults."

Sel Motion Pict p6 Ja 1 '37

Newspaper and Magazine Reviews

"Like the Ol' Man River on which its shanty boat characters dwell, this story of an errant husband and his long-suffering wife 'don't say nothin' but just keeps rollin' along.' If the producers had eliminated the melodrama and presented the piece as a down-to-earth, musical, the results would have been happier."

+ Christian Science Monitor p13 D 26 '36

"We never have liked Barbara Stanwyck on the screen as much as we like her in the role of the primitively emotional Pearl. Joel McCrea is adequate as the recreant river buck Ernie, but the film is stolen, lock, stock, and barrel, by Walter Brennan. . . Into the rhythm and color of the story are worked a number of melodies with the flavor of the muddy Mississippi. This musical background catches the elusive allure of folk melody." (3½ stars) Beverly Hills

Liberty p55 Ja 16 '37

"There's something carefree and pleasant in general about 'Banjo on My Knee.' It's one of those Mississippi river-folk affairs, and though technically, of course, as smooth as any film, it has yet that rather lackadaisical, casual note which we are told characterizes the worthy people of the region. . . There are scenes on a sort of houseboat on the river, and some down in New Orleans, and none are very startling. It's all so successfully inconsequential that only after an hour or so do you begin to think that you have had enough of it." John Mosher

+ New Yorker p116 D 19 '36

"There are moments in 'Banjo on My Knee' that prove there is material for a fine picture in the shanty towns of the lower Mississippi; if this one misses being that picture, it is nevertheless colorful and entertaining."

+ News-Wk p23 D 19 '36

"Never an organized piece of story-telling, the film benefits by John Cromwell's understanding direction and the acting of a flawless cast. Barbara Stanwyck brings honesty and direct appeal to the girl who tires of waiting. . . Walter Brennan is sensational as the grandpappy. . . Here's star material. . . Buddy Ebsen is great in a droll part, while Anthony Martin lends his excellent voice to a brace of Jimmy McHugh's songs that are certain hits." Herb Sterne

+ Script p12 D 12 '36

"If, say, your soul should thirst for the epic drama of an earlier day, and you find yourself viewing the folk antics of 'Banjo on My Knee,' be not dismayed. . . There is an easy-going, healthfully blasphemous quality about the picture that associates it, however remotely, with 'Tobacco Road.' . . The film is set to music in a rather ingenious fashion, and so unpretentiously evolved that it makes the pleasantest sort of evening." Katharine Best

+ Stage p76 Ja '37

Trade Paper Reviews

"If there was anything left out of this picture, it's only because those concerned with the

production couldn't think of it. Runs the gamut of emotions, never quite settles down with any one of them, and takes too long a time telling its story. As a business getter, it looks only moderate, with the starring combination of Barbara Stanwyck and Joel McCrea probably counting most at the wicket. . . As paced in its present form, it's jerky, there's too long a pause between laughs and the human interest angles (of which there are too many) are lost in the shuffle."

+ Variety p14 D 16 '36

BATTLE OF GREED. Crescent 65min Ja 18 '37

Cast: Tom Keene. Gwynne Shipman. James Bush

Director: Howard Higgin

This is the third of a series of Westerns based on historical incidents and starring Tom Keene. "The period is 1857 and the locale Virginia City, Nevada, the site of the Comstock lode silver strike. Mark Twain, then a young newspaperman, and Comstock are among the characters introduced, with Twain an important figure in the story." (Film Daily)

Audience Suitability Ratings

"A, Y & C: good adventure yarn."

Parents' M p46 Ap '37

Trade Paper Reviews

"Again Producer E. B. Derr turns to an interesting period and the result is a production that will satisfy the action fans. It provides Tom Keene with an ideal vehicle."

+ Film Daily p5 Ja 4 '37

"For its limited budget the picture shows good production values and will not be found lacking in the situations for which it is aimed. For this picture the story has been laid in the period directly following the discovery of silver at Virginia City, and, while the usual horse-chase stuff has been minimized, the picture nevertheless has plenty of action to suit the small town and neighborhood audiences where rugged western drama is the piece de resistance."

+ Hollywood Reporter p3 D 30 '36

+ Motion Pict Daily p12 D 31 '36

"As an action picture for the houses that play Westerns, and for other independent circuit releases, 'Battle of Greed' is an entirely satisfactory production. . . Picture maintains standard of this type of product set by the previous releases. However, this one is less of an 'outdoor' film with most of the action taking place indoors, but there is sufficient shooting and fighting plus the usual Western stuff."

+ Variety (Hollywood) p3 D 30 '36

BELOVED ENEMY. United artists 85min D 25 '36

Cast: Merle Oberon. Brian Aherne. Karen Morley. Jerome Cowan. David Niven. Henry Stephenson. Donald Crisp

Director: Henry C. Potter

"Its story . . . is of the tragically foredoomed romance between Dennis Riordan, rebel leader, and Lady Helen Drummond, niece of the English representative, come to study the Irish situation, report and, later, attempt to reach a basis for peace. It is a tragic romance because it was, and might have continued to be, an ideal one." (N Y Times) Filmed with two endings, one tragic and the other a conventionally happy one.

Audience Suitability Ratings

"A: fine of kind; Y: very sad; C: too sad."
Christian Century p231 F 17 '37

"[It is] a stirring dramatization of the Irish rebellion. Family-mature." Am Legion Auxiliary

"Excellent. Mature & 14-18." DAR

"The very delicate handling of an embarrassing situation in 1923, particularly in the presentation of the faults and virtues of both parties, is the result of noteworthy direction of an especially suitable cast in this enlightening historical melodrama for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul D 26 '36

"Fine production qualities and excellent acting. 14-18 & adults: excellent; 8-14: no." Calif Cong of Par & Teachers

"With all its varying moods, it is consistently honest throughout and the sad ending shows that no concession has been made to the demands of a public that likes a happy ending. . . The artistic values of the picture are outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"The story is gripping. . . A stimulating film for mature audiences." Nat Soc of New England Women

+ Fox W Coast Bul Ja 2 '37

"In all a highly entertaining picture worthy of the patronage of all. Mature audience."
Gen Fed of Women's Clubs (W Coast)
D 14 '36

"A distinguished production, skilfully enacted and grippingly interesting. Outstanding."

+ + Jt Estimates D 15 '36

"An outstanding production. Very good. Adults & young adults."

+ + Motion Pict Guide Mr '37

"[It] has strength and rare beauty. . . Brian Aherne is ideally cast as the romantic Irish rebel leader. . . A rare treat for adults."

+ Nat Council of Jewish Women D 16 '36

"General patronage."

Nat Legion of Decency D 31 '36

"The script writer showed a fine judgment in refusing to allow the romance to play an undue influence in the affairs of state. . . The characterizations are a credit to one and all. Undoubtedly, 'Beloved Enemy' was worth doing."

+ Scholastic p24 Ja 16 '37

"The story is tense and the acting by the entire cast excellent. Mature. Outstanding."

+ + Wkly Guide D 26 '36

Newspaper and Magazine Reviews

"This Samuel Goldwyn feature is not precisely convincing in some of its action, but it has an appealing quality in its adventures. Not the least of its assets are the leading players, Brian Aherne . . . and Merle Oberon. These two players would tend to make almost any film interesting." Mordaunt Hall

+ — Boston Transcript p4 F 13 '37

"[It] is characterized by admirable acting throughout. . . Merle Oberon plays Lady Helen with rare sympathy and feeling. Her diction is beautiful and the picture is interesting and well done, but it lacks the virility of 'The Informer.'" Laura Elston

+ — Canadian M p25 Mr '37

"Beautifully written and sincerely enacted love story. Adults & young people."

+ Christian Science Monitor p17 Mr 6 '37

"There are in 'Beloved Enemy' strong entertainment values emanating from the convincing treatment, capable acting and high caliber direction, and an appropriate music score based upon genuine Irish folk music." J. P. Cunningham

+ Commonweal p333 Ja 15 '37

"Another drama of the Irish 'Trouble,' and one which may prove the most popular of the cycle. The story is fiction, but extremely well told, and very sincerely acted by Merle Oberon, Brian Aherne and a sound cast. The dialogue is very well written, and the atmosphere of unrest finely conveyed. Good entertainment."

+ Film Wkly p27 Ja 23 '37

"The story emphasizes too many points which have no bearing on the romance and suggests too many questions it does not answer. . . Aherne's death at the end of the picture will not go well with the majority of audiences. As is the case with too many other scenes, it seems to have been included for its own value as an isolated fragment and without consideration for its status as but one link in the story chain. Perhaps it was inspired by some incident in the Irish uprising, but when we view a motion picture we wish to be entertained, and a lover dying does not end a romance in the manner in which we like to see one end. Merle Oberon's role is almost entirely negative, but her performance is appealing."

+ — Hollywood Spec p10 D 19 '36

"[It] suffers by comparison with 'The Informer.' Yet it proves once again that the Irish rebellion is a first-rate subject in any medium." Mark Van Doren

+ — Nation p81 Ja 16 '37

"'Beloved Enemy' is a curiously romanticized screen account of the bloody and fearful days that Ireland knew in the early '20s. . . It is performed with great skill by an assured company and H. C. Potter has staged it with a keen sense of camera values. The personal tragedy that forms its narrative is too patly conventional, though, for the violence and fanaticism of its background. Being neither the starkly moving document of the Irish revolutionary movement that Sean O'Casey captured in his drama, 'The Plough and the Stars,' nor a completely sentimentalized yarn about love in wartime, it is bound to be disappointing, for all its virtues. . . Brian Aherne and Merle Oberon succeed in distilling considerable power out of the fatal love affair." Howard Barnes

— + N Y Herald Tribune p5 D 26 '36

"Samuel Goldwyn, who has had some conspicuous and richly deserved successes this season, has launched another golden barque in 'Beloved Enemy.' A fine and mature and dignified drama of the Irish Rebellion of 1921, it has the stamp of quality on each of its departments—story, direction, performance and production—and it tempts us mightily to revise our tentative list of this year's best ten to make a fitting place for it. 'Beloved Enemy,' as you probably have suspected, has an enthusiastic admirer in me." F. S. Nugent

+ + N Y Times p15 D 26 '36

"I must confess that I very soon found this film pretty tedious and exasperating stuff. . . There are, to be sure, nice touches. Dublin in 1921 is suggested at times. And the performers are able enough. But the film is far from the 'Informer' class." John Mosher

— + New Yorker p50 Ja 2 '37

"[Its] defect, an inferior story, almost hides its blight beneath the bushel of virtues. . . Dennis Riordan . . . is admirably played by Brian Aherne; as the English girl whose love indirectly causes his death, Merle Oberon gives a sensitive and compelling performance. . . The author and director handled the controversial subject with kid gloves—and sacrificed much of its inherent dramatic material."

+ — News-Wk p23 Ja 2 '37

"It affirms its authority in the persons of two excellent performers, Merle Oberon and Brian Aherne. These two agreeably romantic figures take what we consider a rather commonplace script and speak it with their hearts. At all moments when they are dominant upon the screen, 'Beloved Enemy' ascends to heights far above the average film-making. When they are absent, and the more callous job of plot-manipulation is under way, we keep remembering 'The Informer.'"

+ — Stage p14 F '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BELOVED ENEMY—Continued

"The incidents on which 'Beloved Enemy' are based are so exciting that it would be hard for them to inspire a really dull picture. . . . Lacking the succinct power of 'The Informer' [it] . . . will probably reach and please an even larger audience. Strenuously romantic, magnificently acted and produced, it contains numerous moments of honest cinematic intensity."

+ Time p21 Ja 4 '37

Trade Paper Reviews

"This is another Goldwyn 'Quality' production, and with proper exploitation should head for handsome grosses in key spots and subsequent runs."

+ Canadian Moving Pict Digest p6 Mr 6 '37

"'Beloved Enemy' is an outstanding picture of intense emotional and dramatic action, artistically produced, superbly performed. Again Goldwyn scores with that type of film in which he excels, a story of strong human values."

+ Film Daily p3 D 12 '36

"The film has all the ear-marks of success all the way from the first-runs down. . . . It will have a general audience appeal because of the admixture of the two basic elements for audience reaction, stirring drama and romance. The tenderness and sincerity of its love story will have a particularly strong draw for the women and, while honestly tear-impelling in spots, it will not be scorned by the male side of an audience, because excellent treatment has been given the romantic sections that might have gone saccharine in less expert hands."

+ Hollywood Reporter p2 D 9 '36

+ Motion Pict Daily p10 D 10 '36

"[It is] a picture with definite mass appeal. . . . The tragic but beautiful romance between an Irish patriot and an English girl has strong feminine appeal plus fighting spirit to please male customers. Estimate: very good."

+ Phila Exhibitor p43 Ja 1 '37

"'Beloved Enemy' is a Hollywood version of how peace was restored between the British and Irish in 1921, and it is one of the most incredible screen yarns which has been shown in many a day. And one of the most remarkable things about it is that it is done with such consummate histrionic and directorial finesse that one almost believes it. Almost, but not quite."

+ Variety p10 D 30 '36

"This is a great, moving, beautifully narrated love story so shrewdly invested with showmanship that it could scarcely fail of smash box office despite its essentially tragic nature. The names of Merle Oberon and Brian Aherne may not be marquee of the first water, but the poignant quality of the performances, the exciting drive of the drama, topnotch direction of Henry C. Potter and the quality of the Samuel Goldwyn production spell the kind of entertainment which sends customers out singing praises that mean mass support and prosperous runs."

+ Variety (Hollywood) p3 D 9 '36

BELOVED VAGABOND. Columbia 78min
D 14 '36

Cast: Maurice Chevalier, Betty Stockfeld, Margaret Lockwood, Desmond Tester

Director: Kurt Bernhardt

Music: Darius Milhaud

See issue of September 28, 1936 for other reviews of this film

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency F 18 '37

"A & Y: fair; C: if interested."

Parents' M p46 Ap '37

"Unfortunately, the rollicking, debonair hero is not quite within Mr. Chevalier's present acting ability and the effect is rather forced. The story sequences are too jerky and there is lack of clearness, due probably to the fact that a knowledge of the novel is taken for granted. Family."

— Sel Motion Pict p8 Mr 1 '37

Newspaper and Magazine Reviews

"A meandering romance. . . . The story is a rather thin affair in which very little seems to happen; and the entire film is a little too tenuous and lacking in vitality to kindle the spark of Chevalier's enthusiasm. Very fair entertainment as far as it goes."

+ — Film Wkly p31 Mr 6 '37

"There is something buoyant about Chevalier on the screen, a debonair, saucy and sunny quality as infectious as it is charming, and perfectly suited to such agreeable trivia as his current film. I would not say that it is impossible not to like him, but I am positive it is an attitude which would require deep concentration to maintain."

+ N Y Times p12 F 8 '37

"Since this department has pleasant memories of earlier Chevalier films, nothing would please it more than to write cheerfully of 'The Beloved Vagabond.' . . . But the bitter truth compels me to report that not only has M. Chevalier been unhappy in the script he has chosen for his return to the cinema, but also that M. Chevalier is only a shadow of his former self. . . . I found it pretty dull." William Boehnel

— N Y World-Telegram p12 F 8 '37

Trade Paper Reviews

"The original novel by W. J. Locke was a lilting and charming story of a vagabond, and Maurice Chevalier did his best to keep it so. But heavy treatment kills off much of the charm and debonair quality of the theme, and it becomes a mechanical and routine film of moderate entertainment value."

— + Film Daily p8 F 9 '37

"It will not hasten Chevalier's return to Hollywood, in case the singing French star is interested, and in all probability will not encourage further American release of anything he does on the other side. . . . [It] will have difficulty grabbing more than passing notice on double bills."

— Variety p15 F 10 '37

BEWARE OF LADIES. Republic 61min
D 21 '36

Cast: Donald Cook, Judith Allen, George Meeker

Director: Irving Pichel

"The story has a newspaper background, with Judith Allen as the girl reporter who is assigned by her managing editor to put some sex appeal into the campaign being waged by the paper's favorite, Donald Cook, for the job of district attorney." Variety (Hollywood)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 24 '36

"[It is] a mildly dramatic mystery story. . . . The trite plot is fairly well acted and presents interesting sidelights on the power of a newspaper and on the underhanded methods often

used during a political campaign. Adults & young people."

+ — Sel Motion Pict p9 Ja 1 '37

Trade Paper Reviews

"Producer Nat Levine has turned out in this feature a crisp, clear and exciting yarn. . . Picture will appeal both to men and women patrons."

+ Film Daily p6 Ja 12 '37

"Not spectacular but Republic nevertheless has a tight mystery film in 'Beware of Ladies' which will serve as good balance on an average bill. . . The experienced hand of Irving Pichel at the directorial helm is evident throughout in keeping the flow of developments at their proper dramatic pitch, and in extracting from the cast a set of capable performances."

+ — Hollywood Reporter p4 D 12 '36

+ — Motion Pict Daily p4 D 7 '36

"For average double bill requirements 'Beware of Ladies' suffices. Away from the twinnings it would have difficulty pleasing, since, while it manages to entertain fairly well, it is without cast names. . . The story progresses interestingly, but doesn't get exciting until the final reel. . . This sequence is tense, but toward its end the melodramatics become so pronounced that unintended audience laughs may even be provoked. A last-minute rescue is more giggle than dramatic."

+ — Variety p13 Ja 13 '37

BLACK LEGION. Warner 83min Ja 30 '37

Cast: Humphrey Bogart. Dick Foran. Erin O'Brien-Moore. Ann Sheridan

Director: Archie L. Mayo

"Beneath its fictional veneer, it is the quasi-documentary record of the growth and activities of the hooded organization that terrorized the Mid-west in 1935-36, cloaking its cowardice, bigotry, selfishness, stupidity and brutality under the mantle of '100 per cent Americanism.'" N Y Times

Audience Suitability Ratings

"It contains a relentless indictment of race hatred and religious intolerance which may have a chastening effect upon certain, self-appointed wardens of justice and free opportunity. . . There is a wealth of power in the film and the subtle degeneration of a normal, home-loving laborer into a sadistic, egotistical hoodlum is a phenomenon that demands our shamed attention. Humphrey Bogart's portrayal of the chief role is starkly effective. . . The subject of the picture is such that it can be understood and appreciated only by adults." T. J. Fitzmorris

+ America p408 Ja 30 '37

"A: depends on taste; Y & C: no."

Christian Century p231 F 17 '37

"[It is] a timely expose. . . Faithfully following the printed and radio-enacted news of the trial and its uncoverings, the film is one that grips attention from the very first. Adults only." Am Legion Auxiliary

"This is tense drama, well cast, well produced and excellently directed. Adults & young people." Calif Cong of Par & Teachers

"As fine and timely a picture as has been made. Adults. Excellent." DAR

"This film mirrors no particular case but incidents of the story have been paralleled in the daily press of the past year. A situation is vividly presented in contrasting light and shade which will open discussion and awaken interest among thinking people. Adults." Nat Soc of New England Women

"Although the picture is not a pleasant one, yet it has its message, contains a warning and is satisfying in that justice is meted out to all regardless of sentimental family ties. Strictly adult fare." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ja 9 '37

"A powerful and gripping picturization of a contemporary evil in society. . . Forceful and effective is the work of the director, giving the picture marked realism, and high social value. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) D 23 '36

"Above the average of this type of picture. Good. Adults."

+ Motion Pict Guide Mr '37

"This is not a pleasant picture, and its influence is debatable. Like many of the G-man films, the indictment of crime is accompanied by scenes of physical violence and bloodshed to pander to the public taste for sensationalism. It may serve as a warning to those who believe justice can ever be dispensed in America by militaristic methods, whether extra-legal or not; and again those who need the lesson may miss it entirely. Adolescents, 12-16: no; children, 8-12: terrifying."

Motion Pict R p4 Ja '37

"The studio and director deserve credit for the good taste displayed throughout the entire production, while the definition of a real American as told by the Judge during the trial of the members of the Legion is inspiring. Adults."

+ Nat Council of Jewish Women D 29 '36

"Adults."

Nat Legion of Decency Ja 14 '37

"Warner Brothers have packed into this stirring plea for tolerance everything that belongs there. Americans of every religion, race, color, and political belief should rejoice in this rare Hollywood excursion into the world of reality, be it ever so unpleasant."

+ Scholastic p22 F 6 '37

"A timely, thought-provoking drama. Adults. Best of the month."

+ + Sel Motion Pict p3 F 1 '37

"Effective because dramatic and interesting propaganda for democratic law and order, important because it deals with contemporary questions. Mature."

+ Wkly Guide Ja 16 '37

Newspaper and Magazine Reviews

"A hard-hitting social melodrama which pounds pseudo-patriotic societies and prejudice of all kinds with well-aimed blows. . . Archie L. Mayo's direction is realistic and the acting, especially by Humphrey Bogart, is outstanding. Adults & mature young people."

+ Christian Science Monitor p15 F 15 '37

"The play as such is unimportant, even elementary in story construction, and, frequently, in treatment. But it has strength as a stinging indictment of false patriotism, race hatred and bigotry." J. P. Cunningham

Commonweal p360 Ja 22 '37

"'Black Legion' comes to the screen as one of the most consistently unfolded dramas ever offered the public. . . It succeeds so well that it is engrossing from the first fade-in to the final fade-out."

+ Hollywood Spec p8 Ja 16 '37

"As a picture of a certain fantastic phase of our native life it rivals that mob-hating little epic, 'Fury,' of last year. High praise goes to Humphrey Bogart. . . Here is a finely detailed performance, flaring hysterically up to a remarkable scene in the inevitable court of justice. Erin O'Brien-Moore is excellent as the wife. And there is a magnificent bit of a clear-thinking, understanding judge by Samuel Hinds." (4 stars) Beverly Hills

Liberty p59 F 6 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BLACK LEGION—Continued

"The timid cinema, a junior art which has feinted with a couple of quick lefts and then run every time it has tangled with an anti-Fascist theme, finally has landed a solid, substantial blow. In 'Black Legion,' Hollywood grows up. . . The Black Legion has not yet been stamped completely out of the Midwest. On that premise, plus a good showmanly regard for an ardent topical plot, the Warner Brothers have made a picture both powerful and intelligent."

+ Lit Digest p23 Ja 16 '37

"It has been said by at least one newspaper that [it] . . . is 'vastly important' and should be seen by everybody. To say this is to indict most Americans of a grossness which I think they do not possess. . . We are told by [the film] that black is black, and we knew that a long time ago. The film is not even excellent in its own terms; it is full of stock figures, it moves with a barren obviousness, and in general it has about one-tenth as much art in it as 'Fury' had, to name a predecessor which itself was imperfect." Mark Van Doren

— Nation p137 Ja 30 '37

"It is regrettable that greater pains were not taken to provide the film with more credible writing and better production values. A stronger 'marquee' drag and 'Black Legion' would be in the position where it could influence many more millions of people. At that, it possesses more value than nine-tenths of its gaudier brothers in the class 'A' films."

+ New Theatre & Film p58 Mr '37

"[It is] a savagely direct and uncompromising study of mob terrorism and violence. . . It has been given such forceful and fully dimensioned treatment that the work becomes an outstanding and memorable motion picture. . . It is at once a searchingly honest document tracing the germinal period in Fascist development and a moving personal tragedy. Here is a screen drama that triumphantly defies you to remain a passive spectator. . . 'Black Legion' [is] a vastly absorbing, vastly important photoplay that should be missed by no one." Howard Barnes

+ + N Y Herald Tribune p8 Ja 18 '37

"'Black Legion' is real, vivid as a newsreel and quite as believable. The power of 'Black Legion' is in its apparent simplicity. The whole tale seems too natural, [too] inevitable. . . Mr. Mayo, for his excellent direction of a much-needed production, may take all the bows he cares to." Eileen Creelman

+ N Y Sun p24 Ja 18 '37

"It is good to find that the screen has not lost its power for indignation. 'Black Legion' is the editorial cinema at its best—ruthless, direct, uncompromising. . . It is not a pretty picture, certainly not a flattering one. . . Mr. Bogart has handled a difficult assignment flawlessly. Scarcely less impressive is Erin O'Brien-Moore's tragic performance as his wife. . . The picture merits an attentive audience; I hope its message reaches that type of mind to which the Michigan organization's aims appealed." F. S. Nugent

+ N Y Times p21 Ja 18 '37

"The Warner Brothers have produced a biting, scathing, courageous and exciting expose melodrama. . . You need not be told that the Warner Brothers are old hands at mixing propaganda and melodrama. . . But for the most part in the past they have pulled their punches and have done some neat side-stepping after posing certain sociological problems on the screen. This time, however, they have not pulled punches. 'Black Legion' is nothing if not full of the stuff of righteous scorn and anger, courageously and bluntly put. Indeed, sometimes it is so bluntly put that it becomes startlingly loathsome. But for all its brass-knuckled truthfulness, it is also a good melodrama. So put 'Black Legion' down as absorbing entertainment as well as fiery indignation." William Boehnel

+ N Y World-Telegram p12 Ja 18 '37

"It's . . . fine movie stuff. . . It's a savage and brutal showing, a picture of considerable force. It doesn't quite come up to 'Fury.' . . The force of the conclusion is weakened somewhat by the emphasis on the romance, and also somewhat because the founders of the Legion, the brains and power behind it all, aren't apprehended and merely vanish from the scene. Yet the film is startling." John Mosher

New Yorker p65 Ja 23 '37

"A terse expose of the hooded hoodlums whose rallying cry is a jingo patriotism and whose threat is rule by mob terrorism. Humphrey Bogart gives a credible and sympathetic performance."

+ News-Wk p31 Ja 23 '37

"Doubly fortunate is it that this is not a Big Name picture and it will have its greatest audiences where the social surgery is most needed. . . We give a hand to Archie Mayo for brutally fine direction, and to Hal Wallis for his nerve in sponsoring a much-needed picture." Rob Wagner

+ Script p6 F 20 '37

"It is, headlines or no, exciting stuff and needs no such casual motive as timeliness to make a kind of cinema Americana. . . Humphrey Bogart is excellent in the role of honest foreman who turns sadist. *Strong stuff, not for those who frighten easily.*"

+ Stage p14 F '37

"The picture [is] one of the most effective in Warner Brothers' series of industrial problem plays. Like 'Black Fury' and 'I am a Fugitive from a Chain Gang,' 'Black Legion' makes no effort to mollify its message."

+ Time p46 Ja 25 '37

Trade Paper Reviews

"Starkly and antecedently realistic, this document in indictment of bigotry and class prejudice will win high plaudits from critics and thinking theatre patrons everywhere. Its introduction to the screen bespeaks rare courage for its producers, and, intelligently merchandised, the feature should reward this intrepidity with smashing financial returns. *Farmers!*"

+ Box Office p47 Ja 9 '37

"The dramatic action is splendidly handled throughout, built up to a tense climax, and is a most impressive presentation of a front-page story that shocked the nation. The acting is commendable throughout. . . Director Archie Mayo never did anything better."

+ Film Daily p11 D 30 '36

"Here is the strongest melodrama of sociological significance to hit the screen since 'I am a Fugitive from a Chain Gang.' Right out of the headlines, 'Black Legion' has all the earmarks of a clean-up at the box office, despite its lack of established name draws. Yet the production is almost certain to make a top-flight character star of Humphrey Bogart."

+ Hollywood Reporter p3 Ja 5 '37

"Made with the suspense, attention given the usual Warner gang picture, with liberal doses of propaganda for the democratic system added, this is engrossing, fairly hard-hitting. Estimate: big-city stuff, with strong selling angles."

Phila Exhibitor p64 Ja 15 '37

"With an effective blend of good drama and timely propaganda in its favor, 'Black Legion' should gather heaps of critical plaudits. The only thing that may prevent it from doing strongly is the impression of the film's ruthlessness on the feminine element. Combination of theme, press attention and the film's drama, however, should overcome the lack of marquee names."

+ Variety p14 Ja 20 '37

"Warners has turned to current events previously for the inspiration of strong drama. It is extremely doubtful, however, if a cycle based on this theme will long prosper. 'Black Legion' leaves very little untold and practically exhausts the subject. It may be just as well. . . Just how general audiences will take

the scenes of cruelty and inhuman punishment dealt to victims of the Black Legion is problematical. Some of the shots might well be shortened and a few eliminated. It is a bit too strong for the paying family trade."

Variety (Hollywood) p3 N 14 '36

BORDERLAND. Paramount 75min F 26 '37

Cast: William Boyd, James Ellison, George Hayes

Director: Nate Watt

Based on the novel, *Bring Me His Ears*, by Clarence E. Mulford. A western melodrama.

Audience Suitability Ratings

"One of the best in the Hopalong Cassidy series. . . Excellent cast, beautiful desert scenes, with comedy and romance enough to please any audience. Family." Am Legion Auxiliary

"Beautiful outdoor settings and excellent photography distinguish this better than average Western picture. Family." Calif Cong of Par & Teachers

"There are some particularly effective scenes of the horses galloping through the Joshua trees on the desert. Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family, but mature for children." DAR

"A good story but exciting for small children. Family." Nat Soc of New England Women

"Too much shooting and drinking. Waste of time." S Calif Council of Fed Church Women

Fox W Coast Bul F 20 '37

"Adolescents, 12-16: yes; children, 8-12: exciting."

Motion Pict R p3 Mr '37

"A better-than-most Western in which beautiful photography and interesting characterizations lend veracity to an otherwise obvious and rather bloody story. Family & junior matinee."

+ Nat Council of Jewish Women F 10 '37

"General patronage."

Nat Legion of Decency F 25 '37

"Family."

Sel Motion Pict p7 Mr 1 '37

Trade Paper Reviews

"Hopalong Cassidy's fans will be thoroughly satisfied with this one, as it supplies all the action, comedy and adventure which have made preceding films in the series such successful and lucrative box office bets. Family."

+ Box Office p23 F 13 '37

"This Hopalong Cassidy is more dramatic than its predecessors. It will be a matter of individual opinion as to whether it is the best or just one of the best in the series. Which ever it is, it is way up at the top of Westerns. A good share of the credit for this grand outdoor drama is due to William Boyd's outstanding performance."

+ Film Daily p7 F 15 '37

"This is about the best Hopalong Cassidy Western yet. . . It's the toughest assignment Hopalong has ever had, but he gets away with it and the result is a keen and sympathetically human yarn."

+ Hollywood Reporter p3 F 4 '37

+ Motion Pict Daily p7 F 5 '37

"Harry Sherman comes through with another Hopalong Cassidy production that retains the high standard of the series. Estimate: good program Western."

+ Phila Exhibitor p33 F 15 '37

"'Borderland' stands out as a valuable contribution to any program. It has all the suspense and 'chase' necessary for audiences which crave action, but is still heavy enough on the production side to satisfy the more exacting patrons. Practically devoid of any romantic trend, the picture is deep in sentimental value and has plenty of heart tugs to counterbalance the heavy gunplay and bloodshed which bring the film to a stirring climax."

+ Variety (Hollywood) p3 F 4 '37

BORN TO DANCE. MGM 105min N 27 '36

Cast: Eleanor Powell, James Stewart, Virginia Bruce, Una Merkel, Frances Langford, Buddy Ebsen, Raymond Walburn, Sid Silvers

Director: Roy Del Ruth

Dance director: David Gould

Music: Cole Porter

Music director: Alfred Newman

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Smartly paced, its trivial plot, with appealing human touches, is developed with dialogue as pat and nimble as the tapping feet of the dancers. This gay musical comedy trips along with never a dull moment from start to finish. Family." Nat Soc of New England Women

+ Fox W Coast Bul D 5 '36

"Fresh, bubbling, courageous optimism of youth is the keynote which runs throughout this very clever and elaborate production. . . Interspersed with gay song and dance numbers, the picture as a whole will be remembered for its beauty and its wholesome entertainment values. Family." Am Legion Auxiliary

"A breezy story, fast tempo, catchy songs and unsurpassed dancing make 'Born to Dance' the 'tops' in musical entertainment. Very good. Family." Calif Fed of Business & Professional Women's Clubs

"The tangled loves of sailors afford opportunity for regrettable near-vulgaries. Celebrity cast. Mature & 14-18. Good." DAR

"Beautiful glamorous scenes and interesting features have been introduced to amplify the entertainment. Family." S Calif Council of Fed Church Women

"Vaudeville a la cinema. Family. A glamorous, brilliant, swift-moving extravaganza of many stars with occasional scenes of originality and beauty, all of which form the setting for Eleanor Powell's extraordinary dancing." Mrs T. G. Winter

Fox W Coast Bul D 12 '36

"Family."

Jt Estimates D 1 '36

"A superlative visual entertainment, rich in amusement and beauty. . . Richly produced and excellently directed."

+ Motion Pict & Family p5 D 15 '36

"An entertaining musical comedy with much dancing and singing, but little plot. . . Lavish scenes, excellent dancing and some most amusing moments. Good. Family."

+ Motion Pict Guide Ja '37

"With never a dull moment this lavishly produced musical comedy provides hilarious entertainment. A large and well chosen cast are cleverly directed. Family. Outstanding."

+ + Nat Council of Jewish Women N 1 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

BORN TO DANCE—Continued

"A, Y & C: excellent entertainment."
Parents' M p40 F '37

Newspaper and Magazine Reviews

"No more vivacious or graceful exponent of the tap-dance than Eleanor Powell has been seen on the stage or the screen. . . James Stewart as a vocalist may be no candidate for the opera, but he is a pleasing actor. . . 'Born to Dance' is filled with all sorts of diverting angles." Mordaunt Hall

+ Boston Transcript p4 Ja 2 '37

"Romantics of the plot, a trifle thin to be sure, are so eclipsed by Miss Powell's tapping and the general Ziegfeldian splendor that you won't worry much more about the story than Buddy Ebsen and Sid Silvers do about finding Brooklyn Navy Yard. Cole Porter's new songs are swell. Family."

+ Christian Science Monitor p15 Ja 9 '37

"This musical has speed, size, and lilt. Be sure to see it to keep up with Hollywood's latest excursion into musical magnitude." (3½ stars) Beverly Hills

Liberty p48 Ja 9 '36

"There isn't anything eccentric, reticent, or experimental about this film. Hollywood has used its pet tricks and has let itself go in the way it likes to in the matter of colossal sets and lots of people and lots of noise. . . The outline and the general approach to things may be familiar, but what is remarkable in this case is the expertness and sense with which the material is handled. The speed of the thing freshens up old predicaments." John Mosher

+ New Yorker p125 D 12 '36

"A previous contract with Richard D'Oyly Carte probably prevented the astral bodies of Gilbert and Sullivan from haunting the Metro-Goldwyn-Mayer lot while 'Born to Dance' was being filmed, but it looks as if they managed to do a little ghostwriting under an assumed name. But let it be hastily added that the lavish 'Born to Dance' is as American as a Presidential straw vote—and twice as funny. . . The plot, strictly run-of-the-mill, at least keeps running. Cole Porter's songs, seven of them, are more to the point. . . Eleanor Powell's dancing—to paraphrase another Porter lyric—is the top, especially in the highly spectacular finale. . . It all goes to show that the spirit of Christmas giving is abroad in the land."

+ News-Wk p32 D 12 '36

Reviewed by Alistair Cooke

Sight & Sound p137 Winter '36

"Things go along very serenely when all of a sudden you are jerked up by a staccato moment of sheer comic nonsense. You'll be bounced about like this approximately five times. . . All this, you understand, to the accompaniment of that extra-special money's worth—Porter music. It adds up to something approximating a Schrafft's window. That may or may not be your idea of goodies." Katharine Best

+ Stage p76 Ja '37

Trade Paper Reviews

"'Born to Dance' is a worthy successor to that great hit of a year ago, 'Broadway Melody of 1936.' . . As for selling this picture, exhibitors need have no worry at all; IT WILL SELL ITSELF. The picture has all the elements of good box-office, with a few extras thrown in as a bonus. Our only suggestion is to hire an extra girl to help your cashier, she'll need it!"

+ Canadian Moving Pict Digest p6 Ja 9 '37

BOSS RIDER OF GUN CREEK. Universal 63min N 1 '36

Cast: Buck Jones, Muriel Evans, Harvey Clark

Director: Leslie Selander

See issue of December 28, 1936 for other reviews of this film

Trade Paper Reviews

"[It is a] firmly directed and acted Western drama whose well knit plot will please Jones' fans."

+ Film Daily p8 D 16 '36

+ Motion Pict Daily p9 D 9 '36

"Fair to middling Western yarn with a mystery-on-the-range angle creeping in. Buck Jones for marquee lights, which means something in the neighborhood houses. . . Fodder for the Western addicts. . . Dubious if the juveniles will respond very much."

+ — Variety p15 D 16 '36

BREEZING HOME. Universal 64min Ja 31 '37

Cast: William Gargan, Binnie Barnes, Wendy Barrie, Raymond Walburn, Alma Kruger, Alan Baxter

Director: Milton Carruth

"An engaging story of the love and training of race horses as evidenced by a young man and a former night club singer." Sel Motion Pict

Audience Suitability Ratings

"A: depends on taste; Y: good; C: mostly good."

Christian Century p366 Mr 17 '37

"An entertaining little drama. Family." Am Legion Auxiliary

"Good production qualities. Family." Calif Cong of Par & Teachers

"Good. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"Although as a production it is of minor value, with unimportant acting, there is a swing to it and a certain cleanliness that offers good entertainment. Family." E Coast Preview Committee

"Family." Nat Soc of New England Women

"A clean entertainment which lovers of horses will appreciate. Family." S Calif Council of Fed Church Women

Fox W Coast Bul F 20 '37

"A picture that will be enjoyed by all ages."

+ Gen Fed of Women's Clubs (W Coast) F 10 '37

"This is a moderately good sport picture. Adolescents, 12-16: yes; children, 8-12: no."

+ — Motion Pict R p3 Mr '37

"An implausible story but a picture fans will enjoy. Family."

Nat Council of Jewish Women F 10 '37

"General patronage."

Nat Legion of Decency F 4 '37

"Family."

Sel Motion Pict p9 F 1 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Newspaper and Magazine Reviews

"'Breezing Home' is one of the class B pictures which Universal announces it will discontinue making. In entertainment value it is considerably above the average class B product. For one thing, it has a horseshoe which in real life would set a grandstand crazy with excitement."

+ Hollywood Spec p8 F 13 '37

Reviewed by Herb Sterne

Script p8 F 27 '37

Trade Paper Reviews

"'Breezing Home,' while an unpretentious, inexpensive production, is nevertheless a very pleasing program picture, bound to satisfy all and become a sure-profit-maker at the box office. Family."

+ Box Office p23 F 13 '37

"With its human appeal qualities, this yarn makes an interesting and entertaining number. Around the training and the racing of a horse, Finley Peter Dunne, Jr., and Philip Dunne have fashioned a simple down-to-earth story. . . This Edmund Grainger production is well handled all around and for the family trade it is good entertainment and for the [juveniles] as well, it is a swell show."

+ Film Daily p8 F 2 '37

"A pleasant enough but minor warm-over of the standard formula horse racing yarn. There is a fair measure of excitement in the race. . . Liberties taken with racing custom may bother those who are track wise but the picture will do well enough for the uncritical as support in the dual belt."

+ — Hollywood Reporter p3 Ja 30 '37

+ Motion Pict Daily p6 Ja 21 '37

"Horse race action drama, short on names, this will serve okay as an action number for the neighborhood, twin bill houses."

+ Phila Exhibitor p43 F 1 '37

"Similar in theme and production to the other pictures of the racing cycle, 'Breezing Home,' is light entertainment, well handled, but destined for nothing more than a program filler."

+ — Variety (Hollywood) p3 Ja 30 '37

BROKEN BLOSSOMS. Twickenham

87min D 1 '36

Cast: Dolly Haas. Arthur Margetson. Emlyn Williams

Director: Hans Brahm

See issue of June 29, 1936 for other reviews of this film

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency Ja 21 '37

Newspaper and Magazine Reviews

"Grimly powerful drama obviously not for the oversensitive. Acting, direction and settings well above average. Adults."

+ Christian Science Monitor p15 F 27 '37

"The refilming was done with singular skill, although some of the spiritual lift caught by Griffith is missing. . . The role of the motherless waif is done with devastating and arresting horror by an exile from Germany, Dolly Haas. In the famous closet scene, with the brute Burrows beating at the door, she is terror incarnate." (2½ stars) Beverly Hills

Liberty p55 F 20 '37

"Griffith's minor masterpiece of 1919 is no masterpiece at all in this English caricature of its celebrated and, of course, exaggerated

terrors, the fine work of Dolly Haas as Lucy scarcely compensating for the crudeness of the rest." Mark Van Doren

— Nation p137 Ja 30 '37

"The choice of Fraulein Haas for the part of Lucy could not have been bettered, even if Gish or Bergner had been available. . . A highly emotional and very 'depressing' picture it was, almost Célinesque in its emphasis on savagery and squalor; but—a merit remarkably rare on the screen—its speech was natural, and in both its sweet and its sadistic moments sentimentality was avoided. Moreover, the English types were convincingly English. Let us hasten to claim it as a good British picture."

+ New Statesman & Nation p1029 Je 27 '36

"The tear-drenched story now emerges as a maudlin romance, much over-acted, and, of course, outmoded as to both substance and treatment. . . The contents of the mid-Victorian plot are so exaggerated and sentimental all real values are lost. . . [It] is in its unique way diverting. Nary a touch of humor or line of comedy is intentionally allowed to creep into its proceedings, yet so untrue are the characterizations, so obvious the situations, that virtually a farce is the result. . . It has been handsomely photographed, its moods are contrasting, and its atmosphere good. It has not the vividness nor pace of an American picture, yet the story, told painstakingly, does not drag." Marguerite Tazelaar

+ — N Y Herald Tribune p15 Ja 14 '37

"[It is a] fine English version of 'Broken Blossoms,' which David Wark Griffith once shaped into a memorable silent film. The English producers have not forgotten that masterpiece. . . [It is] a beautifully acted version. Dolly Haas, her German accent amazingly transformed into believable cockney, gives a performance that can stand right up beside that of Lillian Gish. . . The scenes of beating are pretty strong, almost revolting in their vividness. But this is a picture that wishes neither gayety nor joy. It is a moving tragedy of horror and shattered beauty." Eileen Creelman

+ N Y Sun p27 Ja 14 '37

"It is a pleasure to report that however ambiguous may be Mr. Williams's interpretation of the old Richard Barthelmess rôle—which has in it, admittedly, a certain inherent strangeness—the work of Dolly Haas, Miss Gish's successor, is a source of endless delight, even at those points where she becomes the victim of maladroitness. . . Because of her saving presence, it is possible to forget Mr. Williams and his lingering touches, the melodramatic incidents, and the over-stylized Limehouse against which they take place—possible, but still awfully hard." B. R. C.

+ — N Y Times p16 Ja 14 '37

"Out of the wordiness and brutality of the current film little Dolly Haas emerges as an actress of distinction, and her portrayal of the role of Lucy is every bit as memorable as that which Miss Gish gave. . . A harrowing study in sadism that is relieved only by the heroic fortitude of its little heroine, the film is studded with some lonely, jostled moments of beauty, but on the whole is a slow, monotonous and clumsily constructed offering that never quite manages to overcome its obvious melodramatics. . . I commend the film to you for Miss Haas's work and her work alone. It is a performance worth seeing." William Boehnel

+ — N Y World-Telegram p25 Ja 14 '37

"The Dolly Haas-Emlyn Williams 'Broken Blossoms' won't replace the Barthelmess-Gish version in our hearts. It's a gruesome version. Just a bundle of sadism from the British studios." John Mosher

— New Yorker p67 Ja 23 '37

Trade Paper Reviews

"The artistry of Dolly Haas assures 'Broken Blossoms' an unforgettable niche in the history of the motion picture. This English Twicken-

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BROKEN BLOSSOMS—Continued

ham film is endowed with a richness of production, a dramatic sweep and a poignancy in the telling of its deathless love theme that is uncommon, if not brilliant. Family."

+ Box Office p31 Ja 23 '37

"To many sensitive [women] it may prove too strong meat. . . However, there is no denying the power of the production, and the outstanding element is the remarkable work of Dolly Haas, whose emotional range is marvelous, and whose pitiable sufferings would wring the heart of the most callous. . . As an exhibit of sordidness and brutality in the notorious Limehouse district of its time, here is a stark, gripping drama that has seldom been equalled on the screen, and Dolly Haas' performance makes the entire production a notable event."

+ Film Daily p6 Ja 15 '37

"The opening promises well. But the promise fails to perform when the action switches to England. Here the action becomes jumbled, slow and heavily over-acted. Emlyn Williams, fine actor though he is, completely fails to convince anyone that he is a Chinaman, and Dolly Haas, looking pathetically and beautifully childlike, too obviously repeats her lines by rote and does not even register as other than a foreign actress playing a London slum child."

— Hollywood Reporter p12 Je 4 '36

"Excellently produced, acted, photographed, it will stack up against any American production, compares [well] with the original. Dolly Haas, as Lucy, out-Gishes Gish in wistful, tearful portrayal, although Emlyn Williams does not quite measure up to the Barthelme standard."

+ Phila Exhibitor p30 D 1 '36

"There isn't much reason for this one, and its American distribution is likely to be limited to the houses which show only the unusual films and the continental importations. . . The tragic note is too strong. . . [It] will have tough sledding."

— + Variety p27 Ja 20 '37

BULLDOG DRUMMOND ESCAPES.

Paramount 66min Ja 15 '37

Cast: Ray Milland, Heather Angel, Reginald Denny, Sir Guy Standing, E. E. Clive

Director: James Hogan

Based on the famous detective character by MacNeile. This is the first in a new Drummond series. When Drummond returns to England he finds a maiden in distress on the dark English moors, a man murdered in a swamp and a gang of counterfeiters.

Audience Suitability Ratings

"The latest episode of the resourceful Captain Drummond's adventures suffers from a story that is consistently unexciting. It struggles against the disadvantage of Ronald Colman's absence from the title role and, although Ray Milland does as well as can be expected in his stead, the personality of the suave Briton no longer hides a multitude of weaknesses. Adults." T. J. Fitzmorris

— + America p408 Ja 30 '37

"A: perhaps; Y: fair thriller; C: doubtful." Christian Century p231 F 17 '37

"A tense and thrilling melodrama. Interesting dialogue. Adults." Am Legion Auxiliary

"This picture is the light, romantic, fast moving type, well constructed and entertaining. Mature. Family." Calif Cong of Par & Teachers

"Mature & 14-18. Mediocre." DAR

"A melodrama patterned closely upon previous ones dealing with the exploits of the famous fictional character. . . The formula begins to show signs of wear, but it is still amusing, and the technical excellence of the production, plus

the talents of some very pleasant and gifted players, makes for agreeable entertainment. Family." E Coast Preview Committee

"[It is] a well planned mystery story. . . Mature." Nat Soc of New England Women
Fox W Coast Bul Ja 30 '37

"Intrigue, suspense, breathtaking experiences and a pleasing romance give entertainment value to this mystery drama which is well staged, especially, well cast, and interestingly photographed."

+ Gen Fed of Women's Clubs (W Coast)
Ja 22 '37

"Little to recommend it. Fair. Adults."
+ — Motion Pict Guide Mr '37

"Adolescents, 12-16: passable; children, 8-12: unsuitable and too exciting."
Motion Pict R p5 F '37

"Adults."

Nat Legion of Decency Ja 21 '37

"A & Y: good; C: possible though tense."
Parents' M p46 Ap '37

"Well cast and acted, this film offers mental relaxation for those who delight in this type of film. Mature."

+ Sel Motion Pict p5 F 1 '37

Newspaper and Magazine Reviews

"Further romantic, thrilling and improbable adventures of Captain Drummond. Adults & young people."

Christian Science Monitor p17 F 6 '37

"Its weakness lies entirely in its exaggeration. James Hogan, director, striving for the last drop of suspense, has burlesqued his action, reducing the sinister mood to unintentional comedy. Had he used restraint, allowing his villains less nastiness, fewer funny faces, and had made them normal persons instead of bogey men, [it] would have been tops in entertainment." Paul Jacobs

— + Hollywood Spec p11 F 13 '37

Trade Paper Reviews

"Murder, counterfeiting and romance ride the fogbound moors of England in a thrilling vehicle of melodramatic mystery. Family."

+ Box Office p31 Ja 23 '37

"This first of a new series of English crime unravelings raises the comedy content by several degrees and it presents the dare-devil sleuth as an impetuous youngster. The first change is all to the good and Ray Milland is so breezy, debonair and likeable as the new Drummond that he successfully holds his own in a strong British cast. With a first rate mystery story and a handsome production the picture rates tops as a program offering and should build to good business for the series."

+ Hollywood Reporter p3 Ja 26 '37

+ Motion Pict Daily p5 Ja 11 '37

"With the 'Bulldog Drummond' title to sell, a saleable hero in the person of Ray Milland, [it] shapes up as just about average program. Lack of name strength will handicap it, but once audiences are in, they'll enjoy it. Comedy moments interfere a bit too much with the melodramatic ones. Estimate: program, can stand selling."

+ — Phila Exhibitor p39 F 1 '37

"Paramount's latest in the 'Bulldog Drummond' series is not destined to enjoy the favor of its predecessors. Although entertaining, film lacks the draw for reasons of a light cast (all featured and supporting players) and a thinner story containing nearly as much farce as melodrama. Makes for a neat program picture, however, and might in some spots do better than that on its tag strength."

+ — Variety p17 F 24 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Farce melodrama that turns out to be practically a travesty on all [mystery stories], 'Bulldog Drummond Escapes' is a light and entertaining programmer that should prove to be a satisfactory bolsterer on the duals. In the role of Bulldog Drummond, Ray Milland has a characterization well suited to his personality and style. . . . While thin in story, theme is not important, as the characterizations and their handling, plus good dialog, give the picture its entertainment value."

+ Variety (Hollywood) p3 Ja 26 '37

C

CALL IT A DAY. Warner 89min Ap 17 '37

Cast: Olivia de Havilland, Ian Hunter, Anita Louise, Alice Brady, Roland Young
Director: Archie L. Mayo

Based on the play of the same title by Dodie Smith. "The plot deals with a single day in the lives of an English family—a day when spring arrives and all fancies turn. The staid accountant father nearly becomes involved with an actress; the reserve of the mother is threatened by the impassioned love-making of a fervid admirer from the Far East; the elder daughter has ideas about the dashing painter who is doing her portrait; the son forms an alliance with the girl next door; and even the youngest child entertains poetic flights." (Hollywood Reporter)

Newspaper and Magazine Reviews

"Excellent entertainment and an emphatic demonstration of the screen's vast superiority over the stage as a medium for presenting a stage play."

+ + Hollywood Spec p6 Mr 13 '37

Trade Paper Reviews

"'Call It a Day,' in its screen version, emerges as one of the cleverest bits of entertainment this season."

+ Film Daily p3 Mr 6 '37

"Superlatively played, written and directed, [it] is delightful entertainment of the highest order. The dialog is witty and barbed, and laughter is almost continuous. If you fail to pack your house with such an attraction, something is wrong with your campaign. Word of mouth is certain to be terrific."

+ Hollywood Reporter p3 Mr 3 '37

+ Motion Pict Daily p6 Mr 4 '37

"'Call It a Day' is top-flight comedy entertainment. It has every element needed to make it a success, and with a proper build-up for the opening should profit heavily through word-of-mouth advertising in neighborhoods and de luxers alike."

+ Variety (Hollywood) p3 Mr 3 '37

CAMILLE. MGM 115min Ja 1 '37

Cast: Greta Garbo, Robert Taylor, Lionel Barrymore, Elizabeth Allan, Jessie Ralph, Henry Daniell, Lenore Ulric
Director: George Cukor
Dance director: Val Raset
Music: Herbert Stothart

Based on the play and novel of the same title by Alexandre Dumas, fils. This is the third version produced. "The standard portrait of the remorseful lady of the boudoir remains unaltered. Miss Garbo plays her straight from the heart—her cynical sparring with Armand's impetuous devotion; the sense

of fatal illness which is upon her from the first; reluctant acceptance of a love which finally overwhelms her; pathetic renunciation after interview with Armand's father; the heart-wrenching death scene which probably has accounted for more moist kerchiefs among feminine audiences than any other love story ever staged." [Variety (Hollywood)]

Audience Suitability Ratings

"The Swedish actress takes rank with an illustrious company of players by a brilliant performance. The star brings a charming warmth and brave pathos to Dumas' tale and, although the production is visually rich and the acting of the supporting roles uncommonly fine, whatever slight vitality there is in it comes, paradoxically, through the phthisic heroine. . . . One significant addition is noticeable. Marguerite Gautier, after all these years, is still on the wrong side of society but she is finally a penitent. When all others have apparently deserted her, she calls for the ministrations of the Church. Although it would have outraged the new thought of Dumas fils, this Hollywood invention has more realism in it than the play proper. . . . The picture is suitable for adults only." T. J. Fitzmorris

+ America p336 Ja 9 '37

"A: excellent; Y: mature; C: no."

Christian Century p62 Ja 13 '37

"Exceptionally well cast is this latest 'Camille,' with excellent interpretations of the various parts. Adults." Am Legion Auxiliary

"To her portrayal of fragile Marguerite, Greta Garbo brings that spiritual quality which is the essence of great acting. . . . Photography and art direction are deserving of highest praise. 14-18: mature; 8-14: no." Calif Cong of Par & Teachers

"Greta Garbo surpasses herself in an interpretation that has elements of celestial beauty, and Robert Taylor, admirably fitted for the part in appearance and bearing, plays with fine understanding and restraint. Outstanding. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature. Excellent." DAR

"[It] has never been more ably presented. Adults." Nat Soc of New England Women

"Disarming all doubt as to the outcome of an attempt to picture an old-time stage success, great acclaim is due George Cukor for an outstanding triumph in the direction of Greta Garbo. . . . Although much is suggested which gives the picture mature audience suitability, these situations are handled with delicate and consummate skill. Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ja 2 '37

"The characterization of each member of this admirable cast merits high praise, with the portrayal of Miss Garbo indescribably fine, the pinnacle of artistic and dramatic achievement. . . . A notable production. Adults."

+ Gen Fed of Women's Clubs (W Coast) D 14 '36

"Outstanding."

+ + Jt Estimates D 15 '36

"While the theme of 'Camille' is rather mature for high school students, the classic nature of the story and the excellence of the performance make it likely that many students will see it. Miss Garbo dominates the picture throughout. . . . [It] is noteworthy for its richness of mounting, for the beauty of photography, for carefully modulated sound and carefully sustained moods, all marks of excellence in direction." S. M. Mullen

+ + Motion Pict & Family p7 Ja 15 '37

"[It is] a conspicuous example of some of the best in the motion picture art. Very good. Adults and young adults."

+ + Motion Pict Guide F '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

CAMILLE—Continued

"The tragic love story . . . will never cease to hold audiences enthralled, and this picture is an exquisite production of the immortal classic. The costumes, the sets and Greta Garbo herself are completely beautiful. . . [It is] a conspicuous example of the best in motion picture art. Adolescents, 12-16: too mature a theme; children, 8-12: no."

+ + Motion Pict R p5 Ja '37

"A rare treat for adult audiences."

+ + Nat Council of Jewish Women D 23 '36

"Adults."

Nat Legion of Decency D 31 '36

"A: excellent; Y: mature; C: no interest."
Parents' M p40 Mr '37

"It's hard to describe the picture accurately without using a great many [superlatives]. Incomparable is the word for Miss Garbo. . . We don't ever begrudge grandma and grandpa their experience of seeing Sarah Bernhardt and Eleanora Duse in 'Camille'; we'll take Garbo in this movie version any day. . . What you see in this picture, and what you'll remember, is the screen's First Lady playing a difficult role in an ancient and sometimes threadbare and absurd play, and doing it so well that it all seems beautiful and unbearably tragic, and as new as today."

+ + Scholastic p29 F 18 '37

"A lavish production well directed and excellently acted. The work of Miss Garbo, Mr. Taylor and Henry Daniell is outstanding, and the picture as a whole entirely satisfactory. Recommended to the Committee on Exceptional Photoplays. Mature. Outstanding."

+ + Wkly Guide Ja 2 '37

Newspaper and Magazine Reviews

"[Garbo's] impersonation here is further proof of her greatness as an actress, for while the actual narrative is not nearly as engrossing as many others on the same angle—and its several really dramatic points are only too familiar—Miss Garbo acts as though it had just been written for her. . . Mr. Taylor as Armand Duval, is handsome, but a little too perfect in appearance." Mordaunt Hall

+ Boston Transcript p6 F 20 '37

"Garbo's 'Camille' may vary from many of its predecessors, but it has a fine character of its own. . . But one may question whether Robert Taylor, handsome and popular as he may be, has quite the experience or ability to stand him in good stead against the memory of other Armands." Laura Elston

Canadian M p25 F '37

"Adults & mature young people."

Christian Science Monitor p17 Mr 6 '37

"Metro-Goldwyn-Mayer, acutely aware of the import of capable support, surrounded their two stars strongly, and although both Miss Garbo's and Mr. Taylor's work is as fine as any of their bright careers, their dozen attendants make meritorious characterizations which frequently shine in the same light as the top luminaries. . . Though the famous old tale has been told and retold, its present massive staging, the brilliant costuming of the period, the sterling nature of the photography create a new freshness for the perennial charm of the play." J. P. Cunningham

+ Commonweal p388 Ja 29 '37

"Greta Garbo is magnificent, and Robert Taylor better than he has ever been before. Together they infuse life, emotional power, and fervour into the dated story, the trimmings of which are not nearly as good as the main issue. Worth seeing for the superb performance of Garbo."

+ Film Wkly p31 Mr 6 '37

"We have had quite a number of outstanding productions this season, but none which out-ranks 'Camille' for visual beauty and expert story-telling. It had progressed so far under

his guidance that we may accept it as another tribute to the genius of the late Irving Thalberg, something to crowd in among the memories of the other great things he did while with us. 'Camille' has served opera, the stage, and previously the screen, but never before was presented so imposingly as Metro offers it to us now."

+ + Hollywood Spec p5 D 19 '36

"Greta Garbo's Lady of the Camellias is the most interesting performance of Marguerite Gautier your Beverly Hills has ever caught, from Bernhardt and Duse to Jane Cowl and Eva Le Gallienne. . . Robert Taylor will surprise you. His Armand is the best thing he has done for the Hollywood cameras, possessing surprising authority and charm for one of so little experience. . . 'Camille' lags a bit, even drags—but Garbo and Taylor are there, at their best. And are their love scenes torrid!" (4 stars)

Liberty p59 F 6 '37

"[It has] excellent performances by Greta Garbo, as the exalted drab, and Robert Taylor, the screen's current catnip, as the Armand awash in romance. The Hollywood preview was an orgy of sniffles and tears. The whole roster of leading women, starred and unstarred, could have been combed without finding one more eminently right for the title rôle than Garbo. This brings about the real possibility that her 'Camille' is her best acting rôle to date. . . It is a beautiful picture, wringing wet with tears. It ought to give satisfying fits of weeping to all, no matter what it may do in a critical way."

+ Lit Digest p23 Ja 2 '37

Manchester Guardian p6 Mr 4 '37

"Now there is a flimsy play. But I shall remember the whole of it which I saw with Eva Le Gallienne as Camille more agreeably than I shall remember these fragments of it in which the moving camera is so busy taking close-ups of Greta Garbo. Her acting is superb, particularly when she dies, but that is not the point. The point is that the techniques of the film are irrelevant to its total effect; and that a fine array of talent has been squandered on something which is actually less absorbing than any one of ten 'regular' movies I could name." Mark Van Doren

Nation p194 F 13 '37

"Dumas' play was interpreted as an appeal against bourgeois morality. . . Judging from the politely diluted version directed by Cukor you'd never realize the above. . . Garbo achieves her finest performance. . . Her ability to scale mimetics to cinema size is simply phenomenal."

New Theatre & Film p58 Mr '37

"The incomparable Greta Garbo has returned to the screen in a breath-takingly beautiful and superbly modulated portrayal. . . She floods a romantic museum piece with glamour and artistry, making it a haunting and moving photoplay by the sheer magic of her acting. . . Mr. Cukor, who may be remembered for his splendid realization of 'Romeo and Juliet' on the screen, has done a sensitive and visually absorbing job of staging, and Miss Garbo's assistants out-do themselves. . . Mr. Taylor, considering his inexperience, is surprisingly good. . . In no sense of disparagement, I should say that Miss Garbo has made him play far beyond the talent he has previously shown. The others in the cast have been selected knowingly. . . With scarcely an exception, they follow the mood and tempo that Miss Garbo establishes, giving 'Camille' a far more reverent and sure performance than it deserves." Howard Barnes

+ + N Y Herald Tribune p8 Ja 23 '37

"This is the period which so becomes Greta Garbo. . . She cannot make Marguerite Gautier an admirable character. She can, however, and certainly she does make her charming, warm-hearted and, as she undoubtedly was, slightly theatrical. It is a portrait in the romantic school, and, if pretty rather than moving, still one well fitted to the Camille tradition. Robert Taylor is a happy choice for Armand. In his

best performance on the screen, Mr. Taylor does well by the showy but thankless role. . . This latest 'Camille' is a charmingly photographed, skillfully adapted and shrewdly cast version of the sentimental old drama." Eileen Creelman

+ N Y Sun p6 Ja 23 '37

"Garbo is as incomparable in the rôle as legend tells us that Bernhardt was. Through the perfect artistry of her portrayal, a hackneyed theme is made new again, poignantly sad, hauntingly lovely. George Cukor, the classicist of the Metro studios, has retained the full flavor of the period. . . [It] is not the reverentially treated museum piece we half expected to see. . . It is Garbo's performance in the death scene—so simply, delicately and movingly played—which convinces me that 'Camille' is Garbo's best performance. Robert Taylor is surprisingly good as Armand, a bit on the juvenile side at times, perhaps, but certainly not guilty of the traditional sin of the many Armands of the past—callowness." F. S. Nugent

+ N Y Times p13 Ja 23 '37

"Miss Garbo has never, at least within recent memory, looked more beautiful nor played with [such] glow and grace and unflinching art and so this musty old rattletrap takes on a force and a vigor and an interest that belie its ancient situations. . . That the narrative suffers from an odor of mustiness no one will deny, but neither can anyone deny its sentimental effectiveness, especially as it is performed by the beautiful and richly resourceful Miss Garbo and her excellent supporting cast." William Boehnel

+ N Y World-Telegram p7a Ja 23 '37

"The story doesn't seem to 'date' as we follow it in this movie version, or perhaps Garbo herself makes it seem fresh and still appealing. Naturally, it's Garbo's film, more a solo than I suspect it has any business to be. . . George Cukor . . . subordinated everything to the famous death scene. . . And I think he has succeeded, and shown himself shrewd in his intention. . . I am afraid I am inclined to list Robert Taylor, the Armand, somewhat along with the handsome furbelows, Second Empire furnishings, and the like. . . Altogether, you are not likely to find any picture as refreshing as this sad tale." John Mosher

+ New Yorker p61 Ja 16 '37

"Garbo, who has never been more vivacious and attractive, brings the hackneyed role to life again. And if museum pieces must be dusted off, M.G.M. should do the dusting. The studio gives 'Camille' a handsome production. . . The casting of Robert Taylor as Armand was the studio's ace in the hole. It will interest the matinee idol's admirers to learn that he can act when he sets his mind to it—or, perhaps, when inspired by a Garbo."

+ News-Wk p32 Ja 9 '37

"Greta Garbo may have been built up by glamour and mystery, but she will stay on the heights by great artistry. I haven't seen all the famous 'Camilles,' but I never expect to see one as satisfactory as this. . . Some of the critics have kidded Robert Taylor, saying he is nothing but a beautiful boy. In this picture he acts, perhaps not triumphantly, but darned well. . . Zoe Akins, Frances Marion and James Hilton have prepared a perfect script." Rob Wagner

+ Script p10 Ja 30 '37

"Miss Garbo is at her best. Not since 'Anna Christie' has she shown such depth and emotional validity; and not since 'Anna Christie' has she appeared in a film that warrants her pedestal. The entire production, from prop research to Miss Garbo herself, is in a genuinely classic mood."

+ Stage p14 F '37

"For modern audiences this story lacks one element: surprise. Its situations . . . have become a master pattern for generations of romantic tragedies. Screen writers emphasized every cliché, with the paradoxical result of

preserving intact the story's inherent emotional vitality. . . 'Camille' is a catalog of baroque theatrical devices so complete that its banality achieves classic intensity."

+ Time p25 Ja 18 '37

Trade Paper Reviews

"'Camille' is truly a superb picture. Analyzed as to production and entertainment values, it ranks with the best of all times, and definitely establishes that Garbo is still number one exotic lady of the screen. She finds a role to her liking, and, aided by a restrained and admirable portrayal by Robert Taylor, depicts it to perfection. . . Distinguished direction by George Cukor makes 'Camille' perfect entertainment."

+ Box Office p23 D 26 '36

"Greta Garbo and Robert Taylor in this love drama should mean big box-office, for its appeal should be to all classes of audiences, especially the women from whom it will elicit many a tear. Although the ending is tragic, the plot development throughout indicates such a finish, and when the end comes it is not at all unexpected. . . The picture is lavishly mounted in every department."

+ Film Daily p8 D 15 '36

"That this museum piece of outmoded sentimentality would draw by its story merits, even though reconditioned by a trio of top writing names, is doubtful. But the box office magic of the Garbo-Taylor combination is obviously irresistible. It will make money. . . Garbo's performance several times rises in emotional power and expressiveness above anything she has done. . . Robert Taylor as Armand will warmly please his army of feminine admirers. . . Some of the love scenes are of a temperature that arouses questions about censorship."

+ Hollywood Reporter p4 D 12 '36

+ Motion Pict Daily p6 D 14 '36

"For the marquee, the names of Greta Garbo, Robert Taylor form a box office combination of unquestionable drawing power. In their respective roles, they leave nothing to be desired by the most discriminating patrons. . . Exhibitors everywhere should sell this offering for its full value and reap box office rewards accordingly."

+ Phila Exhibitor p38 Ja 1 '37

"Pretty close to the top mark in showmanship, direction, photography and box office names. Nothing more potentially appealing as emotional entertainment has come from Hollywood this season. 'Camille' should pack the theatres, and from every viewpoint it deserves its success. . . The film shows the great care which went into its preparation and making."

+ Variety p12 Ja 27 '37

"Production is gorgeous, direction and playing of highest merit to please the most playing of highest merit to please the most discriminating and the most naive—all of which spells box office of smash proportions. No more tragically appealing lady of the camelias has ever graced stage or screen than the one here projected by Greta Garbo. . . Although overshadowed by the woman's part, Robert Taylor creates a distinctive Armand, his best acting exhibit to date, skillful, and delicately shaded, honest and deeply moving."

+ Variety (Hollywood) p3 D 12 '36

CAN THIS BE DIXIE? 20th century-Fox
66min N 13 '36

Cast: Jane Withers, George (Slim) Summerville, Helen Wood, Thomas Beck, Sara Haden

Director: George Marshall

See issue of December 28, 1936 for other reviews of this film

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

CAN THIS BE DIXIE?—Continued

Audience Suitability Ratings

"Primarily a vehicle for the little star, there are some bright moments of song and dance, but on the whole this farcical picture is tiresome due to poor production values. Family."

— Jt Estimates N 15 '36

"Jane Withers does some good acting although handicapped by a poorly produced picture. Fair. Family—mature."

+ — Motion Pict Guide Ja '37

"Jane Withers, who is a good little actress in her own right, receives a severe handicap when she is cast in a play which is patently an imitation of a Shirley Temple vehicle. . . It is a poor imitation at that. The plot is hackneyed from three different angles: the imminent mortgage foreclosure, the racehorse which is to restore the family fortunes and the group of performers who succeed in a radio amateur hour. Adolescents, 12-16: fair; children, 8-12: little interest and one scene which might cause alarm."

— + Motion Pict R p3 D '36

"This musical farce has a bit of everything in it which for all time has been used in every old-fashioned drama. The story is loosely knit, the direction is uneven, the dialogue is trite and the entire production is a hodge-podge of improbabilities. A well chosen cast make every effort, but overact their roles. Only for juvenile audiences."

— + Nat Council of Jewish Women N 1 '36

"A, Y & C: poor."

Parents' M p40 F '37

CAREER WOMAN. 20th century-Fox
70min Ja 22 '37

Cast: Claire Trevor, Michael Whalen, Isabel Jewell, Gene Lockhart

Director: Lewis Seiler

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"The picture, as entertainment, is not important but it does have a serious implication. The facts given fit a contemporary case with enough accuracy to link truth and fiction in the public mind. In the film, however, no attempt has been made to present an objective study. . . This too topical material should be honestly handled." T. J. Fitzmorris

America p312 Ja 2 '37

"Claire Trevor and Isabel Jewell are outstanding in their characterizations, but the story lets down at the end. Adults." Am Legion Auxiliary

"Offering a wider range for character portrayal than the usual program picture, 'Career Woman' has many fine individual performances. Adults." Calif Cong of Par & Teachers

"Melodrama. Far from being a serious study of a woman's progress in the legal profession, 'Career Woman' is a loosely constructed melodrama obviously inspired by the widely publicized killing of a father by his daughter in a backwoods mountain community. . . Unfortunately, the story lacks unity of idea or purpose and its weakness of structure and inclusion of irrelevant material deprives the picture of the significance one expects from the title and theme. Much of the characterization is overdrawn; the colors are laid on too thickly and instead of average town people we have caricatures of malice, intolerance and smug ignorance. It is regrettable that in the opening sequence so much footage is given to what is virtually a travesty of court procedure and that the heroine seems to stultify her own ideals by accepting the devotion of one who

has nothing but contempt for them. Disappointing. Adult." Calif Fed of Business & Professional Women's Clubs

"Adults." Nat Soc of New England Women

"A compelling story thoughtfully directed. Adults & young people." S Calif Council of Fed Church Women

Fox W Coast Bul D 5 '36

"Adults."

Jt Estimates N 15 '36

"The thesis that cases are won in court by histrionics, not logic, is awkwardly advanced in this story of a young woman lawyer and a hard-boiled attorney who is in love with her. . . The city lawyer bursts into the court room and announces that he is her colleague. The melodrama would not be tolerated in any court. If the story were done with more subtlety it might pass as satire, but it falls far short of this classification. It can only cheapen courts in the minds of the audience, and with its absurdities rob the law of its proper dignity. Adolescents, 12-16 & children, 8-12: no."

— Motion Pict R p3 D '36

"This poorly constructed story never quite decides whether to be comedy or melodrama, and is very uneven in treatment and direction. . . An adequate cast makes the most of a poor script that attempts to tell too much. Mature."

— Nat Council of Jewish Women N 1 '36

"Adults."

Nat Legion of Decency D 24 '36

"A: good melodrama; Y: mature; C: little interest."

Parents' M p40 F '37

Newspaper and Magazine Reviews

"Far and away the best program melodrama we have witnessed this season. Adults & young people."

+ Christian Science Monitor p13 D 26 '36

"Crude comedy-melodrama. . . The comedy is weak and the drama so dated that an excellent cast, headed by Claire Trevor, can do little to relieve its sordid artificiality."

— + Film Wkly p32 F 20 '37

Trade Paper Reviews

"Comedy drama which teeters between farce and stark realism. Claire Trevor and Michael Whalen, teamed, head a smartly chosen cast which, throughout, bolsters the uneven story. A passable program picture, but not exactly for family trade."

+ — Variety p21 D 16 '36

CARNIVAL IN FLANDERS. See La
kermesse heroique in December 28, 1936
issueCASE OF THE BLACK CAT. Warner-
First national 62min O 31 '36

Cast: Ricardo Cortez, June Travis, Jane Bryan, Craig Reynolds

Director: William McGann

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents."

Mo Film Bul p196 N '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"[It is] a passable mystery. Fair. Adults & young adults."

+ — Motion Pict Guide Ja '37

Newspaper and Magazine Reviews

"Suspense and gruesomeness for ardent murder mystery fans only. For all Ricardo Cortez's smooth performance as Perry Mason, the screen play is much too deficient in humorous touches. Adults."

+ — Christian Science Monitor p17 F 6 '37

"Just how Perry Mason figures the whole thing out is something which Mr. Gardner and the Warners explain to their own satisfaction, if not altogether to ours, but solutions never are really important anyway. The point of it is that 'The Case of the Black Cat' is good fiction and everything is hunky-dory this week at the Palace for the mystery addicts."

T. M. P.

+ N Y Times p15 D 26 '36

"'The Case of the Black Cat' is probably the least effective of all the Perry Mason detective films. . . A mediocre story to begin with, it is not only developed with a minimum of suspense and thrills but is so confusing at times that it would take a Sam Spade from 'The Maltese Falcon,' a Bill Crane from 'The Lady in the Morgue,' plus Reggie Fortune, Charlie Chan, Lord Peter Wimsey and Philo Vance to piece it together convincingly. . . Just what the cat had to do with all the lethal highjinks is not clearly explained, but it makes a good title." William Boehnel

— + N Y World-Telegram p13 D 28 '36

Trade Paper Reviews

"This one will easily satisfy the thrill fans, and keep the crime solvers guessing to the very end."

+ Film Daily p8 D 28 '36

"Erle Stanley Gardner's mystery melodramas usually make entertaining film fare, and the conversion of 'The Case of the Black Cat' from book to celluloid is no exception. It's a [mystery] that will hold the patrons once they're inside, though its power to draw them in is doubtful. Probably will do okay in the duals, with plenty of exploitation necessary in those spots where it'll be on its own."

+ Variety p11 D 30 '36

CHAMPAGNE WALTZ. Paramount 92min Ja 29 '37

Cast: Gladys Swarthout, Fred MacMurray, Jack Oakie, Herman Bing

Director: A. Edward Sutherland

Music: Johann Strauss

Music director: Boris Morros

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"For graceful and enlivening entertainment, it would be difficult to discover a current production superior to this comedy conflict between the lilting waltzes of the Strauss tradition and modern swing music. . . The picture satisfies all the exacting demands of wholesome family entertainment." T. J. Fitzmorris

+ America p384 Ja 23 '37

"A: entertaining; Y: very good; C: probably good."

Christian Century p198 F 10 '37

"Family, but mature for children. Excellent."

DAR

+ + Fox W Coast Bul Ja 2 '37

"The combination of a symphony orchestra and a jazz band is spectacular, but it leaves a noisy and confused ending. Family." Am Legion Auxiliary

"The settings are unusually beautiful and there is plenty of romance and comedy as well as a compromise ending by the components of the two types of music that is both entertaining and amusing. Family." Calif Cong of Par & Teachers

"Gladys Swarthout's beauty and musical gifts are matched by her ability to be gay, romantic or pathetic, as the case demands. Family." Calif Fed of Business & Professional Women's Clubs

"Refreshing comedy, the beautiful dance routines of Veloz and Yolanda, lovely Strauss waltzes and the fine voice of Gladys Swarthout all form part of an amusing and genuinely worth-while production. Family." E Coast Preview Committee

"Tops in entertainment. . . Enchanting music, lovely sets, rapid-fire gags and dialogue, added to Gladys Swarthout's charming voice and increasingly appealing screen personality make a delightful film for all audiences." Nat Soc of New England Women

"A notably satisfying hour. Family." Mrs T. G. Winter

+ Fox W Coast Bul Ja 30 '37

"A rarely lovely, scintillating comedy that moves smoothly on the waves of delightful music; has beautiful settings, clever dialogue and refreshing humor; all pretentiously staged. . . A fine production that will be enjoyed by all. All ages."

+ Gen Fed of Women's Clubs (W Coast)
Ja 22 '37

"Family. Outstanding. Best of the month."

+ + Jt Estimates Ja 15 '37

"All the resources of the most modern screen-craft have been used in the lavish production, certain scenes being especially magnificent. Suitability: family." E. P.

+ Mo Film Bul p12 Ja '37

"Pleasant entertainment. Good. Adults & young adults."

+ Motion Pict Guide Mr '37

"Adolescents, 12-16; delightful, musical; children, 8-12: little interest."

Motion Pict R p5 Ja '37

"As costly as champagne with its expensive array of talent and beautiful trappings, effervescent with sparkling dialogue which bubbles with humor, heady romantic waltzes, and the tang of blatant jazz, this refreshing musical quenches the thirst for eye and ear entertainment. . . The result . . . like the after-effects of champagne, may give you a headache, but nevertheless it was worth it. Family."

+ Nat Council of Jewish Women Ja 20 '37

"General patronage."

Nat Legion of Decency D 31 '36

"A, Y & C: delightful musical comedy."

Parents' M p40 Mr '37

"If you like the 'funniness' of jazz boys, with a dash of singing by a very fine Metropolitan artist, see this film."

Sel Motion Pict p18 Ja 1 '37

"[It is] an amusing musical comedy. . . Well acted, good dialogue, and excellent music. Family."

+ Wkly Guide D 26 '36

Newspaper and Magazine Reviews

"'Champagne Waltz' is pretty nearly one of the best cinema musicals to date; because it is not too elaborate and has Gladys Swarthout in all-English musical numbers, which are tuneful, pleasant and easy to remember." Laura Elston

+ Canadian M p25 F '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

CHAMPAGNE WALTZ—Continued

"Elaborate and thoroughly entertaining musical with enough humor to balance its more gigantic spectacles. Family."

+ Christian Science Monitor p19 Ja 2 '37

"[It] proves highly pleasing to the ear and genuinely amusing to the eye. A simple but coherent plot, capable direction of a capable cast, the factual nature of background material, and a congenial commingling of music, comedy and light romance carry the experiment to success." J. P. Cunningham

+ Commonweal p48 F 5 '37

"Individually [the cast] provides moments of entertainment, but together fails to make 'Champagne Waltz' the exciting picture it might have been. . . Every sequence of the story is 'telegraphed,' every incident foreshadowed, every bit of dialogue obvious."

+ Cue p19 F 6 '37

"Surely Paramount can find a story that will show Gladys Swarthout to better advantage than we have seen her in any of her three screen appearances. Recognized as a great singer, possessing a charming personality, being most agreeable to look at, she has, in 'Champagne Waltz,' a story which gives only her beauty a chance, and credit for that goes to the camera. To ask an intelligent audience to follow the story and be convinced by its various angles, is to put a too great strain on it even as a part of Hurrah-for-Zukor-Week festivities. And it definitely lessens the pleasure her singing gives us. . . I hope my criticism of 'Champagne Waltz' will make Paramount mad enough to show me it can make a good Swarthout picture if it wants to. To start with it has the advantage of knowing it would be mighty hard to make a worse one."

— Hollywood Spec p9 D 19 '36

"This romance of Vienna has some lovely moments. Also some dull ones. . . Some of the brash comedy of Jack Oakie as the blatant jazz-band manager falls a little cold on us, but maybe it will get you. . . Our vote without qualification, however, goes to Gladys Swarthout. She sings charmingly; her screen personality has acquired assurance and sparkle." (3 stars) Beverly Hills

Liberty p48 Ja 9 '37

"It departs in no way from the established character of the sentimental 'musical,' but is simply more expensive, more lavish, and more carefully done than most. It is a pleasant film, a film of unruffled amiability, so amiable that the attention is not held but recaptured from time to time during its slightly excessive length. . . The combined Strauss and Tiger-Rag orchestra with which 'Champagne Waltz' concludes is a merely silly end to a pleasant, ambling affair." J. M.

+ Manchester Guardian p11 F 2 '37

"The efforts to please every taste that have been made in 'Champagne Waltz' may be successful, but they have resulted in a lavishly tedious screen musical. The brightest idea that the several authors hit upon was to feature a daffy, itinerant jazz band in the early sequences. . . Gladys Swarthout is comely and sings effectively, but she is considerably baffled by the romantic game of tag that passes for a story. Her songs, composed by a corps of writers, are scarcely distinguished. . . The production has been sumptuously staged. . . I should have preferred more comedy and less glitter. . . Most of the photoplay's unfolding is concerned with production numbers, vocal episodes and the heavy-handed exposition of a silly story. 'Champagne Waltz' has a little of everything in the screen musical line, but not enough genuine entertainment for my taste." Howard Barnes

+ N Y Herald Tribune p15 F 4 '37

"Wherever your taste lies in light music, whether you delight in the swooning waltzes of old Vienna or clap hands for swing music, 'Champagne Waltz' can provide you entertainment. The grand finale, by the way, convinced me, not that old waltzes and new jazz can be

successfully blended, but rather that each, played separately by a specialized orchestra, is worth hearing." Eileen Creelman

+ N Y Sun p25 F 4 '37

"The picture displays a distressing habit of tripping over its own feet. Intermittently it is gay and lighthearted and graceful but it does not sustain the mood too well. Call it a magnum of straight California vintage, not nearly so sparkling or heady as its title implies. . . Miss Swarthout's singing is, naturally, a redeeming quality. One of the most lovely, as well as talented, of the screen's operatic stars, she yet has to find a script which will do her justice." F. S. Nugent

+ N Y Times p17 F 4 '37

"Fortunately Miss Gladys Swarthout, never sang more thrillingly or appeared more lovely. . . For this moderately entertaining little comedy with jazz and semi-classical musical interludes is at best an inadequate setting for her charms and talents. . . Fred MacMurray is first rate. . . Veloz and Yolanda dance several waltzes in a manner so lovely that it bankrupts description." William Boehnel

+ N Y World-Telegram p15 F 4 '37

Reviewed by John Mosher

New Yorker p72 F 13 '37

"The provident amalgamation of three-quarter time and swing makes for a climax that is quite satisfactory in the fictional field, but a trifle grotesque in the musical."

+ News-Wk p24 F 13 '37

"Again the picture is the thing. And a very beautiful picture with top honors going to the technical fellows. . . The comedy is delicious and the acting fine, yet in the end its pictorial beauty will be best remembered. . . Altogether a gorgeous picture creditable to all." Rob Wagner

+ Script p8 F 6 '37

"The gods look away a moment, as 'Champagne Waltz' attempts to interfuse the music of 'Blue Danube' and 'Hold That Tiger,' with fewer and less harmonious results, I imagine, than were originally intended."

+ Stage p77 Ja '37

"[It] is a heavy footed musical naïvely designed to combine the best features of jazz with those of the Viennese waltz. . . With an appealing tremble of her lower jaw, Miss Swarthout, smartly dressed, sings several songs. None of them is notable. Whatever merits 'Champagne Waltz' possesses are dependent on the well-seasoned comic abilities of Jack Oakie."

+ Time p45 Ja 25 '37

Trade Paper Reviews

"A none-too-carefully produced film which nevertheless has its light and pleasant moments, 'Champagne Waltz,' billed as a Paramount Silver Jubilee Special, is not quite that. . . While Fred MacMurray and Jack Oakie are sufficiently airy and comical, the production misses its aim to be a bubbling, sparkling comedy and clicks only in spots. Family."

+ Box Office p21 Ja 2 '37

"They spared nothing on this melange of comedy, song and dancing which starts in Vienna and finishes in New York. . . All in all it is a juicy offering that combines a little of many entertainment elements."

+ Film Daily p9 F 5 '37

"'Champagne Waltz' is Gladys Swarthout's third picture and her best to date. Other factors in its favor are its production and fair comedy. It's a box office middleweight. . . Miss Swarthout should develop for pictures, given the proper material. . . Sutherland's direction is slow but the comedy is piloted for the desired laughs."

+ Variety p14 F 10 '37

"While satisfactory, this is not as effervescent as the title would indicate. It pours a little heavily in story and singing and will have to exert all the value of the top names to make

more than ordinary box office impression. Gladys Swarthout is given 'Paradise in Waltz Time' as a melodic standout and keynote to the piece. Singing is full-bodied and rich in oratorical manner but seems at times too powerful. Love story between Miss Swarthout and Fred MacMurray lacks appropriate warmth and ease for general consumption. . . In the heavier plot phases where the suffering of a Viennese waltz king from American jazz competition by MacMurray's orchestra is made to seem tragic, the going is not so sure. However, the results generally are very creditable."

+ — Variety (Hollywood) p3 D 5 '36

CHARGE OF THE LIGHT BRIGADE.

Warner 116min N 7 '36

Cast: Errol Flynn, Olivia de Havilland, Patric Knowles, Henry Stephenson, Nigel Bruce, Donald Crisp

Director: Michael Curtiz

Music: Max Steiner

Music director: Leo F. Forbstein

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents."
Mo Film Bul p215 D '36

"It is brilliant, spectacular and has the appeal of a great adventure. . . The charge is one of the most heroic that history records. Its picturization is unforgettable." H. M. Le Sourd
+ Motion Pict & Family p6 D 15 '36

Newspaper and Magazine Reviews

"There have been so many battle scenes on the screen, that the actual charge, which may be tactically accurate, is the usual breathless forward dash, with the guns roaring and men and horses wheeling and going down. There are several border skirmishes earlier in the picture that are much more exciting to watch. . . Errol Flynn is excellent as the crossed-in-love soldier whose notions of tactics as displayed in the border fights seem far in advance of his time. Perhaps if he had been in the Crimea the war would not have been such a fiasco." M. E. P.

+ — Boston Transcript p4 D 12 '36

"Despite the praise accorded to this highly fictional film drama based on the blunder at Balaclava and inspired by Tennyson's poem, many film-goers will demur at supporting a production which involved wanton cruelty to animals. Adults."

Christian Science Monitor p19 D 5 '36

"There really isn't much to the story but a cavalry charge, tho I will say the charge is something pretty wonderful to see. . . Unfortunately, before the grand finale takes place, you have to sit for an hour and a half while the Warners attempt to tell some rather dubious British War Office history. . . As I admitted in advance, the cavalry charge is very fine, but also so noisy you'd best sit near the exit; from the musical score you'd gather the entire Brigade carried bugles instead of lances." Pare Lorentz

Judge p32 D '36

"This film has been given a Universal certificate, in our opinion most injudiciously—not because it is an orgy of carnage but because it massacres history and geography. . . The plot is puerile and boring, the dialogue flat and incompetent. Altogether a most suitable film to take a deaf friend to, for the photography is remarkable (on rather familiar lines) and the fighting is managed most effectively. . . The acting is negligible, the bloodiness is all."

— New Statesman & Nation p49 Ja 9 '37

"A gorgeous and beautifully produced saga . . . simply bursting with excitement and battle stuff. Perhaps too much of the latter. . . I have only one serious criticism of the picture—the (apparent?) cruelty to the horses in the battle scenes. . . Wait till the 'Animal Defense League of England' gets a wallop at those battle scenes!" Rob Wagner

+ Script p12 Ja 23 '37

"This is the most resounding tribute yet paid to our tight little isle, and our own studios might have given their spats to have produced such a recruiting poster. . . As a spasm of human emotion, engendered by the cunning contact of shears and paste on a trailing length of celluloid, 'The Charge of the Light Brigade' is no less brilliant than, and no different in kind from, 'Potemkin.'" Alistair Cooke

+ Sight & Sound p136 Winter '36

Trade Paper Reviews

"Inspired by Tennyson's immortal poem of valor, the original story and screen play are excellent as motion picture material, although the historic charge itself is used only as a climax. Family."

+ Box Office p21 Ja 2 '37

CHARLIE CHAN AT THE OPERA. 20th century-Fox 65min Ja 15 '37

Cast: Warner Oland, Boris Karloff, Keye Luke, Gregory Gaye, Nedda Harrigan

Director: H. Bruce Humberstone

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Warner Oland is very convincing as the great detective and the supporting cast is excellent throughout. Very entertaining for the fans who like mystery. Adults." Am Legion Auxiliary

"The continuity, acting and direction of this picture are of a quality to make it good entertainment for those who enjoy a well-made mystery. Adults: good; 14-18: possibly; 8-14: no." Calif Cong of Par & Teachers

"In addition to the high standard of direction and acting that has characterized all the Charlie Chan mystery films, 'Charlie Chan at the Opera' has rather more pretentious settings and background than usual. . . The operatic sequences and backstage scenes give distinction to a well constructed and logically developed story. Very good. Adults." Calif Fed of Business & Professional Women's Clubs

"A complicated, improbable plot, involving jealous singers and an escaped madman. Mature & 14-18. Mediocre." DAR

"Interestingly staged behind the scenes at the opera and competently acted, this film compares favorably with others of the series and will appeal to audiences over 14." Nat Soc of New England Women

"The contrasting roles create an agreeable balance resulting in a distinctly tense and absorbing production. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul D 5 '36

"Mature."

Jt Estimates N 15 '36

"The rather sordid nature of the story makes the film less suitable for family audiences than are most of the series. Suitability: adults & adolescents."

Mo Film Bul p12 Ja '37

"Adolescents, 12-16: yes; children, 8-12: no interest."

Motion Pict R p3 D '36

CHARLIE CHAN AT THE OPERA—*Continued*

"[It is] one of the most elaborately produced of the Charlie Chan murder mysteries. . . The well chosen cast performs admirably one of the best stories in this series. Adults."

+ Nat Council of Jewish Women N 1 '36

"One of the best of the Charlie Chans, with a mystery worked out with fine effect, and hard to solve. Family."

+ Wkly Guide D 12 '36

Newspaper and Magazine Reviews

"Latest episode is no exception to the generally high average maintained by the Charlie Chan series. Adults & young people."

+ Christian Science Monitor p13 D 26 '36

Trade Paper Reviews

"Chan's interminable saga in this instalment gets a shot in the arm which effectively dispels any chances of monotony. It is the creation of a co-feature role, with Boris Karloff to play it. . . [This] is a strong item for the duals and, with a stage unit, say, could make the grade okay on its own."

+ Variety p21 D 16 '36

CHINA PASSAGE. RKO 64min Mr 19 '37

Cast: Constance Worth, Vinton Haworth, Leslie Fenton, Gordon Jones

Director: Edward Killly

"The story starts out in China, where two American adventurers, Vinton Haworth and Gordon Jones, are entrusted with the job of guarding a Chinese girl delivering a valuable diamond. Just as they reach their destination in Shanghai, under a heavy guard, they are ambushed and the diamond stolen." Variety (Hollywood)

Audience Suitability Ratings

"This is a mediocre murder mystery with a surprise ending, dragging throughout and developing very little interest. Family."

+ Nat Council of Jewish Women Mr 3 '37

"General patronage."

Nat Legion of Decency Mr 18 '37

Trade Paper Reviews

"This is a rather stereotyped mystery film. It has its occasional moments of excitement but at no time sets an entertainment pace to earn it more than booking on the lower half of unimportant dual programs. Family."

+ Box Office p17 Mr 6 '37

"Emerging as a straight mystery melodrama 'China Passage' is obviously aimed for subordinate billing. Possibly whatever success attends it is attributable to the personality of Constance Worth. . . The picture is shackled by an unbelievable and infinitely too complacent beginning. It builds, however, to an entertaining, surprising denouement."

+ Hollywood Reporter p4 F 20 '37

+ Motion Pict Daily p4 F 26 '37

"This was made for twin bills. . . Story is no stronger than names for the marquee. A weak offering even for lower half of dual bill, it will need strong support."

+ Phila Exhibitor p33 Mr 1 '37

"'China Passage' is ordinary screen fare that will find its level in the neighborhood dualers as a none too mellowed dramatic balance. The picture is weak in story and devoid of selling names and production in many instances is all too stagey to be realistic. However, a chain of fantastic events, including several murders on board ship in mid-Pacific, provide

a certain amount of suspense that might render a none too particular audience oblivious of the picture's shortcomings."

+ Variety (Hollywood) p3 F 20 '37

CIRCUS GIRL. Republic 68min Mr 1 '37

Cast: June Travis, Robert Livingston, Donald Cook, Betty Compson

Director: John H. Auer

Based on a short story of the same title by Frank R. Adams. "The story involves June Travis, who desires to follow in the footsteps of her father and become a famous aerialist, and Robert Livingston and Donald Cook, trapeze stars in love with her. Livingston is straightforward, while Cook is a philanderer." [Variety (Hollywood)]

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 11 '37

Trade Paper Reviews

"[It] proves suitable fare for thrill-seeking fans on double-bracket programs coupled with a strong supporting feature. Family."

+ Box Office p27 F 27 '37

"The best thing this picture has to offer is a breath-taking aerial act over an open lion's den. This comes toward the end and makes for a smash finish. The technique may be that of the serial, but it is great thrill stuff. A triangular love affair manages to hold interest until this event takes place. For the action fans and [children] it is fare that will get over."

+ Film Daily p6 F 24 '37

"Just in time for the spring circus season comes Republic's new action yarn. It will have some draw because of its timeliness, and because of a finish which is packed with suspense, but it hasn't a great deal to offer in addition. The story is pretty trite, the motivation obvious, and its best potential audiences limited to the smaller houses and juvenile matinees."

+ Hollywood Reporter p4 F 20 '37

+ Motion Pict Daily p22 Mr 4 '37

"Circus romance, this is a slow starter with a weak story. . . Climax is a real thrill but up to that point there is little interest. Estimate: weak."

+ Phila Exhibitor p33 Mr 1 '37

"Romance under the big top, and the eternal triangle in the air and comedy that is no relief are offered in 'Circus Girl.' Picture takes reels to get going and has nothing much to tell, being a mediocre programmer. Redeeming feature is that the melodrama contains a comparative punch at the end, which is tense and thrilling in its suspense."

+ Variety (Hollywood) p3 F 20 '37

CLARENCE. Paramount 62min F 26 '37

Cast: Roscoe Karns, Eleanore Whitney, Eugene Palette, Johnny Downs, Inez Courtney

Director: George Archainbaud

Based on the play of the same title by Booth Tarkington. This was filmed previously. Clarence is an ex-soldier who is unceremoniously dumped into a wrangling household of unhappy people. In his mild-mannered way, he succeeds in bringing peace to the family and romance to himself.

Audience Suitability Ratings

"This might appear at first glance to be Booth Tarkington Week, but the movies will have to do more than merely film his stories with partial success before the note of celebration will be in order. . . . The picture is too limp to convey much of Tarkington's crisp humor and fault can be found with the listless direction. It is suitable for family presentation." T. J. Fitzmorris

— + America p504 F 27 '37

"Dialogue humorous at times; characterizations for the most part good, making light entertainment for the family." Am Legion Auxiliary

"Roscoe Karns . . . is amusing in the role but hardly is the Clarence of our expectations. Amusing, light entertainment. Family." Calif Cong of Par & Teachers

"Booth Tarkington's well known play retains all its charm in this movie version. Mature." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Good." DAR

"Older family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul F 20 '37

"The direction is fine, the acting spontaneous and entirely adequate, with dialogue, music, lighting and photography all effective. All ages."

+ Gen Fed of Women's Clubs (W Coast) F 10 '37

"The cast is pleasing if not noteworthy, and the story proceeds in a lively manner with a sprinkling of good dialogue. Wholesome in tone, 'Clarence' should make a good family picture. Adolescents, 12-16; good; children, 8-12; insufficient interest."

+ Motion Pict R p3 Mr '37

"This is a delightful, whimsical story, such as only Booth Tarkington could write, played by a well-chosen cast, and furnishing a pleasant hour's entertainment for young and old. Family."

+ Nat Council of Jewish Women F 10 '37

"General patronage."

Nat Legion of Decency F 18 '37

"A deliciously amusing bit of nonsense. All ages."

+ Sel Motion Pict p5 Mr 1 '37

Newspaper and Magazine Reviews

"Noisy, innocuous and entertaining little farce. Adults & young people."

+ — Christian Science Monitor p17 F 20 '37

Trade Paper Reviews

"It is played with a zest and punch that insures its success at the box office and can be listed as a picture which will please every patron. It is well suited to the family trade."

+ Box Office p27 F 27 '37

"This up-to-the-minute version of Booth Tarkington's lively comedy is the type of stuff on which audiences thrive. It's laden with laughter to such an extent that not a few of the crisp wisecracks are lost in the rapid fire dialogue. Roscoe Karns plays the title role with excellent sense of the unique, and often fantastic, character of Clarence."

+ Film Daily p8 Mr 10 '37

"This remake of Booth Tarkington's post-war comedy garnered its full share of laughter in preview. It emerges as pleasing program fare for average audiences. . . . Little attempt to modernize the by-now dated theme is made in the screenplay."

+ — Hollywood Reporter p3 Ja 30 '37

+ — Motion Pict Daily p2 F 1 '37

"Estimate: pleasant; best for neighborhoods, twin bills."

+ — Phila Exhibitor p33 F 15 '37

"A lightweight aimed for double bills, 'Clarence' will have a tough climb to reach even that level. Little box office draw in its cast and the picture itself won't roll any audiences in the aisle. . . . Only a completely juvenile audience will go for 'Clarence' and even the youngsters may grow impatient."

— Variety p15 Mr 10 '37

"Paramount may have made a few additions and subtractions on Tarkington's perennially engaging character, but didn't denude 'Clarence' of any laughs. The company troupes it with lively zest. . . . The mild, ingratiating comedy still has power to charm and amuse young and old, and this version stands up for full entertainment value. It should be welcome on any well ordered bill to send the customers out happy."

+ Variety (Hollywood) p3 Ja 30 '37

COLLEGE HOLIDAY. Paramount 87min
D 25 '36

Cast: Jack Benny, George Burns, Gracie Allen, Mary Boland, Martha Raye, Marsha Hunt, Eleanore Whitney, Leif Erikson

Director: Frank Tuttle

Dance director: LeRoy Printz

Music director: Boris Morros

"Briefly, the plot has something to do with a group of collegians who ostensibly are invited to a hotel to become subjects in a scientific mating experiment being conducted by an eccentric millionairess, but who are actually there to try to save the hotel, which is almost in bankruptcy, for its pretty owner." N Y World-Telegram

Audience Suitability Ratings

"A: hardly; Y & C: perhaps."

Christian Century p30 Ja 6 '37

"A box-office hit. Mature & 14-18. Good." DAR

Fox W Coast Bul Ja 9 '37

"Family." Am Legion Auxiliary

"A nonsensical plot, which develops in a light and happy mood that makes it good entertainment for the family." Calif Cong of Par & Teachers

"A good cast, beautiful music and exceptionally attractive settings, give one the expectancy of seeing a very pleasing picture. . . . [It] has a rather disconcerting lack of continuity and originality and the acting of a very capable cast is constrained. Disappointing. Mature." Calif Fed of Business & Professional Women's Clubs

"General audiences." Nat Soc of New England Women

"Romance, theoretical experimentation, rather roughly suggestive at times, and a minstrel show succeed in eliminating the mortgage and providing fun with catchy new music to amuse the family." S Calif Council of Fed Church Women

"Good entertainment for the many who like gay nonsense, amid gorgeous settings. Family." Mrs T. G. Winter

Fox W Coast Bul Ja 16 '37

"[It is] an hilarious combination of clever dancing, catchy music, and merry comedy, woven around a senseless plot. . . . Jack Benny in his own inimitable way is most entertaining. Mature."

+ Gen Fed of Women's Clubs (W Coast) D 28 '36

COLLEGE HOLIDAY—Continued

"This comedy, a patchwork of songs, tap-dancing and burlesque, ends with an apology for lack of classical correctness and the slightness of its story. Well it may. . . But for many the film's chief attraction will be Gracie Allen. . . Even then the film is too long. Suitability: family." P. H.

+ — Mo Film Bul p12 Ja '37

"Mad hilarious fun, clever dances, catchy music and fast dialogue make this picture a gay hour of entertainment. Good. Family-mature."

+ Motion Pict Guide F '37

"[It] results in a lot of nonsense which skates on the thin ice of innuendo without quite breaking through. Drawing cards to the picture are the popular screen and radio stars who appear in the cast. For their public, the production will probably prove entertaining. Adolescents, 12-16: passable; children, 8-12: no."

+ — Motion Pict R p5 F '37

"[It] serves as an excellent vehicle to introduce well-known comedians of the screen and radio. Family."

+ Nat Council of Jewish Women D 29 '36

"Adults."

Nat Legion of Decency D 31 '36

"A & Y: entertaining nonsense; C: little interest."

Parents' M p40 Mr '37

"'College Holiday' is an hilarious comedy with beautiful settings and some good dancing and singing. . . Roughly suggestive at times. Mature."

+ Sel Motion Pict p5 F 1 '37

"A light and amusing musical comedy, with good dancing and singing and some unique features. Family."

+ Wkly Guide D 19 '36

Newspaper and Magazine Reviews

"As Jack Benny explains in a nonsensical epilogue, this musical film does not allow either story or artistry to interfere with its happy-go-lucky series of gags and revue acts. The players are the thing. Family."

Christian Science Monitor p19 Ja 2 '37

"For one thing, I am an enraptured follower of the insouciant Mr. Benny. There is more subtle, spine-tickling humor in Jack's indolent drawl and small-boy indignations than in the Hollywood host of humorists put together. Ben Blue runs Mr. Benny a close second in the laugh grabbing, and anyone who runs anywhere near the mark set by the jovial Jello man is tops in entertainment. . . It is customary to hang spectacle pictures on a thin plot. 'College Holiday' is no exception, but it is treated novelly, and skilfully edited. . . [It is] a sure-fire entertainment for anyone who appreciates the best in the collegiate." Paul Jacobs

+ Hollywood Spec p23 Ja 2 '37

"This film is the most methodically mad that Hollywood has yet managed, sets a new standard in incoherence, and is *The New Statesman and Nation* Film of the Month. . . There is a little too much song-and-dance, but the jokes are so enormous that you need now and then a rest from laughing."

+ New Statesman & Nation p119 Ja 23 '37

"The Paramount is celebrating the Yuletide with a raucous, rowdy comedy that keeps its audiences laughing but left this reviewer rather subdued. 'College Holiday' is undoubtedly good of its kind, if you like its kind. . . The film is one of those mad revues in which Paramount specializes. Those who enjoy them do so with relish. 'College Holiday,' to me, did not compare with 'The Big Broadcast of 1937.'" Eileen Creelman

+ — N Y Sun p6 D 24 '36

"It has its points, but it rarely takes time to make them, and we found ourselves in complete accord with Mr. Benny's curtain

speech when he remarked, rather apologetically, that they never permitted the story to interfere with art, but tossed both out of the window. . . Being trivial, unpretentious and nonsensical on its own admission, the picture demands nothing of the beholder but unlimited patience or an appetite for the ageless rudiments of vaudeville. . . Frankly, we should have preferred a little less farce industry and a bit more of the Hunt-Erikson romance which began so promisingly that we can not quite forgive the script writers for letting it slip by as unfinished business." F. S. Nugent

+ — N Y Times p21 D 24 '36

"While it may not be quite so delightfully mad as some of its predecessors from the Paramount lot, it is out of the ordinary and at times genuinely funny. . . Although the story is trifling, it is so briskly paced, littered with snappy music and reasonably amusing burlesque and peopled with such an amusing cast that it completely disarms any form of even semi-serious criticism. Since all the comics in the cast are superb it would be unfair to single any one of them out for special commendation." William Boehnel

+ N Y World-Telegram p9 D 24 '36

"No picture can be absolutely without humor when Mary Boland, Gracie Allen, and George Burns are busy in it, but I am afraid that 'College Holiday' almost succeeds in being so. Jack Benny is lively, too, yet the entire affair is haphazard, with not very bright musical items and lots of jokes about eugenics and the mortgage on the old roadhouse which wear on you as the hours go on." John Mosher

+ New Yorker p50 Ja 2 '37

"Not so noisy or rowdy as most big musicals, and for that and other reasons, much more charming and delightful. . . Loudest applause goes to the technical fellows. The opening dance sequence reproduces *perfect* moonlight, and with beautiful music, the effect is soft, soothing and gently sensuous. The sets are handsome and not too 'terrific.' The costumes are exquisite, and in the Greek dance the tableaux are classically beautiful." Rob Wagner

+ Script p13 Ja 2 '37

Reviewed by Alistair Cooke
Sight & Sound p137 Winter '36

"'College Holiday,' though nobody's first-hand experience, is a favourite and third-rate myth, Hollywood's convenient idea of American college life, with only the girl students as good-looking as they are in fact." Alistair Cooke

Spec p122 Ja 22 '37

"Right smack in the middle of a preposterous vaudeville program entitled 'College Holiday,' Miss Allen and George Burns appear. That's where we came in; and right after that we went out. It's too good to be missed more than once. Otherwise the goings-on at the Brotherhood of Grecian Stalwarts keep you awake with its noise, put you to sleep by its innocuousness. That's a bad state of affairs, as anybody will tell you."

+ — Stage p16 F '37

"'College Holiday' is one of those enormous, uninspired amalgamations of specialty numbers which Paramount issues periodically in the hope that sheer quantity will assure every cinemaddict of finding at least one item to his special taste. Strung out along a flimsy plot . . . are a series of acts which show what has become of old-fashioned vaudeville."

+ — Time p22 Ja 4 '37

Trade Paper Reviews

"'College Holiday' is tip-top entertainment. . . The coins will clink into the cash drawers faster than a Jack Benny gag with this on the marquee. From the opening song, a waltz with a 'hit tune' lilt, to the closing number, a burlesque on Paderewski's Minuet, the action is fast, the laughs are timed perfectly and every member of the cast is in there giving his all for dear old Paramount. Family."

+ Box Office p23 D 26 '36

"They had a quartet of clever writers turning this one out, then they provided a clever cast that was hand picked, and finally they put the direction in the hands of Frank Tuttle. Result: One of the real sure-fire laugh shows of the year, with a delightfully original slant on the combined atmospheres of the college campus and the musical comedy that sets a new style in treating the college girls and boys. Also a brand new way of treating the musical comedy setting."

+ Film Daily p3 D 19 '36

"A light and fast musical mixup aimed low for mass appeal but with much the same strong battery of names that illuminated 'The Big Broadcast of 1937'—this offering will cash in. It has a completely goofy outline of story but this is so packed with genial absurdities, ridiculous gags and popular song numbers that the story is sunk from the first, and just as well."

+ Hollywood Reporter p3 D 16 '36

+ Motion Pict Daily p2 D 17 '36

"This picture is as big as its cast studded with plenty of marquee names. The offering deals largely with specialties, the plot is secondary. Packed with lilting tunes, hilarious situations, wisecracking dialogue, nobody seems to care about the story, anyway. This is corking entertainment from fade in to fade out. For lavish production it can hold its own with any screen musicals of the current season. Estimate: excellent entertainment."

+ Phila Exhibitor p39 Ja 1 '37

"For a picture that permits the cast to run around practically on the loose, 'College Holiday' gets along remarkably well. There's no evidence of coordination between the actors and those on the story end, but there are some competent specialties by competent people and these are sufficient in number to provide a fair amount of amusement. When the specialties are not on and the picture is on its own, it's pretty terrible. The names probably will get it by for fair business, yet it's too bad that with such an assemblage of good and well known talent that the picture rates above average neither as entertainment nor as a potential big grosser. . . . Producer Harlan Thompson gave the picture everything required for strong musical entertainment, but the story is one that shouldn't have gone as far as production in the first place."

+ Variety p10 D 30 '36

"Everyone in the credit list, from top to bottom, is hot, touched off by the showmanship of Harlan Thompson, whose production clicks at every turn in an inspired potpourri of tuneful, footful, beautiful nonsense. Picture is studded with names of definite amusement promise and production has oodles of exploitation possibilities."

+ Variety (Hollywood) p3 D 16 '36

COME AND GET IT. United artists 103min N 6 '36

Cast: Edward Arnold. Joel McCrea. Frances Farmer. Walter Brennan. Mary Nash

Directors: Howard Hawks. William Wyler

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"The sweep and power of this picture impress us from the first magnificent scenes of the logging camp in Northern Wisconsin, where the crash of forest monarchs, the boom of breaking jams and the beauty of snow and ice proclaim another artistic triumph for recording and photography. This film is outstanding if for no other reason than the majestic grandeur of these opening sequences. But there is no let-down of interest as we follow the career of

Barney Glasgow, the man whose worldly ambition conquers his love. Mature. Outstanding. Best of the month."

+ + Jt Estimates N 15 '36

"Suitability: family."

Mo Film Bul p196 N '36

Reviewed by H. M. Le Sourd

Motion Pict & Family p6 D 15 '36

"Good. Adults & young adults."

+ Motion Pict Guide Ja '37

"Lumbering operations in the snow of the north woods have been photographed as never before in this picture. . . . As in most of Miss Ferber's stories, the plot is obvious, even trite, but the characterizations are extraordinarily well done. . . . The part of the picture dealing with life in a saw-mill town thirty and more years ago, is distinctly a novelty, and the scenic effects are magnificent. Adolescents, 12-16: mature but interesting; children, 8-12: no."

+ + Motion Pict R p4 D '36

"Down-to-earth human drama is furnished by this superb picturization of Edna Ferber's absorbing novel. Edward Arnold never gave a finer portrayal. . . . Frances Farmer in a dual role is not only beautiful to look upon but is convincing and appealing as well. Excellent for adults."

+ + Nat Council of Jewish Women N 1 '36

Newspaper and Magazine Reviews

"Gradually the films are becoming more intelligent. . . . 'Come and Get It' is a lively, full, vigorous and closely knit adaptation of a big 'period' novel—that's its great merit: it does a good job of reporting in words and pictures; Edna Ferber's book has been admirably translated into filmic terms of sight and sound. Here is talkie dialogue that is succinct and natural without banality."

+ New Statesman & Nation p895 D 5 '36

CONFLICT. Universal 60min N 29 '36

Cast: John Wayne. Jean Rogers. Tommy Bupp. Frank Sheridan. Ward Bond

Director: David Howard

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Fairly interesting. Mature." Am Legion Auxiliary

"Too much drinking and gambling. Adults: a matter of taste." Calif Cong of Par & Teachers

"A rather dated picture of hero worship and regeneration. . . . There is plenty of action and some thrills and suspense, but the picture remains just average program fare. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-18." DAR

"An obvious lesson on cheating runs through the plot, which is played in a straightforward manner, with little emotional feeling, but which carries a ring of truth. Family." E Coast Preview Committee

"A hackneyed, rather crude story, filled with fights. A 'Main Street' film for audiences over 14." Nat Soc of New England Women

"[It is a] moderately entertaining Western for the family." S Calif Council of Fed Church Women

Fox W Coast Bul D 19 '36

"There is plenty of action and some thrills and suspense, but the picture remains just average program fare. Family."

+ — Jt Estimates D 15 '36

CONFLICT—Continued

"A very pleasant film has been made from this far from original plot. . . A good film of its unpretentious class. Suitability: family."

+ — **Mo Film Bul** p215 D '36

"The regeneration of the principal character relieves the atmosphere of dishonesty and makes the lesson on cheating obvious. Fair. Family-mature."

+ — **Motion Pict Guide F** '37

"In spite of the hackneyed story the characterizations are well done and interest is maintained. The atmosphere of gambling and dishonest fighting is not pleasant but is relieved by the regeneration of the principal character. Adolescents, 12-16; yes; children, 8-12: no."

+ — **Motion Pict R** p5 Ja '37

"This is a hackneyed yarn of prize fighting and the way it can be used as a 'racket.' The acting is stagey, the direction fair and there are some objectionable scenes of dice rolling and slot machines. Fair for family."

+ — **Nat Council of Jewish Women D** 9 '36

"A, Y & C: mediocre."

Parents' M p40 Mr '37

Newspaper and Magazine Reviews

"Whether or not Universal's 'Conflict' is being properly filial to its distinguished parent, Jack London's 'The Abysmal Brute,' really does not matter, since the picture has enough two-fisted ruggedness to stand on its own feet. . . Put it down as something exciting for a dull, rainy afternoon, something with as fast a flurry of fisticuffs as has been shown since the Louis-Baer fight pictures." J. T. M.

+ — **N Y Times** p21 Ja 18 '37

"Although 'Conflict' is no great shakes as entertainment, it is an amiable offering, amiably played. . . The film is well acted. . . Bound to annoy the fastidious because of its lightweight plot, it should also please those who are not so discriminating about their two-fisted, out-of-doors stories. Fair-to-middling is this department's verdict." William Boehnel

+ — **N Y World-Telegram** p13 Ja 19 '37

Trade Paper Reviews

"Well-produced program film of the rugged outdoors type with enough two-fisted action to please all enthusiasts of this type of fare. . . Universal decided against modernizing this version with the result that it does not seem too obviously dated and in addition retains much of its old-fashioned charm. Family."

+ — **Box Office** p17 Mr 6 '37

"The yarn rates as some improvement over Wayne's assignments in the great open spaces. Okay for the [juvenile] trade and male adventure fans on the double bills, but feminine interest in the matter will probably be very low."

+ — **Variety** p24 Ja 27 '37

Audience Suitability Ratings

"The plot is a bit confusing but the cast is quite satisfactory. Fair entertainment for adults & young people."

+ — **Motion Pict Guide Mr** '37

"General patronage."

Nat Legion of Decency F 4 '37

"Family."

Sel Motion Pict p10 Ja 1 '37

Newspaper and Magazine Reviews

"[It is] undistinguished. . . They call these efforts 'program pictures,' which means simply that they are destined to wind up some day on the losing end of double-feature bills." J. T. M.

— **N Y Times** p15 Ja 11 '37

"Among the least interesting of the current screen entertainments is a melodrama called 'Counterfeit Lady,' a Class B product. . . While [it] is nothing to snarl about, one or two growls may be permitted because the film is one more example of the second-rate offerings the producers are pretending to eliminate from their schedules." William Boehnel

— **N Y World-Telegram** p23 Ja 12 '37

Trade Paper Reviews

"It is best suited for the dual programs, and single featuring in the secondary spots. There is sustained pace virtually from the opening scene."

Film Daily p6 Ja 12 '37

"This production reminds us of Shakespeare's 'Much Ado About Nothing' and its chief value lies not in its lazy plot, ordinary writing, hackneyed direction and fair performance, but in the discovery of a perfect duplicate of Gertrude Michael in the person of that charming blond, Joan Perry. The producers evidently spent as little time and money on this picture as was necessary just to get by, and it is reminiscent of the type of picture turned out by Poverty Row years ago."

— **Hollywood Reporter** p3 Ja 16 '37

+ — **Motion Pict Daily** p7 D 3 '36

"A hokem melodrama replete with overly implausible situations, boasting a rather weak cast in support of competent Ralph Bellamy. Estimate: for neighborhoods, twin bills."

+ — **Phila Exhibitor** p38 Ja 1 '37

"Though crammed with tingling melodramatics and several first-rate performances, 'Counterfeit Lady' is pretty thin for other than double-programmers. It possesses flighty story development, uneven pace and episodic action. . . Chief blame perhaps should go to D. Ross Lederman's unoriginal direction. Dubious if the yarn ever was a world-beater, but the director has neglected more vivid phases of story to develop preliminary background with far too much draggy detail."

— + **Variety** p13 Ja 13 '37

COUNTRY GENTLEMEN. Republic 60 min N 9 '36

Cast: Ole Olsen. Chic Johnson. Joyce Comp-ton. Lila Lee

Director: Ralph Staub

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Family." E Coast Preview Committee
Fox W Coast Bul D 19 '36

"Not an original or plausible story, but Olsen and Johnson furnish some good comedy. Fair. Family."

+ — **Motion Pict Guide Ja** '37

COUNTERFEIT LADY. Columbia 60min D 31 '36

Cast: Ralph Bellamy. Joan Perry. Douglass Dumbrille. George McKay

Director: D. Ross Lederman

"It tells of the efforts of a girl to clear the name of her father, an upright jeweler in a small town, who has been unjustly accused of the theft of a priceless diamond left in his care. To this end she steals the diamond from the 'fence' who has bought it from the thieves." N Y World-Telegram

"Obviously the business methods are unethical, and the humor, as might be expected, is rough and ready. It is an easy-going picture with a sprinkling of good lines and no strain on the intellect. Adolescents, 12-16: passable; children, 8-12: no."

Motion Pict R p5 Ja '37

"[It is] a fast moving, but unoriginal and at times implausible story. . . There are many laugh-provoking scenes, the comedy is occasionally riotous and the whole cast lends effectiveness to the ludicrous situations. Family."

+ — Sel Motion Pict p9 D 1 '36

Trade Paper Reviews

"Missing from 'Country Gentlemen' is the rapidfire buffoonery with which Olsen and Johnson have been identified in vaudeville. With a trite story motivating their antics, the boys take at least two reels to start pulling the laughs. Once the action gets underway and the gags take on a semblance of humor, the film becomes a nifty package of Class B entertainment. In the lesser stands 'Gentlemen' might even be pitched as the top item for a doubleplay."

+ — Variety p13 Ja 27 '37

CRACK-UP. 20th century-Fox 65min Ja 15 '37

Cast: Peter Lorre, Brian Donlevy, Helen Wood, Ralph Morgan, Thomas Beck

Director: Malcolm St. Clair

"An espionage agent and an unscrupulous ace flyer involve an innocent man in the stealing of a valuable aviation invention and clash over its final possession." Nat Council of Jewish Women

Audience Suitability Ratings

"A: good but grim; Y: unpleasant; C: no."

Christian Century p231 F 17 '37

"Peter Lorre, sinister figure throughout, enhances the gruesome atmosphere of the picture by his powerful interpretation of two personalities. One is impressed or depressed by the futility of man's hopes and plans when he is at the mercy of nature. Adults."

+ — Jt Estimates D 15 '36

"This is a serious and well developed story of intrigue intelligently directed, well cast, and above the average for a program picture, approaching artistry in its excellent photography and character development. . . The entire cast is a notable one. Adults."

+ — Nat Council of Jewish Women D 9 '36

"Adults."

Nat Legion of Decency D 31 '36

"Adults."

Sel Motion Pict p6 Ja 1 '37

Newspaper and Magazine Reviews

"The story is not by any means convincing, and some of the chief characters are unpleasant, but there are some neat scenes and a few thrills. The moderate appeal of the picture comes, however, almost entirely from a clever and humorous character study by Peter Lorre."

+ — Film Wkly p33 Mr 6 '37

"Owing to the film industry's folly in teaching the public to patronize names instead of motion pictures, this one will not receive the attention it deserves. It is not fashioned on the lines of the usual run of pictures. . . One could wish for a smaller dose of dialogue in the development of the story. The screen seems to be drifting further away from its true mission of presenting its stories with the camera and using the microphone as sparingly as possible. . . Peter Lorre's performance is a duplicate of those we have seen in his previous

pictures. The impression he gives me is that he always is an actor playing a part. I admire the deftness of his characterizing, but I never can accept him as the person he is playing."

+ — Hollywood Spec p11 D 19 '36

"Mr. Peter Lorre is condemned to walk the sound stages, eccentric, nearly mad, dangerously sane, fanatical and sensitive. . . There is the avoidance of awkward details, the emphasis on telling touches, suspense, and, in the end, an ending which however necessary it may be for the arbitrary purposes of a film, seems oddly futile from a human point of view. Apart from this, though, 'Crack-Up' is a good thriller."

New Statesman & Nation p328 F 27 '37

"Not even the shy presence of that departmental favorite, Peter Lorre, can save 'Crack-Up' from complete collapse with oddments of plot scattered about the landscape and most of the Globe's audience in a mood to inquire whether there's a story doctor in the house. A wild-eyed melodrama, with its bangs in its eyes, it moves from the ridiculous to the supine in short order and, like most short orders, has an underdone look. We suspect that it dismayed Twentieth Century-Fox almost as much as it did us, which probably is what prompted the lads who write the company's pressbooks to describe it as 'the most gripping, pounding, raking sky story ever filmed.' 'T ain't it." F. S. Nugent

— — N Y Times p20 Ja 4 '37

"A hodge-podge of all the staple elements of penny-shocker melodrama, 'Crack-Up' may not tickle the intellects of discriminating connoisseurs of thrillers for the subtlety of its incidents and characterizations, but it most assuredly will keep a half-way responsive audience vastly entertained with its swift movement, rich suspense and first rate acting. . . [It] happens to be as improbable and adolescent as it sounds in summation. But it is also lively, exciting, entertaining and very well acted." William Boehnel

+ — N Y World-Telegram p15 Ja 5 '37

"Malcolm St. Clair never fails to impart distinction to any picture he directs. Inactive for some time, he lends his skill to a melodrama that is a curious fusion of the rare and the rancid. What little material of worth there is, St. Clair handles well, glosses over holes in the plot with suspense and atmosphere. But one can't make a sieve hold water. . . The events that lead up to the punch are the grotesque conventional and convenient predicaments which invariably clutter spy sonatas. A new note is added by Peter Lorre's superb enactment of a half-witted philosopher. . . Lorre is excellent for the most part, but seems to confuse the idiot and mastermind in the later reels until the combination of characters becomes disturbing." Herb Sterne

+ — Script p11 D 19 '36

Trade Paper Reviews

"An intense spy melodrama quite different from the usual run of pictures makes an interesting program number. Outstanding performers are Peter Lorre . . . and Brian Donlevy. . . Malcolm St. Clair deserves much praise for his direction which injects a strong dramatic quality into a very fantastic piece. The characters are unsympathetic yet they are drawn in such a manner as to hold one's attention throughout. The plot carries a lot of suspense and the airplane stuff is very well handled."

+ — Film Daily p6 D 14 '36

"This is a bizarre spy melodrama with an aviation tie-in. It risks failure by an involved story, by unsympathetic characters in the lead and by a sudden tragic death for them at the end, but it is so arrestingly different, so highly suspenseful and so powerful in its main characterizations that it will attract and interest a large public and can be profitably exploited through the full range of houses. . . The picture is interesting also in bringing back to the director's chair Malcolm St. Clair."

+ — Hollywood Reporter p3 D 10 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

CRACK-UP—Continued

+ Motion Pict Daily p6 D 11 '36

"This is another acting triumph for the sinister Peter Lorre who gives a sterling performance. . . While burdened with too much dialogue, thrills, dramatic climax lifts it above the average programmer."

+ Phila Exhibitor p42 Ja 1 '37

"Weak scripting and uneven tempo will keep this off most single feature programs. That's unfortunate because Peter Lorre and Brian Donlevy turn in ace performances. This is true all down the line—the players generally are better than the material and situations. The picture probably will grab plenty of coin in dual set-ups and some solos."

+ — Variety p13 Ja 13 '37

"Good plotting and well developed suspense, plus an interesting character creation by Peter Lorre, give this spy melodrama sufficient entertainment for neighborhood trade and general program support. Its faults are talkiness, a minimum of physical action and failure to lift the theatrical ending to impressive climax, but there are compensating thrills and flashes of sharp dramatic excitement. . . Lorre gives an arresting performance. Donlevy is impressive as the renegade pilot, playing with conviction. Ralph Morgan has a rather negative role, satisfactorily done."

+ — Variety (Hollywood) p3 D 10 '36

CRIMINAL LAWYER. RKO 70min Ja 29 '37

Cast: Lee Tracy, Margot Grahame, Eduardo Ciannelli, Betty Lawford

Director: Christy Cabanne

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"The film owing to its highly colored subject matter, is reserved for unsuspecting adults." T. J. Fitzmorris

America p408 Ja 30 '37

"An entertaining film, with suspense and clever dialogue. Mature." Am Legion Auxiliary

"Much drinking, wise-cracking and hardboiled mannerisms. Mature & 14-18. Mediocre." DAR

"A great deal of drinking. Highly sophisticated. Adults." S Calif Council of Fed Church Women

Fox W Coast Bul D 26 '36

"The picture is stimulating, filled with action and suspense; the ending though satisfactory is reached through dubious legal methods. Adults."

+ — Gen Fed of Women's Clubs (W Coast) D 14 '36

"A tense melodramatic travesty of criminal court procedure which holds the attention. The seamy side of life and a great deal of drinking place this film among those for adults only."

Jt Estimates D 15 '36

"The court room scene in which Tracy defends the girl whom he later loves is strikingly vivid, but his tactics would not be permitted in any court outside the movies. The production has an unwholesome atmosphere with much drinking and too many disreputable characters. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p6 Ja '37

"[A man's] atonement brings a spiritual note into this otherwise mediocre story. The direction is unconvincing making it impossible for the actors to give other than unconvincing portrayals. Adults."

Nat Council of Jewish Women D 16 '36

"Adults."

Nat Legion of Decency D 24 '36

"A: fair; Y & C: unsuitable."

Parents' M p40 Mr '37

Newspaper and Magazine Reviews

"Love, honesty and self-sacrifice bloom in the mire of underworld sordidness, but the blossoms turn out to be pretty poor imitations. Adults."

+ — Christian Science Monitor p15 Ja 30 '37

"Lee Tracy . . . underlines his characterization with the sort of incisive performing that comes perilously close to overacting, making the most of a shopworn script. . . Christy Cabanne has staged it craftily, but one suspects that no amount of brilliant performing or directing could endow the theme with genuine vigor. If this photoplay is remembered some time hence, it will be because it presents Miss Grahame with a role which she interprets consummately. . . The trouble with 'Criminal Lawyer' is that its first claim to make-believe has become fraudulent. It is neither a startling expose of corruption in high places nor a beguiling production. It might be better for the motion picture, I believe, if second-rate works were not exhumed." Howard Barnes

+ — N Y Herald Tribune p14 Ja 28 '37

"It is quite the best job of its kind this reviewer has seen. What probably chiefly influences this opinion is the completely efficient cast, headed by that filmic fireball, Lee Tracy, and drawing on the talents of Margot Grahame, of 'Informer' fame; Eduardo Ciannelli, whom it is difficult to dissociate from 'Winterset'; and Betty Lawford, currently of Broadway's 'The Women.'" J. T. M.

+ — N Y Times p17 Ja 27 '37

"'Criminal Lawyer' is a film that made this department very sad . . . because of the unforgivable way it wastes the talents of Lee Tracy, Margot Grahame, Eduardo Ciannelli and Betty Lawford, and because of its embarrassingly artless and gauche story. . . Not only does the character of the narrative impose a severe strain upon the players, who are so confused that you never can tell whether they are clowning through their roles or being serious, but also upon the spectator. However, moviegoers are pushovers for films with court-room scenes in them." William Boehnel

— N Y World-Telegram p19 Ja 27 '37

Reviewed by John Mosher
New Yorker p72 F 6 '37

"[It] adds nothing to the standard pattern of courtroom melodramas. . . 'Criminal Lawyer' obtains its only tinge of interest from the clever cross-questioning tactics of Lawyer Brandon."

+ — Time p58 F 8 '37

Trade Paper Reviews

"Logical, swift and exciting story and capable lead players make this good, popular entertainment."

+ — Film Daily p8 Ja 28 '37

"[It is a] trite repetition of the standard theme. . . Such strength as it possesses derives from the adroit playing of Lee Tracy and a well-chosen support, though Tracy is required to carry it most of the way himself. Strong frontier for a dual, but can go solo where his name will draw. Has other good names for the marquee, but an indifferent writing job and trite situations keep it out of the top flight. Script sags now and then with the introduction of a banal bit or hackneyed lines, and some very indifferent comedy."

+ — Variety p15 F 3 '37

CRIMSON CIRCLE. Du World 80min Ja 1
'37

Cast: Hugh Wakefield, Alfred Drayton,
Noah Beery, June Duprez

Director: Reginald Denham

See issue of June 29, 1936 for other reviews
of this film

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ja 14 '37

Newspaper and Magazine Reviews

"After the first five minutes or so of the current thriller from England, it may occur to you that the title, 'The Crimson Circle,' is a matter of slight understatement. Please remember, then, that this is an Inspector Parr story, and that British producers do not presume to change Edgar Wallace titles, no matter how much more fitting something like 'The Gory Horde' may seem. Anyway, after the first five minutes you will become reconciled to this omnibus of 'omicide, remembering, if you know your Edgar Wallace, that a dozen murders is about Parr for the course. There should be no difficulty in spotting the villain.' J. T. M.

N Y Times p12 D 28 '36

"A slow moving and commonplace melodrama. The film makes up on gore for what it lacks in excitement, suspense and convincing plot motivation. Three or four murders are committed before a rather thick-witted member of Scotland Yard finally solves the mystery. The chances are, however, that the audience will beat him to his solution. It is all very routine film fare." William Boehnel

— + N Y World-Telegram p13 D 28 '36

Trade Paper Reviews

"Very thrilling and suspenseful melodrama from the British studios will please the fans. Made for the thrill fans, this one has all the ingredients for gasps and suspense that made the late Edgar Wallace famous. Here is one of his most lurid tales, and it has been impressively handled by the British producers with a very competent cast."

+ Film Daily p11 D 30 '36

— Motion Pict Daily p15 D 29 '36

"'The Crimson Circle,' made in England with an all-British cast except for Noah Beery, is considerably superior to pictures of its kind coming out of the tight little isle and in the American market should do satisfactorily as the No. 2 feature. In the film editing the running time could have been reduced a little, but production detail and action are not overboard far enough to interfere much. It is the defective work, rather than the activities of the extortion gang responsible for a flock of murders, that makes 'Crimson Circle' fairly enjoyable film fare."

+ — Variety p27 D 30 '36

D**DANGEROUS NUMBER.** MGM 69min
Ja 22 '37

Cast: Robert Young, Ann Sothern, Reginald Owen, Cora Witherspoon

Director: Richard Thorpe

A mad farce comedy in which a young silk manufacturer goes to the Orient to forget a vaudeville actress. He returns just as she is being married, kidnaps her, steals a motorcycle and after a mad dash marries her. When her whole troupe of assorted acrobats, snake charmers and jugglers move in with the young couple, the husband moves out.

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"As a whole, the entertainment value is only fair. Adults." Calif Cong of Par & Teachers

"The story is quite, quite wild, but a clever cast, absurdly laughable situations and rib-tickling dialogue make it all very amusing and easy to take. Very good for type. Mature." Calif Fed of Business & Professional Women's Clubs

"The plot is improbable to the point of absurdity and the situations are grossly exaggerated but there is an interesting juxtaposition in the contrast in the life of a prosaic business man and his scatterbrained theatrical wife and her family. Adults & young people." E Coast Preview Committee

"Sophisticated light comedy for mature audiences." Nat Soc of New England Women

"Despite the casual drinking, the picture is clean but exceedingly silly. Family." S Calif Council of Fed Church Women

"The flimsy story is given lavish settings and a cast and director capable of a far more interesting vehicle. Adults." Mrs T. G. Winter
Fox W Coast Bul F 6 '37

"A swiftly paced, lavishly staged, lightly amusing farce, enlivened by a fine cast, clever dialogue and frothy comedy. Adults."

+ Gen Fed of Women's Clubs (W Coast)
Ja 25 '37

"Fair. Adults & young adults."

+ — Motion Pict Guide Mr '37

"Direction is not entirely smooth, acting is sometimes overdone, but it is the sort of thing which evokes laughter if one is in an irresponsible mood. Adolescents, 12-16: no; children, 8-12: no interest."

+ — Motion Pict R p4 Mr '37

"The story is nonsensical, the action swift and merry, the cast able, in this amusing farce-comedy. Family."

+ Nat Council of Jewish Women Ja 27 '37

"Adults."

Nat Legion of Decency Ja 28 '37

"A: amusing nonsense; Y: possible; C: no interest."

Parents' M p46 Ap '37

"[It is] a light, inconsequential comedy, verging on farce. Adults & young people."

— + Sel Motion Pict p9 F 1 '37

Newspaper and Magazine Reviews

"The outcome is not exactly a happy one. [It] is a trashy story which never should have been screened, its plot more than ordinarily flimsy and trite, its characters of the sort that fail to do what is important in any picture, even an insane comedy: arouse audience interest in them. . . As we know, far-fetched screen comedies can be delightfully entertaining, but there is such a thing as a photoplay of this type being too far-fetched and consequently unfunny. 'Dangerous Number' is a notable example of that." Allan Hersholt

— Hollywood Spec p12 Ja 30 '37

"A trumped-up melodramatic comedy that falls down just south of spontaneity. Not that it isn't amusing at times, thanks to the smart work of Robert Young, a promising young actor who seldom gets a chance." (2 stars) Beverly Hills

Liberty p62 Mr 6 '37

"Following possibly a 'mad cycle,' current on the screen, it is a kind of second-rate jumble of 'Libeled Lady,' the various versions of the thin men and other recent anticomedies which engage in mental pie throwing, presumably for the intelligentsia. 'Dangerous Number' is decidedly not for the intelligentsia, however; just who it is for is hard to say. Even what it is about is hard to say. . . Mr. Thorpe, the director, may or may not have

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

DANGEROUS NUMBER—Continued

been present during the filming. The actors were decidedly present, which was a shame, in the case of Reginald Owen, whose excellent talents and person were concealed behind false whiskers and a false role." Marguerite Taze-laar

— N Y Herald Tribune p19 Mr 12 '37

"'Dangerous Number' sets off in a determined effort at charm; and, like most such determined efforts at an elusive quality, it falls pretty flat. . . The picture has a few amusing moments, but not enough. Reginald Owen, who can often come near to saving a picture, can't do it this time." Eileen Creelman

— + N Y Sun p35 Mr 12 '37

"The events and characters depicted . . . are not only 'fictitious,' as the foreword unnecessarily points out, but depart so widely from reality that even Robert Young, one of the daffiest of juveniles, begins shaking his head punch-drunkly about midway of the action, as if to clear it. . . On the whole, the film seems to be beyond hope of improvement except possibly in the matter of the title, which should have been 'Wrong Number.'" B. R. C.

— N Y Times p19 Mr 12 '37

"Since the lovely Ann Sothern is in it, it would be pleasant to write favorably about the marital highjinks that the authors have created. But the simple truth of the matter is that the film is just a feeble attempt at loony humor that never quite comes off." William Boehnel

— N Y World-Telegram p7a Mr 13 '37

"With all its dizziness, a better-than-average programmer has been contrived by Richard Thorpe. It's handsomely mounted, more than passably played, and helped by the Carey Wilson lines. . . Robert Young is genial, works with skill and a sharp sense of timing. This chap doesn't always get the breaks he deserves from the studios. Given anything resembling a chance, he delivers. Ann Sothern has gained poise; there's little doubt that this performance is her best." Herb Sterne

+ Script p10 F 6 '37

Trade Paper Reviews

"So long as M-G-M continues to make so-called 'B' product of this calibre, there should be no odium attached to the much-maligned films in that category. Here's a picture that, through sheer entertainment valuation, can carry its end of any program. Family."

+ Box Office p25 Ja 30 '37

"Done in the current vogue of its type, 'Dangerous Number' emerges as a grand comedy that should please all audiences and hold up well as a single bill in many places. . . The neat piece of screen play writing and the crisp, fast direction of Richard Thorpe takes it out of the average class."

+ Film Daily p8 Ja 27 '37

"Sometimes these farces touched with madness come off riotously. Sometimes they just miss by a narrow margin. In 'Dangerous Number' confused story values hold the best efforts of director and cast to B rating. The result is no more than mildly amusing program offering."

— + Hollywood Reporter p3 Ja 19 '37

+ — Motion Pict Daily p6 Ja 21 '37

"Fast moving comedy, this should please as a program entrant, thanks to some good performances even if the yarn goes slightly screwy. . . Made for the program trade, its names help it move a bit out of the regular twin bill category, but yarn handicaps. Estimate: fair program."

+ — Phila Exhibitor p39 F 1 '37

"Here is a compact piece of entertainment, although pretty shallow on the drama end. Has sufficient and sustained gayety to be reckoned pleasing companion on the duals.

There are some fairly good names numbered among the cast for marquee lighting."

+ — Variety p15 Mr 10 '37

"Fast stepping comedy, chockful of pithy dialogue in which the small, but excellently chosen cast is paced in tempo by the artful direction of Richard Thorpe, 'Dangerous Number' augurs well for satisfactory patronage from the acers down the box office lane."

+ Variety (Hollywood) p3 Ja 19 '37

DARK JOURNEY. United artists 72min

Cast: Conrad Veidt, Vivien Leigh, Joan Gardner, Anthony Bushell

Director: Victor Saville

Filed in England. "Vivien Leigh plays the French spy, who poses as a dressmaker established on the Swiss border. Ordered to discover the identity of the chief of the German secret service, she finds him the charming Conrad Veidt, and falls in love with him. They decide first to abandon espionage, then they abruptly inform on each other." (Hollywood Reporter)

Trade Paper Reviews

"All the hoary traditions of espionage drama are reproduced here with copybook care. . . Unfortunately, in spite of the all-too-familiar landmarks in this plot formula, lucidity is not a strong point. . . The labyrinthine mechanism of counter-espionage is hinted at, and the story in consequence zigzags jerkily through a multitude of incidents, leaving the onlooker befogged with clues and significances that contribute neither to drama nor suspense. . . With weak characterization and a confused script, Conrad Veidt has little scope in a colorless role. Vivien Leigh is indecisive and peculiarly expressionless."

— Hollywood Reporter p15 F 18 '37

+ Motion Pict Daily p8 F 11 '37

"Wealth of beautiful photography presenting an exceptional quantity of carefully thought-out direction, upon which is superimposed an absorbing international spy theme. . . There are times when it is a trifle difficult to keep the direct story in mind and the financial success of the picture will depend on whether the general public will understand and keep pace with the plot. . . Korda certainly makes pictures worth looking at, even if you don't like them."

+ — Variety p23 F 17 '37

THE DEAD MARCH. Imperial 70min

Commentator: Boake Carter

Director: Bud Pollard

"[It is] a compilation of news reel shots of world re-armament with brief shots of recent warfare in Spain, Ethiopia, Manchuria, Bolivia; with stock scenes of eventful battles in the late World War. The film purports to show the headlong race of the nations to a new war, the reasons behind it." Phila Exhibitor

Audience Suitability Ratings

"Measurably aided by an impressive idea, a praiseworthy purpose, skillfully arranged material and forceful comments by Boake Carter, this film, too long drawn out, suffers from its many technical defects. However, its plea against war is timely, vital and welcome. Adults."

+ — Fox W Coast Bul Ja 30 '37

"General patronage."

Nat Legion of Decency Ja 21 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A & Y: long drawn out but nevertheless timely; C: unsuitable."

Parents' M p46 Ap '37

"Adults,"

Sel Motion Pict p9 F 1 '37

"Impassioned and vigorous, it is one of the most effective of deliberately anti-war propaganda films. Suggested for school, library and church use. Worth being kept permanently available. Outstanding. Family."

+ + Wkly Guide Ja 16 '37

Trade Paper Reviews

"The comments by Boake Carter are first-rate. War scenes are bloody, shocking, but material is all very familiar. Frankly presented as pacifistic propaganda the film may get support of peace organizations, women's clubs, etc. Whatever appeal it may have depends primarily on this. Foreign-born with nationalist sympathies may resent attacks on dictators Mussolini, Hitler, Stalin."

Phila Exhibitor p36 F 15 '37

DEAD YESTERDAY. See The great hospital mystery

DEATH IN THE AIR. Puritan 69min

Cast: Lona Andre, John Carroll, Henry Hall, Wheeler Oakman

Director: Elmer Clifton

"A mysterious 'Pilot X' is shooting down the pilots of a commercial aviation outfit. The head of the outfit hires a band of renowned war aces of various nations to kill the madman in air combat. Instead, one by one, they are killed off by his superior skill." Phila Exhibitor

Trade Paper Reviews

"While murders on a wholesale scale, and other incidents, that go considerably beyond the realm of likelihood, stud the story, nevertheless this feature has sufficient merit. Specifically, the attraction is best suited to houses operating on a dual policy, and in those individual stands where action pictures are definitely tops with patrons."

+ — Film Daily p7 F 15 '37

"When something goes haywire in an independent production, sometimes it's the story. Everything else is first rate here, by independent standards. The technical end is fine; the independent actors are well known, capable; but the story is so silly that it will find hard acceptance even in the neighborhoods. . . While right triumphs over wrong, there may be too many people killed off to make this palatable for children. Estimate: fair twin bill."

+ — Phila Exhibitor p36 Mr 1 '37

"'Death in the Air' has an alternate title, 'Pilot X.' By any other name it would still be a very bad job of mellerizing the ozone, and might possibly cause unfavorable reaction on subsequent plane pictures. . . Acting of the cast with exception of Carroll and Wheeler Oakman . . . is laughable."

— — Variety p23 F 17 '37

DEVIL'S PLAYGROUND. Columbia 72 min Ja 24 '37

Cast: Richard Dix, Dolores Del Rio, Chester Morris, George McKay

Director: Erle C. Kenton

"It is a story of shipmates parted by the Navy Department in its infinite wisdom; one, the navy's champion diver, to shore assignment at the diving school (that would be the noble Mr. Dix), and the other (Mr. Morris, the gay dog) to submarine duty." N Y Times

Audience Suitability Ratings

"A: crude; Y & C: unwholesome."

Christian Century p303 Mr 3 '37

"Heavy and definitely mature fare." S Calif Council of Fed Church Women

Fox W Coast Bul F 20 '37

Motion Pict & Family p4 Mr 15 '37

"It is a fairly good melodrama. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p4 Mr '37

"Objectionable in part."

Nat Legion of Decency F 25 '37

"Adults & young people."

Sel Motion Pict p9 Mr 1 '37

"Family."

Wkly Guide F 20 '37

Newspaper and Magazine Reviews

"[It] may be put down as expert exercises, something like Stravinsky sitting down at the piano and running through the scales. It is a motion picture with a completely commonplace idea . . . treated with the detailed care and technical respect of a Hollywood superspecial. It is, in short, B product at its unimportant best." J. T. M.

+ — N Y Times p12 F 15 '37

"[It is] a rather short-winded, mildly entertaining melodrama. It is only fair to say, however, that there are several scenes in 'Devil's Playground' worthy of any movie-goer's attention. . . Otherwise the film is pretty labored and lacking in enterprise and ingenuity." William Boehnel

+ — N Y World-Telegram p12 F 15 '37

"'Devil's Playground' lacks novelty of background, U. S. naval deep-sea work having been used before. . . Barring some crude miniature shots, the sequences dealing with the wreck and the rescue are so interesting technically that they compensate to a large extent for the bromidic situations and embarrassingly obvious dialog which [paved the way] for them. . . If 'Devil's Playground' had been made several years ago, when its cast names were at the top of their box-office value and its story had seldom been used, it might have been an all-time box-office record breaker."

+ — Time p53 F 15 '37

Trade Paper Reviews

"[It is] appropriate as a sustainer on a dual program. Family."

+ — Box Office p27 F 20 '37

"Utilizing the story originally made into its high-powered box office success 'Submarine,' Columbia in this up-to-date version has preserved much of the punch and drama. . . Audiences in general will enjoy this film—men in particular."

+ — Film Daily p7 F 16 '37

"There is nothing new about this comedy-melodrama of the U. S. Navy and the submarine service but it builds to a thrill climax that has a hefty wallop and will put it over for fair box office success as a program leader."

+ — Hollywood Reporter p3 F 11 '37

+ — Motion Pict Daily p5 Ja 18 '37

DEVIL'S PLAYGROUND—Continued

"Familiar story material made to seem new, fresh by first-class performances of Dix, Morris, Del Rio, this has thrilling, authentic-appearing submarine, undersea shots. It should get some money with its okay cast, exploitable angles. Estimate: fair program."

+ — Phila Exhibitor p38 F 1 '37

"Three scripters are credited with achieving this unoriginal and familiar gob drama. Some sub-sea camera trickery gives the film a lift. . . For the uppers and lowers."

+ — Variety p14 F 17 '37

"Picture is a sufficiently absorbing melodrama for duals. Story is threadbare, but presents interesting scenes and angles in a manner to command audience attention."

+ — Variety (Hollywood) p3 F 11 '37

A DOCTOR'S DIARY. Paramount 75min F 5 '37

Cast: John Trent. Ruth Coleman. George Bancroft. Helen Burgess

Director: Charles Vidor

"As the young hero doctor, Trent has to suffer part of the undeserved consequences when the directorate of a great hospital permits a charity patient, a young violin genius, to lose the use of his bow arm through delayed operation. The case results in trial of the institution and its resident surgeon for criminal neglect." Variety (Hollywood)

Audience Suitability Ratings

"There is not a great deal of novelty in the plot but there are moments of illuminating pathos and the whole is worked out with a measure of suspense and interest. . . The picture is recommended for family entertainment."

+ — America p432 F 6 '37

"A & Y: fairly good; C: little value."
Christian Century p198 F 10 '37

"An educational and interesting story of the many ethical problems which confront the members of the medical profession. Family-mature." Am Legion Auxiliary

"Adults: interesting; 8-18: no." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"An unjust slur on the ethics of the medical profession spoils this otherwise interesting, well cast story. Adults. Mediocre." DAR

"Vividly presented, this expose may be re-sented by physicians. Adults." Nat Soc of New England Women

"Stressing too much the unfortunate fact that there are a few medical men who fail to maintain the high standards of their profession, this picture has an unfortunate theme and is unworthy to be shown as a criterion of the medical profession. Physicians would be justified in requesting the withdrawal of this picture. It is unethical and of poor social value. However it is well acted, the photography is good and hospital and surgery scenes are interesting. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 30 '37

"An interesting and highly entertaining picture, due to the unusual theme and its buildup through the insertion of appealing and sympathetic incidents. . . The direction [is] for the most part very good and the photography at all times satisfactory. (A picture that will provoke discussion.)"

+ — Gen Fed of Women's Clubs (W Coast)
Ja 18 '37

"Unfortunately, to the general public, the picture is dramatic enough to carry conviction. Actually it uses the rare, deplorable circumstances to discredit the medical profession as a whole. While some audiences may possibly enjoy the delusion that they are at last hearing the truth about hospitals, others will not only detect the minor absurdities in this production but will actually resent the falsity of its conclusions. Adolescents, 12-16 & children, 8-12: no."

— Motion Pict R p5 F '37

"Many dramatic incidents behind the walls of a hospital make engrossing entertainment adequately enacted by a satisfactory cast. Carelessness in the writing and direction of several minor scenes, and an unconvincing solution detract from an otherwise thought-provoking and interesting picture, which subtly presents a need for socialized medicine. Mature."

+ — Nat Council of Jewish Women Ja 20 '37

"General patronage."

Nat Legion of Decency Ja 21 '37

"A: unusual; Y: mature; C: unsuitable."
Parents' M p46 Ap '37

"The story is told in a sincere, convincing manner, with suspense well sustained and the climax a dramatic one. Mature."

+ — Sel Motion Pict p4 F 1 '37

"Interesting story though it might be re-sented by the medical profession. Mature."
Wkly Guide Ja 16 '37

Newspaper and Magazine Reviews

"Professionals in real life will call preposterous such a situation as that forming the basis of the plot." J. P. Cunningham

Commonweal p584 Mr 19 '37

"John Trent's playing in 'A Doctor's Diary' is so adept that it is difficult to believe he was a transport pilot until a few months ago."

Cue p46 F 27 '37

"'A Doctor's Diary,' has been handed over to novices in screen acting. . . From their standpoint, the photoplay is a considerable triumph, if a decidedly routine offering on its own account. Mr. Trent, in particular, plays the part of a harried doctor with remarkable assurance and appears to be off to an auspicious career." Howard Barnes

+ — N Y Herald Tribune p19 F 17 '37

"Since no one in the production unit appears to have taken 'A Doctor's Diary' seriously, there really is no reason why we or the members of the medical profession should be upset about it. . . It is merely superficial indignation, no more convincing than the performances which express it. . . [It] provides a casual introduction to the screen's latest leading man, John Trent, former transport pilot. Mr. Trent is square-jawed, rangy and solidly masculine. Eventually he may deteriorate and become an actor as well." F. S. Nugent

+ — N Y Times p16 F 17 '37

"It is not a complimentary picture of the medical profession that the film paints. . . but it is a frequently exciting one. However, just when you think the film is about to become genuinely sincere in its attempt to expose certain questionable medical ethics, it loses its nerve and goes spuriously melodramatic." William Boehnel

+ — N Y World-Telegram p25 F 17 '37

"'A Doctor's Diary' is artistically the least important film of the week." Russell Maloney

+ — New Yorker p72 F 27 '37

"Sincerity and frankness mark this routine film which rakes the medical profession over the coals. . . John Trent—a newcomer to the screen—shows surprising assurance."

+ — News-Wk p24 F 27 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"[It] is a savagely derisive exposé of conventional medical ethics, fairly screaming the sort of hospital anecdotes which upright members of the profession refrain even from whispering. Its casting is as daring as its contention. Producer B. P. Schulberg has staffed it almost entirely with unknown players. . . David Boehm's hard-hitting screen play is far better craftsmanship than the ponderous directorship of Charles Vidor."

Time p45 F 1 '37

Trade Paper Reviews

"B. P. Schulberg has produced a vivid, compelling document which by virtue of the very sincerity with which it depicts its theme has limited its own appeal. Family."

+ — Box Office p25 Ja 30 '37

"Of far more importance than the adroit screen play is the promise shown by John Trent, the former air-pilot. With more acting experience he will emerge as a definite screen personality for he has a pleasing charm and rugged good looks. Although there are moments of excitement and drama in this story of hospital life, the theme is a familiar one."

+ — Film Daily p3 Ja 23 '37

"A Doctor's Diary" emerges as swell dramatic entertainment through all-around good craftsmanship in all departments. It is top program fare and, had the picture more recognized box office names to play with, it could be counted on for smash business. Despite this name lack, however, it can be assured of excellent grosses. Outstanding is the launching of a newcomer to the screen, John Trent, who is definitely star material."

+ — Hollywood Reporter p3 Ja 19 '37

+ — Motion Pict Daily p3 Ja 25 '37

"Good entertainment, 'A Doctor's Diary' should be helped by favorable word of mouth comment despite lack of marquee names. . . Negligence angle is bound to create controversy in medical quarters. Exhibitors can get behind this one for neat profits."

+ — Phila Exhibitor p39 F 1 '37

"Though anything but forthright in following out its theme, 'A Doctor's Diary' packs enough drama to hold attention. Fans with a yen for hospital scenes and the exhibitions of emotional agony which go with them should find the picture to their liking, while the average woman will derive much flavor from the presence of John Trent, newcomer to the screen. . . Pursued logically and relentlessly, the production's thesis might have scored major interest as a social document. Instead it turns aside before the probing gets too hot, develops into a tepid critique of the medical profession."

+ — Variety p17 F 24 '37

"Tense drama of the hospital wards, produced with heat and courage, played with fidelity and vigorously directed, 'A Doctor's Diary' is a highly meritorious offering. . . Film deals almost entirely with physical and spiritual agonies, and in this will lie the picture's entertainment limitations. Sense of reality is gripingly sustained."

+ — Variety (Hollywood) p3 Ja 19 '37

DON'T PULL YOUR PUNCHES. Warner 60min Mr 13 '37

Cast: Barton MacLane, June Travis, Wayne Morris, James Robbins

Director: B. Reeves Eason

"The story is that of a Texas cowboy, stranded in New York, who gets into a fight with a ranking pug after the latter has mistreated a little newsboy. The street brawl takes him to the prize ring, where he wins one fight after another and heads for the championship, left vacant by retirement. In the meantime he falls in love with the sister of the other top heavyweight, who has been his benefactor and who owns his contract." Variety (Hollywood)

Audience Suitability Ratings

"Interesting for its atmosphere of the prize fight ring. Family." Am Legion Auxiliary

"The picture stresses good sportsmanship, it has plenty of action and some good comedy. Acting and direction are fair. Adults & 8-18: fair. Family." Calif Cong of Par & Teachers

"Men will enjoy this prize-ring story. Mediocre. Mature & 14-18." DAR

"[It has] a negligible plot. . . Will appeal to men and boys. Acting fair and atmosphere wholesome. Family." Nat Soc of New England Women

Fox W Coast Bul Ja 30 '37

"[It is] well produced and capably directed. . . The ringside comedy and good humor prevailing at most times will appeal largely to men and boys. Adults."

Gen Fed of Women's Clubs (W Coast) Ja 18 '37

"Family."

Jt Estimates Ja 15 '37

"The picture though unimportant is good light entertainment for all who have interest in prize-fighting. Adolescents, 12-16: good; children, 8-12: little interest."

+ — Motion Pict R p6 F '37

"[It is a] run-of-the-mill boxing story. . . Some exciting fight scenes and a precocious, talented little boy named Dickie Jones lend interest. Family."

+ — Nat Council of Jewish Women Ja 20 '37

"General patronage."

Nat Legion of Decency F 11 '37

"A, Y & C: entertaining especially for men and boys."

Parents' M p46 Ap '37

Newspaper and Magazine Reviews

"Another Bryan Foy high-grade programmer." Rob Wagner

+ — Script p10 F 6 '37

Trade Paper Reviews

"Those dyed-in-the-wool boxing fans who like their heroes rough, tough and ready, will like this picture. It is not aimed at the class bracket, but it may rate top billing in some situations. Family."

+ — Box Office p25 Ja 30 '37

"A fairly entertaining story of professional prizefighting built on familiar lines but pictured with a snap, a realism and a measure of roughneck comedy dialog that will give hearty satisfaction to the action fans, especially the young ones, in the less selective areas. It can be rated average dual fodder."

+ — Hollywood Reporter p4 Ja 19 '37

+ — Motion Pict Daily p13 Ja 22 '37

"Estimate: okey programmer, short on names."

+ — Phila Exhibitor p43 F 1 '37

"Don't Pull Your Punches' is good entertainment in the low-cost-picture field and should get an appreciative reaction from an audience throughout. Devoid of box office names, it has a cast which comes through with good performances."

+ — Variety (Hollywood) p3 Ja 19 '37

DON'T TELL THE WIFE. RKO 63min Mr 19 '37

Cast: Guy Kibbee, Una Merkel, Lynne Overman, Thurston Hall

Director: Christy Cabanne

Based on the play, Once Over Lightly, by George Holland. A former racketeer wishing to prove to his wife that his crooked gold

DON'T TELL THE WIFE—*Continued*

mine selling scheme is honest, employs a respected small town newspaper man, Guy Kibbee, as front for the enterprise. Complications arise when Kibbee uses the mails to help sell the stock and the federal authorities step in. In the end it is found that the mine is really a valuable piece of property and Kibbee succeeds in outwitting the crooked gang.

Audience Suitability Ratings

"There are many amusing situations, the acting is good and the picture is well directed. Family." Calif Cong of Par & Teachers

"Fair entertainment. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Questionable ethics. Dull. Adults." DAR

"Amusingly developed and entertaining, nevertheless, the ethics of this film cannot be too closely scrutinized. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 6 '37

"Though fast paced and well cast, this far-fetched comedy fails to be very amusing despite its happy ending and the best efforts of the able cast, which surely deserve better material. Adults."

— Gen Fed of Women's Clubs (W Coast) Ja 25 '37

"Fair entertainment. Adults."

+ — Nat Council of Jewish Women Ja 27 '37

"General patronage."

Nat Legion of Decency F 11 '37

"A: fair; Y: possible; C: doubtful."

Parents' M p46 Ap '37

"Adults."

Sel Motion Pict p6 Mr 1 '37

Newspaper and Magazine Reviews

"Good-natured, impossible farce whose stock situations are well bolstered by the presence of veteran comedians. Family."

+ — Christian Science Monitor p15 F 27 '37

"Guy Kibbee and Una Merkel deserve much better working conditions than those under which they are compelled to function in 'Don't Tell the Wife' . . . but it would be inhumane to suggest that there is any player alive who doesn't. . . . In short, it's the picture you invariably walk in on when you go to see the other one on a double bill." B. R. C.

— N Y Times p15 F 19 '37

"[It] misuses the talents of Guy Kibbee, Una Merkel and Lynne Overman in another tawdrily told narrative. . . . [They] appear to have a fairly good idea of the predicament in which RKO has placed them and do what they can to make the best of it. But they have the worst of it." G. R.

— N Y World-Telegram p19 F 23 '37

Trade Paper Reviews

"When a cast of seasoned troupers is handed a script to its liking, the resultant screen fare is bound to be excellently done. This was the case with 'Don't Tell the Wife.' . . . It is lifted far above the commonplace by the performances of Lynne Overman and Una Merkel. Family."

+ Box Office p25 Ja 30 '37

"Good crisp comedy, bordering often on satire, is generously spread through this feature, making it bright popular entertainment, which will have strongest appeal with average adult audiences."

+ Film Daily p4 F 20 '37

"This is a better-than-average comedy of crookdom, the game in this case being the gold mine stock-selling racket. The yarn is

sheer fairy-tale and its plot is not new, but it serves as a handle for a goodly bunch of gags that will keep audiences tittering for the full hour. With Guy Kibbee heading the cast in a fat comedy character role and Una Merkel as chief support, it will prove the strong end of many dual bills."

+ Hollywood Reporter p3 Ja 20 '37

+ Motion Pict Daily p6 Ja 21 '37

"Estimate: entertaining program."

+ Phila Exhibitor p39 F 1 '37

"Just another impression from the rubber stamp of the fake stock selling story, but briskly written, well dialogued and played smartly under keen direction. Not strength enough for much solo work, but it will satisfy once they're inside. . . . With a better story, the same amount of acting and writing ability it would have gone places."

+ — Variety p15 F 24 '37

"This is farce comedy designed to please all classes of audiences, young or old, anywhere. . . . Christy Cabanne has directed the film with a finesse that keeps the characters human at all times and draws a consistent flow of laughter from the audience. . . . While Guy Kibbee gives a flawless characterization, the acting is dominated by extraordinarily fine performances by Lynne Overman and Una Merkel."

+ Variety (Hollywood) p3 Ja 20 '37

DREAMING LIPS. United artists 93min

Cast: Elisabeth Bergner. Raymond Massey. Romney Brent

Director: Paul Czinner

Based on the play, *Melo*, by Henri Bernstein. Filmed in England. This is an English version of a German film, *Der Träumende Mund*, in which Miss Bergner appeared several years ago. It is the study of the young wife of an orchestra conductor who falls desperately in love with his best friend. Unable to choose between her husband who loves her devotedly and her impetuous lover, she commits suicide.

Newspaper and Magazine Reviews

"There are some striking moments, especially towards the end; but the slowness of the development does not bring out the best in the fundamentally powerful story. Bergner has some impressive scenes, but occasionally overplays. The film as a whole is deeply sincere though rather ponderous entertainment."

+ — Film Wkly p31 F 6 '37

"[It is made by] a corps of foreign experts. . . . Of all the importations the script is the least happy. . . . This is a triangle drama of the most desperate sort, unrelieved by any sign of common sense among the characters. Miss Bergner keeps her dangerously elfin charm down to a minimum, and when she forgets it acts brilliantly indeed. . . . Talents and technique are thrown away on this story."

+ — New Statesman & Nation p203 F 6 '37

"The theatre is packed with ecstatic women who squeal with admiration as Miss Bergner's mechanical sure-fire performance proceeds. . . . The story, of course, is neat and plausible, the acting refined, the photography expensive; it is a shapely piece of sentiment. But there is nothing to remember when the night's over: it is not the Constant Nymph but the constant corpse on the cobbles which has imaginative truth." Graham Greene

Spec p312 F 19 '37

Trade Paper Reviews

"As an emotional tour-de-force . . . [it] is a triumph for Elisabeth Bergner, who creates with supreme artistry and unflinching depth of understanding a hauntingly vivid study. . . .

To the students of psychology and the half-lights of neurasthenia the picture will undoubtedly go down as a landmark of the screen; for the seeker after entertainment pure and simple, however the crescendo of psychopathic emotionalism is no recommendation. . . . The picture loses in comparison with its original [German version]."

Hollywood Reporter p7 F 23 '37

+ Motion Pict Daily p6 F 10 '37

"In many respects, this is one of the finest productions ever made in England. . . . Every indication that it will be successful commercially, as well as artistically, but easily 500 feet could be clipped from it. . . . [Bergner] has a role giving her opportunity for the lightest kind of youthful vivacity, ascending the scale of emotions up to scenes of the most intense tragedy, and acquits herself with distinction. . . . They certainly can make good pictures in England once in a while, and this is one of them."

+ Variety p14 F 10 '37

E

EASY TO TAKE. Paramount 65min N 6 '36

Cast: Marsha Hunt. John Howard. Eugene Pallette. Richard Carle. Douglas Scott

Director: Glenn Tryon

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: doubtful value." Christian Century p1760 D 30 '36

"The complications that result give us a mediocre comedy with a little entertainment value. Fair. Family."

+ — Motion Pict Guide Mr '37

"The film is off to a very good start. It deteriorates quickly, however, and the longest sequence is devoted to the exploitation of a swarm of children in a radio program which will amuse some, bore many and thoroughly disgust the remainder of the audience. A story with a spark of originality is held to the pace of a jog-trotting program picture. Adolescents, 12-16: fair; children, 8-12: not very good."

+ — Motion Pict R p4 D '36

"Although the theme is unusual and the story novel, providing many a laugh and moments of genuine entertainment, this film sadly droops to its climax. . . . The direction is jerky, with humor poorly spaced. Family."

+ — Nat Council of Jewish Women N 1 '36

Trade Paper Reviews

"'Easy to Take' lives up to its title. It has plenty of hefty laughs, whimsical moments, a touch of romance and most of the time moves at staccato tempo. . . . What might easily have been the old familiar centering about the activities of radio stars and in particular an 'air-wave uncle for the kiddies,' has been treated with genuine humor."

+ Variety p18 D 23 '36

ELEPHANT BOY. United artists 100min

Cast: Sabu. W. E. Holloway. Walter Hudd. Alan Jeayes

Directors: Robert H. Flaherty. Zoltan Korda

Based on the short story, Toomai of the Elephants, by Rudyard Kipling. Filmed in Mysore, India by an English company. "[Too-

mail] is descended from four generations of mahouts. When his father is killed in a tiger hunt, the elephant he has been riding, and which was ridden by his father and grandfather, is taken away and allocated to another driver, despite the protests of the boy." (Variety)

Newspaper and Magazine Reviews

"Robert H. Flaherty's super motion pictures . . . attract more favorable attention from all sorts of people than almost any other cinemas made anywhere in the world. . . . Most of it was shot in the actual jungle with intelligent natives, one of them an orphan lad of twelve, the hero of the story, and numbers of huge elephants. . . . No matter how exciting the exploits of trick and stunt actors, both human and animal, may be in Hollywood and Elstree, nothing can approach the thrills of actual living and fighting in the dense cobra-infested jungles of India." Laura Elston

+ Canadian M p12 Ja '37

Trade Paper Reviews

"Kipling's delightful half-fantasy . . . offers the ingredients, aided and abetted by superb background material from Robert Flaherty, for a spectacular and vivid summary of the Indian scene with its mystical traditionalism. The picture, however, falls far short of expectations owing to a slipshod and uninspired script and weak direction."

+ — Hollywood Reporter p8 Mr 6 '37

+ Motion Pict Daily p11 F 18 '37

"All children between the ages of nine and 90 will probably long to see this picture. . . . The whole thing is so different, a simple picture of jungle life, it definitely should be classified as a picture that will draw anywhere in the world. . . . Direction, photography and everything else is secondary by comparison—merely essential mechanical accessories to the boy—a grand bet for future films."

+ Variety p17 F 24 '37

ESPIONAGE. MGM 62min F 26 '37

Cast: Edmund Lowe. Madge Evans. Paul Lukas. Ketti Gallian. Richard 'Skeets' Gallagher

Director: Kurt Neumann

Based on the play of the same title by Walter Hackett. "The plot concerns two newspaper reporters whose adventures and mishaps when assigned to trail a famous munitions maker involve them in Continental intrigue and in romance." (Sel Motion Pict)

Audience Suitability Ratings

"Family-mature." Am Legion Auxiliary

"The mediocre story offers little opportunity to a good cast. Adults." Calif Cong of Par & Teachers

"Confused and involved story. . . . 'Skeets' Gallagher has the distinction of having one of the most unconvincing roles to be seen for a long time. Whether the original play or the screen adaptation was to blame, the whole thing summed up is 'a lot of fuss over nothing.' Mature." Calif Fed of Business & Professional Women's Clubs

"Overdrawn. Mature & 14-18. Mediocre." DAR

"A clever sleuth story, with adroit turns of plot and diverting incidents. Mature." Nat Soc of New England Women

"An interesting international mystery story but fails miserably in its developments, turning into a silly comedy without any idea behind it. Inconsistent and poorly directed. A good cast

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ESPIONAGE—Continued

wasted upon a poor vehicle. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 6 '37

"Action moves along in jaunty fashion, with enough complications to keep one interested if not highly intrigued. Adolescents, 12-16: fair; children, 8-12: too intricate a plot."

+ — Motion Pict R p4 Mr '37

"Mature."

Nat Council of Jewish Women F 24 '37

"General patronage."

Nat Legion of Decency Mr 4 '37

"Refreshing entertainment. Adults & young people."

+ Sel Motion Pict p9 Mr 1 '37

"[It is] a breezy farce. . . Bright dialogue and some amusing nonsense. Family."

+ Wkly Guide F 27 '37

Newspaper and Magazine Reviews

"Of course, if you are caught in the sidewalk congestion on the Boulevard on Dollar Day and find yourself pushed into a picture house showing 'Espionage,' there is no reason why you should get rough and fight your way back to the street. Remain at least until you cease panting, by which time the amusing elements of this production may impress you sufficiently to lure you into sitting it through. But do not expect anything high, wide, and handsome in the way of a story."

+ — Hollywood Spec p7 Mr 13 '37

"If you gather that 'Espionage' makes little sense, you will be right. Yet it is not a downright bad picture because the staging has something of the quality of 'Rome Express' in it; the performances of Mr. Lukas and Miss Gallian are excellent. . . Harry Rapf's production would have been improved with a clearer idea of what class picture 'Espionage' was to be fitted into." Marguerite Tazelaar

+ — N Y Herald Tribune p18 Mr 10 '37

"Whether 'Espionage' was deliberately fashioned as a burlesque on spy pictures or turned out to be so silly that it inadvertently became a satire, is difficult to say. But in either case it is pretty feeble entertainment. . . [It is] unimportant and rather dull." William Boehnel

+ — N Y World-Telegram p29 Mr 10 '37

Trade Paper Reviews

"Here is a production that has all the best interests of Mr. Exhibitor at heart. It has a laugh-loaded script, this spy melodrama to end all spy melodramas, and a trio of hilarious performances which guarantee that the film has what it takes to make a box office success. Family."

+ Box Office p31 Mr 13 '37

Film Daily p3 Mr 6 '37

"The result is an hour of irresponsible make-believe that never lags and that is never dull. It is a pity that the title gives no hint of the comedy content, for as a comedy it stands out as a top programmer that would be a real help at the wicket."

+ Hollywood Reporter p3 F 25 '37

+ Motion Pict Daily p4 F 26 '37

"Highly entertaining in all its aspects, 'Espionage' should prove entirely satisfactory on dualers in the deluxers and is heavy enough to hold its own atop the bill in the neighborhoods. Edmund Lowe and Madge Evans make an excellent romantic team and the supporting cast comes through with a high-class exhibition of comedy."

+ Variety (Hollywood) p3 F 25 '37

ETERNAL MASK. Progress 71min Ja 12 '37

Cast: Peter Petersen. Mathias Wieman. Olga Tschechowa. Tom Kraa

Director: Werner Hochbaum

Music: Vienna Philharmonic Society

Music director: Anton Profes

Based on the novel of the same title by Leo Lapaire. A German dialogue film with English sub-titles made in Berne, Switzerland. "[It] is the study of a mind diseased—a sympathetic study of a young doctor who is on the verge of insanity as a result of a guilt complex he has acquired because he believes he has murdered one of his patients with his new meningitis serum." (N Y World-Telegram)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ja 21 '37

"Among all the films the New Year has brought to New York, one that seems most worthy of note is the Swiss production, 'The Eternal Mask.' . . It is an intelligent experiment, which demonstrates the potentialities of the motion picture. 'The Eternal Mask' will probably not gain large popularity, and may never reach the theaters in your neighborhood. . . It is, however, a picture well worth knowing about, for it may serve to prepare the way for the use of new screen techniques. In any case, there has been nothing like it on the screen before, and a true film fan will find it both interesting and important."

+ Scholastic p22 F 6 '37

"An extremely interesting and unusual film. [It] is remarkable in dramatizing for the screen so effectively and interestingly such a difficult subject. Recommended to the Committee on Exceptional Photoplays. Mature. Outstanding."

+ — Wkly Guide F 6 '37

Newspaper and Magazine Reviews

"Filmed in Switzerland, told in German with superimposed English titles, this is a strange yarn for the medical-minded." (1 star) Beverly Hills

Liberty p55 F 13 '37

"[It is] one of the best hospital pictures yet made in Europe and definitely an improvement over the Hollywood clinical cinema. . . 'The Eternal Mask' is an exceptionally competent screen feat of knitting psychoses and hospital routine into a picture of public interest."

+ + Lit Digest p24 Ja 16 '37

"[It] is an interesting study of a young doctor's mind, more mysterious before it plunges into his subconscious than after, but worthy of the closest attention throughout." Mark Van Doren

+ Nation p81 Ja 16 '37

"'The Eternal Mask' is a film of fine intentions and fine execution. Its greatest merit, one that evidently bowled over the unsuspecting critics, is that rather than serving as a new vehicle for 'boy meets girl,' it really has something to say and actually confines itself to the subject in hand. . . [It] is worth seeing."

+ New Theatre & Film p46 Mr '37

"[It] is no ordinary motion picture. . . It is a searching and provocative study in madness that is often moving, sometimes harrowing and always enormously absorbing. . . The production itself is not faultless, but it has been acted sensitively under imaginative direction. . . The theme is rich in screen possibilities and they have been realized excitingly in a notable motion picture." Howard Barnes

+ N Y Herald Tribune p19 Ja 13 '37

"Made with technical skill as well as dramatic intelligence, the result is often fascinating. The story is curiously real, even when dealing with fantasy. . . 'The Eternal Mask' is

a vivid emotional study of one form of modern medicine." Eileen Creelman

+ N Y Sun p26 Ja 13 '37

"[It is] one of the most unusual, absorbing and provocative pictures to come our way in years. . . . It is so seldom that the cinema casts aside its romantic clichés for its proper mantle as an individual art form that this Swiss picture catches us with our guard down and our critical vocabulary rusted. Ordinary superlatives would be ridiculous, comparisons are impossible and that invidious epithet 'unique' would not do justice to the occasion. . . . We can recall no picture—except, possibly 'The Informer'—which has been able to restrict itself to the exploration of a human mind in travail and work those journeyings into a mature and intensely interesting drama." F. S. Nugent

+ + N Y Times p20 Ja 13 '37

"[It] is as thrilling and exciting as any popular motion picture that has ever come out of Hollywood. . . . It has been written with such a high degree of intelligence, and it is performed with such unerring excellence, that it immediately emerges as a work apart from the ordinary run of cinematic offerings." William Boehnel

+ N Y World-Telegram p19 Ja 13 '37

"It has many points of interest, not for the usual pleasure-seeker, perhaps, the persistent 'escapist' set, but for the serious, those not quite well, people who can't sleep nights, people who have a charge account at Bellevue, clinic loafers and analyst disciples. The schizophrenic will love it. I found it a very sane and plausible study in dementia myself, especially those parts of it which presume to trace the mental workings of a man made temporarily insane." John Mosher

+ New Yorker p77 Ja 9 '37

"Another foreign importation . . . addressed to the art theatres and discerning audiences. An absorbing and sane study of insanity, the film is brilliantly acted, with a score that accents the aberrations of a distorted mind."

+ News-Wk p31 Ja 23 '37

"'The Eternal Mask' has for its theme a study in psycho-analysis; and I hope that the public will not immediately fight shy of it on that account. . . . All this doesn't sound very cheerful and, in truth, it isn't; but the wild images created in the doctor's mind are ably contrasted with the actual facts, and the cinematic effects are so excellent that it is impossible not to be interested. Anything which makes one think in the cinema should be encouraged." Mark Forrest

+ Sat R p704 My 30 '36

"Psychologists will probably consider this a forward step in the introduction of psycho-analysis to the normal mind. *The normal mind will find it an interesting photographic experiment, not much else.*"

+ — Stage p16 F '37

"In it, outlined with scope, clarity and impact attainable in no medium except the cinema, the psychiatric case history of a young Swiss physician becomes one of the season's most exciting melodramas. . . . It was hailed by critics as the ablest cinema study of mental aberration since 'The Cabinet of Dr. Caligari.'" + + Time p45 Ja 25 '37

Trade Paper Reviews

"A Swiss-made picture with a far wider audience appeal than the usual foreign-language film, this tells a highly dramatic story, is technically superb and has a uniformly excellent cast. Adults."

+ Box Office p23 F 6 '37

"A very unusual subject, but holding fine entertainment qualities. . . . Beautifully done, and stands alone in a new field of thought-projection on the screen."

+ Film Daily p6 Ja 12 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

+ Motion Pict Daily p10 Ja 12 '37

"Good photography, sound, direction, camera work are to be found in this engrossing if morbid story. This will make swell fare for German, art houses."

+ Phila Exhibitor p65 Ja 15 '37

"[It] has something distinctly worthwhile to offer exhibitors of arties, to say the least. . . . It may not be a quick or immediate success, but no operator of an arty can possibly be ashamed of it. It is, at the very least, a prestige film. And it is likely to get strong enough critical reaction to make it also a box office winner. . . . This isn't done as well as it might be; the acting in the latter dream sequences is much too objective. But it is different from run-of-the-mill plots and is well enough handled, with sufficient imagination employed, to make it distinctly interesting."

+ — Variety p14 Ja 20 '37

EVERYBODY DANCE. Gaumont British
67min F 15 '37

Cast: Cicely Courtneidge. Ernest Truex.
Janet Johnson.

Director: Charles Reisner

Music: Mack Gordon. Harry Revel

Filmed in England. "A comedy of two American youngsters who go to England to live with their Aunt Kate, a lady pretending to run a farm while really running a nightclub." (Wkly Guide)

Audience Suitability Ratings

"[It is] rather a halting sort of comedy. . . . The production is generally sketchy and the musical portion of it completely undistinguished. Since its atmosphere of sophistication is at times disedifying, the picture can hardly be considered suitable for children." T. J. Fitzmorris

— + America p504 F 27 '37

"The story is amusing but it is not told very well. The cabaret does not justify its supposed success and much more might have been made of the farm scenes. When Cicely Courtneidge is exchanging backchat with her dresser; when again Ernest Truex, as a mixture of lion and mouse, is neatly steering his way between comedy and farce, everybody will enjoy the film, but there are times when the interest flags and weakness of construction is apparent. Suitability: adults & adolescents." N. H.

+ — Mo Film Bul p169 O '36

"Adults."

Nat Legion of Decency F 18 '37

"A happy combination of English and American talent. Family."

+ Wkly Guide F 13 '37

Trade Paper Reviews

"Chartered as a starring vehicle for Cicely Courtneidge, this exuberantly high-spirited comedy quickly cuts adrift into the shallows of slapstick and loses its sense of direction. Out of the welter of knock-about antics which submerge the real talents of Miss Courtneidge, Ernest Truex emerges as the standout of the production with a subtly subdued demonstration of perfect comedy timing."

+ — Hollywood Reporter p7 O 22 '36

"With an American name to sell, songs by American writers, an American director, 'Everybody Dance' manages to maintain a pace that should help it with domestic audiences. Estimate: pleasant; best for family."

+ — Phila Exhibitor p32 F 15 '37

F

FAIR WARNING. 20th century-Fox
70min Mr 12 '37

Cast: J. Edward Bromberg. Betty Furness.
John Howard Payne. Billy Burrud

Director: Norman Foster

Based on the novel, *Death in Paradise Canyon*, by Philip Wylie. Film formerly called *Without Warning*. A murder mystery set in an exclusive inn in Death Valley, California.

Audience Suitability Ratings

"Story development is good and suspense is maintained without being too gruesome. Family-mature." Am Legion Auxiliary

"Adults & 14-18: fair; 8-14: no." Calif Cong of Par & Teachers

"Very good. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-18." DAR

"[It is] a well constructed mystery story. Audiences over 14." Nat Soc of New England Women

"Absorbing and suspenseful, this well directed and photographed picture will afford good mature entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 30 '37

"Romance adds to the interest of the picture, which is well cast and directed and beautifully photographed. Especially lovely are the desert scenes. Entertaining for a mature audience, but rather tense for children."

+ Gen Fed of Women's Clubs (W Coast)
Ja 22 '37

"The story is a little slow in getting under way and never does attain sufficient speed, and the characterizations are sketchy. The casual attitude towards death makes the tale less harrowing and at the same time less convincing. Adolescents, 12-16: yes; children, 8-12: not objectionable."

+ Motion Pict R p4 Mr '37

"Family."

Nat Council of Jewish Women Ja 20 '37

"General patronage."

Nat Legion of Decency Mr 11 '37

"A & Y: fair melodrama; C: possible."

Parents' M p46 Ap '37

"[It is] a well constructed mystery story. Mature."

+ Sel Motion Pict p6 F 1 '37

Newspaper and Magazine Reviews

"I always have liked Norman Foster's acting. Never inspired, it always was dependable and sincere. His first job as a director is of the same order—not inspired, but dependable. . . All the performances would have been more effective if the direction of the dialogue had shown more regard for the mood of the story."

+ — Hollywood Spec p12 Ja 16 '37

Trade Paper Reviews

"A slow-moving detective-murder drama, bolstered up into the weak 'B' class by beautiful scenic shots and a novel background, this directorial debut of Norman Foster is hardly slated for big things. . . The picture was obviously made in a hurry and was designed for no better than second feature fare on dual programs, in which category it will do no more than suffice. The air of mystery is maintained satisfactorily throughout, but the climax disclosing the killer's identity lacks logic and is disappointing. Family."

+ — Box Office p23 Ja 16 '37

"A new type of sleuth, with a lively small boy as deputy, and a Death Valley locale give an air of freshness to this formula crime-hunt thriller; which is well up to the average of its kind and will keep the habitues in the neighborhoods guessing. . . The use of actual Death Valley locations gives a colorful pictorial background to the crowded action, and Sidney Wagner at the camera makes the most of the exceptional opportunities."

+ Hollywood Reporter p3 Ja 11 '37

+ Motion Pict Daily p10 Ja 12 '37

"Cast is adequate. Best suited for a dual program, its eerie appeal will no doubt thrill the youngsters. Lack of names will prove a handicap, but picture does hold one's interest. Estimate: okay for duals."

+ — Phila Exhibitor p42 F 1 '37

"A [mystery] that maintains a definite air of suspense throughout, with the solution a complete surprise, 'Without Warning,' is a murder mystery that should prove satisfactory entertainment on the duals. Produced on low cost budget and cast with capable players, although totally devoid of marquee draw names, picture emerges as good Class B product."

+ — Variety (Hollywood) p3 Ja 11 '37

FIND THE WITNESS. Columbia 57min
Ja 8 '37

Cast: Charles Quigley. Rosalind Keith.
Henry Mollison. Rita La Roy

Director: David Selman

"When a temperamental opera star is found murdered, suspicion points to her secretary, with whom she had quarreled violently. The star's estranged husband has a perfect alibi. A magician, he had spent three hours in a watertight coffin, 25 feet below the surface of the sea, with crowds looking on. Reporter Quigley, out to disprove the alibi, proceeds to duplicate the stunt before witnesses, having arranged with a diver to liberate him." Phila Exhibitor

Audience Suitability Ratings

"A: hardly; Y: fairly good; C: doubtful."
Christian Century p366 Mr 17 '37

"The suspense element so necessary to this type of film is consistently maintained with no flagging at any point in the story. Not a great film, but a decidedly good one, packed with dramatic moments that steadily build to a surprise climax. Adults & young people."

E Coast Preview Committee

+ Fox W Coast Bul Ja 23 '37

"General patronage."

Nat Legion of Decency Ja 14 '37

"A & Y: moderately entertaining melodrama; C: no."

Parents' M p46 Ap '37

"A smart comedy mystery with an ingenious plot and a skilful and credible unraveling of its problem. Adults & young people."

+ Sel Motion Pict p9 F 1 '37

Trade Paper Reviews

+ Motion Pict Daily p5 F 26 '37

"Somewhat better than average double bill material, as far as audience appeal is concerned, lack of names strictly limits this one's box office value. This is a murder mystery with a fresh twist, genuinely exciting climax. Estimate: pleasing for neighborhoods, twin bills."

+ Phila Exhibitor p60 Ja 15 '37

"This picture is an immaturely conceived production which can serve the box office only on the multiples as secondary fare. No cast names and title also doesn't fit."
— + Variety p17 F 24 '37

FIRE OVER ENGLAND. United artists 84min Mr 5 '37

Cast: Flora Robson, Laurence Olivier, Vivien Leigh, Leslie Banks, Raymond Massey
Director: William K. Howard

Awarded Cinema Medal of Honor by The League of Nations Committee on Motion Pictures. Based on the novel of the same title by A. E. W. Mason. Filmed in England. "[It is] the story of Queen Elizabeth in the days when Philip of Spain sent his Invincible Armada to destroy the British Isles. It depicts the tale of a young English patriot, played by Laurence Olivier who uncovers a band of plotters against the crown and is instrumental in defeating the Spanish fleet." (Box Office)

Audience Suitability Ratings

"The picture purports to be historical but it is enough to say, in refuting that claim, that it perpetuates the myth of 'Good Queen Bess' and the holy intentions of England in crushing the Spanish Armada. There is a slightly absurd personal romance threaded through the many magnificent scenes. . . . It is unobjectionable for all on moral grounds but its historical generalizations are to be suspected." T. J. Fitzmorris

America p576 Mr 20 '37

"Good. Flora Robson as Queen Elizabeth, Raymond Massey as Philip of Spain, and Laurence Olivier as a British patriot are excellent. Olivier's weeping scene shows poor direction; but the film is well worth while. Mature & 14-18." DAR

"Technically less brilliant than the better American productions, the picture has nevertheless a quality of good breeding, of chivalry and of great traditions. Family." Mrs T. G. Winter

+ Fox W Coast Bul F 13 '37

"General patronage."

Nat Legion of Decency Mr 11 '37

"A, Y & C: good."

Parents' M p46 Ap '37

"Family. Outstanding."

+ + Wkly Guide Mr 6 '37

Newspaper and Magazine Reviews

"The League of Nations turned attention for the moment from international intrigue to award to 'Fire Over England' its own cinema medal of honor for the year. . . . Questionable is the full justification for the extent of the League's enthusiasm. The production unmitigatingly does stand out in high relief, but it is far from reaching high perfection, technically, and in the beginning moves all too slowly." J. P. Cunningham

+ — Commonweal p502 F 26 '37

"[It is] a lively, exciting, finely produced historical romance. . . . Everything that is stirring, vivid and flavorful in this particular brand of film entertainment has been expertly re-assembled by Alexander Korda to make a richly spectacular motion picture in the best British film tradition."

+ Cue p17 Mr 6 '37

"A beautifully produced story of Queen Elizabeth's reign which contains some fine acting and some stirring incidents. The lack of cohesion between the character study of the

Queen and the hero's adventures robs the story of vitality, and the climax is not as impressive as it might have been. Attractive, but rather loosely knit, entertainment."

+ Film Wkly p31 F 27 '37

"Even if 'Fire Over England' did not have much more to recommend it, the characterization of the queen in itself would make it worthwhile. But it has much more. . . . We are not aware at the outset what players are to command our chief attention, which ones are most to be concerned in the drama to be unfolded. For this reason the story drags in the early sequences, is somewhat confusing, not by virtue of its lack of clarity, but because there is nothing definite to direct our attention. . . . Visually the picture is one of the most beautiful ever brought to the screen."

+ Hollywood Spec p7 Ja 16 '37

"[It] is not another delicate little English costume picture. You may be tired, as I certainly am, of these gentle little British educational lectures we have been receiving from England lately, but don't be deceived: 'Fire Over England' is, up until the inevitable Board of Trade plug for the dear old Empire, what we on this side call the business. . . . This picture is as well presented as any movie I have seen this year. . . . [It] is a first-rate movie." Fare Lorentz

+ + Judge p21 Mr '37

"These English-made film productions grow more ambitious and more expensive. . . . Despite the big-name cast the story is involved and pretty dull. . . . Laurence Olivier is given to much overacting as the hero. Vivien Leigh is a pretty, colorless heroine. Flora Robson's Elizabeth is debatable. . . . This panorama of a great era has no popular grip, no sharply defined dramatic interest. We blame American director William K. Howard for some of this failure. His direction is loose and impersonal. Result: 'Fire Over England' is pretentious but dull." (2½ stars) Beverly Hills

Liberty p41 F 27 '37

"[It is] as exciting a motion-picture as anything of the sort since 'The Mark of Zorro.' . . . The direction of William K. Howard distinguishes the picture. Suspense runs so high throughout that plot discrepancies pass unnoticed. . . . Despite Olivier's good performance, it is Flora Robson, as 'Queen Elizabeth,' who walks off with the picture."

+ Lit Digest p24 Mr 13 '37

"Flora Robson quietly yet inexorably gives clarity and firmness to the sketch provided. . . . In short, Flora Robson's performance is living, experienced, and informed by intellect. One only wishes that more of the authentic speeches had been given her. The dialogue in this film is not only falsely poetic but out of period. . . . It is for Queen Elizabeth, as depicted by Flora Robson, that the film is to be seen and heard." R. H.

+ — Manchester Guardian p20 F 24 '37

"Those who feel that English freedom has always been inadequate, and those who are strong-minded enough to be consistently cynical about glorious pages of our island story, will be made to squirm more than a little. But for the less critical majority. . . . [It] will provide a cordial orgy of heart swellings. . . . With any luck at all, Mr. Erich Pommer's first British film should retrieve some of the money the British film industry has, on the whole so deservedly, been losing."

New Statesman & Nation p369 Mr 6 '37

"There is a sense of authenticity about the production. Costumes, settings and much of the acting are sound and effective. The first are frankly magnificent, reproducing the splendor of the sixteenth century with full lavishness. . . . There is not the same sureness about the central performance. . . . If Mr. Olivier seems somewhat miscast, that cannot be said of his fellow players. . . . It is a good cast and, although not a great picture, a good one. . . . It [is] well worth the seeing." Eileen Creelman

+ N Y Sun p34 Mr 5 '37

FIRE OVER ENGLAND—Continued

"[It] has all the solid virtues of the better English pictures. It is dignified, sound, carefully filmed, extremely well played and reasonably faithful to the events it sought to re-enact. It has, too, a curious lack of vitality for all its wealth of vibrant material. . . In Wordsworth's words, 'It moves us not.' The film is impressive but dull. . . Miss Robson has given us a colorful interpretation. . . It is a sincere and eloquent performance, one of the best this year. . . The materials, in brief, were there; only the vital spark, to fuse them into a stirring historical drama, was missing." F. S. Nugent

+ — N Y Times p16 Mr 5 '37

"It is only fair to say at the outset that [it] is a spectacular, beautifully acted and directed and oft-times eloquent film. Since it is as good as that, a reviewer has a right to be a little bit finicky and complain that it is by no means as good as it might be. . . The film rather lags and never quite succeeds in recapturing the tenseness and excitement and daredevil gallantry and lovemaking of the period in which it is set. . . In any event, I urge you to see it because it represents one of the finest pictures that has come out of England and because it has enough good stuff in it to hold one's interest." William Boehnel

+ N Y World-Telegram p29 Mr 5 '37

"'Fire Over England' turns out to be a good deal of fun. This is a big, showy piece, as it should be, and the burning of the Spanish fleet will please the children. Tudor folderol is played up to the last and wildest farthingale. . . Mr. Korda . . . hands over a bright sixteenth-century romance." John Mosher

+ New Yorker p77 Mr 6 '37

"[It is] a colorful and sometimes exciting pageant, chiefly notable for Flora Robson's portrayal of Queen Elizabeth. . . 'Fire Over England' has been produced on the grand scale, and with something—if not all—of the expert Korda touch."

+ — News-Wk p22 F 27 '37

"They have caught the very spirit of an English public-schoolmistress's vision of history. . . Miss Robson catches the very accent and manner of an adored headmistress. . . I know I find myself in a tiresome minority. . . It is not, I am sure, Miss Robson's fault: she has only too faithfully carried out the suggestions of the script. . . Nevertheless this is the best production to come from Denham yet. The sets are magnificent. . . The direction, until the closing scenes which are spoilt by the absurdity of the story, spirited, and the acting is far better than we are accustomed to in English films." Graham Greene

Spec p403 Mr 5 '37

"Miss Flora Robson, as regal a personage as ever tamed a ruff, holds complete sway over this brilliant court drama of Elizabethan days. Fire has been over England many times, but never quite so magnificently as at the time of the Spanish Armada. . . An overwhelming structure envelops the story, but its spacious beauty never endangers the concept of royalty as portrayed by a brilliant cast. *This is a noble film, in story, in character, in entertainment.*"

+ + Stage p16 F '37

Time p36 Mr 15 '37

Trade Paper Reviews

"'Fire Over England' is one of the greatest historical dramas ever to come from a film studio. . . This is a cultural, intellectual success. Family."

+ Box Office p23 Ja 16 '37

"Here is another important picture from London Films, directed with taste, intelligence and imagination. Dominating the offering in acting is Flora Robson as Queen Elizabeth. Here for the first time, the English Queen is shown as considerate and human."

+ Film Daily p9 Ja 14 '37

"[It is] another costume drama of dignity and distinction. Alexander Korda's London company has this time, however, failed to capture emotional values that will rank it with its recent predecessors in the response of American audiences. Its handsome and authentic vivification of great events in English history, its gallant adventure and gentle romance will win the approval of the history-minded but it will be found lacking in any strong mass appeal. . . [It] is photographed with distinguished artistry by James Wong Howe, whose contribution is, in fact, one of the memorable high spots of a production that is eye-filling from beginning to end."

+ — Hollywood Reporter p3 Ja 9 '37

+ Motion Pict Daily p5 Ja 11 '37

"This is one of the best offerings to come across the pond in some time. . . Its American box office handicap is lack of familiar names. Properly exploited, however, it may bring okay returns. Its reference to Spanish history is timely with the present situation. Estimate: good but needs selling."

+ Phila Exhibitor p42 F 1 '37

"This is a handsomely mounted and forcefully dramatic glorification of Queen Bess. It holds a succession of brilliantly played scenes, a wealth of choice diction, pointed excerpts from English history and a series of impressive tableaux. What it hasn't got is Main Street appeal. Film should bring much artistic acclaim but, outside of the urban class spots, business will be stubborn."

+ Variety p14 Mr 10 '37

"'Fire Over England' is a picture to delight the discriminating. An important production, impressively presented, it upholds the best standards of London Film and should commercially justify itself. . . An obvious but unexploitable factor is the film's almost topical timeliness in dealing with a phase of Spanish history akin to the present turmoil."

+ Variety (Hollywood) p3 Ja 9 '37

FLYING HOSTESS. Universal 65min N 22 '36

Cast: William Gargan. Judith Barrett. William Hall. Astrid Allwyn. Andy Devine. Ella Logan

Director: Murray Roth

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents."

Mo Film Bul p13 Ja '37

"An average but interesting picture. Family-mature."

+ — Motion Pict Guide Ja '37

"To the making of airplane pictures there is no end, but the theme of the brave air hostess who grounds the plane after the pilots have been injured seems in danger of being done to death. However, in the present version there is such irresistible lure in the thrilling action and so much of the refreshing audacity of youth, that the producers may be pardoned for serving an old plot again. . . Details of the operation of the plane and the training required of an air hostess lend authenticity to a picture that holds breathless interest throughout. In fact, sufferers from high blood pressure would be wise to leave when the hostess takes the controls to land the plane in a fog. Adolescents, 12-16: yes; children, 8-12: exciting and mature."

+ Motion Pict R p4 D '36

"This is an average but interesting picture which tells of the training necessary to make hostesses acceptable to airplane executives. One thrilling but improbable scene demonstrates the

use of 'blind flying' when a large passenger plane is guided to safety by ground instruction. Family."

+ — Nat Council of Jewish Women N 1 '36

"A, Y & C: fair."

Parents' M p10 F '37

Newspaper and Magazine Reviews

"A saga built around the young women who minister to your quaking tummy and try to prevail upon you to eat a sandwich during your flight from somewhere to somewhere else. The climax, we regret having to report, may be as hard to swallow as the sandwich. But there is interest and amusement in this presentation of an air hostess's training." (2½ stars) Beverly Hills

Liberty p53 D 26 '36

Trade Paper Reviews

"Whether a hostess new to the service is capable of bringing in a big plane at night through a dense fog while the two pilots lie unconscious at her feet is a question we can't answer. But the fact remains that the thrills get you, and the long sequence makes excellent entertainment for those who want to gasp and be held in taut suspense."

+ Film Daily p8 D 16 '36

"It relies entirely on stock situations to produce its effect. Some of it is wobbly, but the climax—which also [has been] witnessed heretofore—is still rambunctious enough to hold them. Exploitation tie-ins are not lacking, and the item on the whole shapes up as standard fare."

+ — Variety p14 D 16 '36

FOUR DAYS' WONDER. Universal 60min Ja 3 '37

Cast: Jeanne Dante, Kenneth Howells, Martha Sleeper, Alan Mowbray

Director: Sidney Salkow

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"The film makes no pretence at conviction, but will please those who enjoy A. A. Milne's type of humour. Suitability: adults & adolescents."

Mo Film Bul p13 Ja '37

Trade Paper Reviews

"This one is intended to be a light comedy of love, with a murder mystery background. But it fails to jell as anything important, managing to score a few light laughs here and there. An attempt was made to put over Jeanne Dante as a new screen find, but the 13-year-old from the stage did not come through very sensationally. She is just another sweet young thing, according to anything she shows in this production."

+ Film Daily p4 Ja 5 '37

+ Motion Pict Daily p8 D 22 '36

"This has no names, photography is fair. Comedy is mostly unfunny; dialogue is wordy; action lags. It is a programmer, interesting only in plot, competent acting by Jeanne Dante. Estimate: best for neighborhoods, twin bills."

+ — Phila Exhibitor p42 Ja 1 '37

"Pictures of the A. A. Milne semi-fantastic stripe aren't common, and the large amount of gabbing in them makes them best suited as break-ins for ingenues hailing from the legitimate stage. 'Four Days' Wonder' serves as training ground for Jeanne Dante, a 13-year-old lately with the Theatre Guild. . . . Mistress Dante's initialer represents no great shakes for

the box office; but it is substantially put together from a Milne yarn that may or may not be well remembered, and rates as okay dual fare for the family trade. No kicks once they're in the pews. Universal showed good judgment in not stringing out a potentially enticing story into feature length."

+ — Variety p62 D 23 '36

FUGITIVE IN THE SKY. Warner 58min N 28 '36

Cast: Jean Muir, Warren Hull, Gordon Oliver, Carlyle Moore, Jr.

Director: Nick Grinde

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"In spite of its obvious thrills, there is a modest amount of suspenseful interest in the unfolding of the story. Add a dash of comedy and some exciting scuffles and you have a fair piece of entertainment whose appeal will be strongest among the unsophisticated." T. J. Fitzmorris

+ — America p288 D 26 '36

"A: hardly; Y & C: no."

Christian Century p303 Mr 3 '37

"The main theme is supplemented by a subplot and the suspense is well handled, although the beginning is slow. The dust-storm and the flying sequences are well staged. The acting is good. Suitability: adults."

+ Mo Film Bul p216 D '36

"Fair. Adults & young adults."

+ — Motion Pict Guide Ja 5 '37

"[It is] an exciting melodrama, which keeps one guessing till the last minute. Family."

+ Wkly Guide D 12 '36

Newspaper and Magazine Reviews

"Without so much as a 'stop us if you've heard this one before,' the Warners are blandly repeating the story of Paramount's 'Thirteen Hours by Air' under a new title. . . . Although Paramount had the advantage of taking the rostrum first, the Warner raconteurs have a sense of melodrama, too, and they have spun the yarn excitedly and well, making it a fairly interesting, if incredible, action picture." F. S. Nugent

+ — N Y Times p21 Ja 16 '37

Trade Paper Reviews

"One of the best of the present crop of mystery-action-thrillers, this aerial melodrama is the type of entertainment that produces extraordinary wear and tear on fore-edges of theater chairs. It is admirably suited to houses whose clienteles revel in excitement."

+ Film Daily p12 Ja 18 '37

G

GARDEN OF ALLAH. United artists 80min N 20 '36

Cast: Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, John Carradine, C. Aubrey Smith

Director: Richard Boleslawski

Music: Max Steiner

See issue of December 28, 1936 for other reviews of this film

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

GARDEN OF ALLAH—Continued

Audience Suitability Ratings

"This well-known and loved book, stage play and silent film again comes to the screen—this time in color so beautiful and effective as to be breathtaking. . . The direction of Richard Boleslawski is masterly, the photography exquisite and the massive stage sets introducing native life bring with them authenticity and reality. A treat for mature audiences. Outstanding."

+ + Nat Council of Jewish Women N 1 '36

Newspaper and Magazine Reviews

"The color and the acting are noteworthy but the story is somewhat dated. Adults & young people."

+ — Christian Science Monitor p15 D 19 '36

"The sentiments [the stars'] situation calls forth are impeccable, but somehow they are not uttered with conviction. Though the chief interest of the film is the performance of the stars, it seems that these stars are the reason why the tale does not ring true. Charles Boyer is a romantic actor, and this quality makes his renunciation almost flippant. He fails to make it seem in character. Marlene Dietrich suffers from her inability to prevent a predominant mood from being monotonous." R. H.

— + Manchester Guardian p20 D 17 '36

"When a critic has to think first of nice technical things to say, it's a sure sign the movie must have been painful. And I can't think of any nontechnical things to say about 'The Garden of Allah.' . . Colour is, in spite of what we all hope for it, just about as gory as it could be." Alistair Cooke

— + Sight & Sound p137 Winter '36

GIRL OVERBOARD. Universal 58min F 28 '37

Cast: Gloria Stuart. Walter Pidgeon. Billy Burrud. Hobart Cavanaugh. Sidney Blackmer

Director: Sidney Salkow

"Attempting to overcome attentions of an employer, a girl sails aboard ship, is accused of murder when the employer is found murdered on dock. She is charged with murder, the former mistress of employer tries to confess by radio but the confession is not received due to fire aboard ship destroying the apparatus." Phila Exhibitor

Audience Suitability Ratings

"Family."

Nat Council of Jewish Women Mr 3 '37

"Adults."

Nat Legion of Decency Mr 4 '37

"An unpretentious plot, with an overly prolonged solution for a simple entanglement. Adults & young people."

+ — Sel Motion Pict p10 Mr 1 '37

Newspaper and Magazine Reviews

"In the definitive words of the currently popular threnode featured by a frog-voiced radio singer, Universal's 'Girl Overboard' . . . is 'nuthin' but a nuthin', and a Class B nuthin' at that." J. T. M.

— N Y Times p15 Mr 1 '37

"After a good melodramatic beginning 'Girl Overboard' dwindles into a conventional and disappointing variation of the 'Who Killed Cock Robin?' theme. . . Some competent players . . . take part in the proceedings, but

their efforts are unable to lift 'Girl Overboard' out of the weakling class." William Boehnel

— + N Y World-Telegram p11 Mr 1 '37

"A well-made programmer that was obviously planned for projection on double bills, and serves its purpose nicely. . . Basically, the story is out of the files. . . The old hokum bucket is pleasantly repainted by the direction of Sidney Salkow." Herb Sterne

+ Script p11 Mr 13 '37

Trade Paper Reviews

"The fury of a fire at sea provides a thrilling sequence in this otherwise rather dull effort. Capably cast but laboriously directed, the film's moments of suspense will prove adequate only as a supporting feature. Family."

— + Box Office p31 Mr 13 '37

"This combination murder mystery and romance is fair popular entertainment which is best suited to showings in theaters operating on a dual policy. It is for the most part well made, smoothly acted, and presents more of a love story and general human interest stuff than most current pictures of this type." Consequently its audience appeal is wider."

+ — Film Daily p11 Mr 2 '37

"Popular-price audiences will have no cause to grumble at this one. . . Carefully fabricated, within a moderate budget, it makes rather better than average support fare, sustaining considerable suspense and innocent sympathy."

+ — Hollywood Reporter p3 F 22 '37

— + Motion Pict Daily p13 F 25 '37

"Estimate: mild melodrama, best for twin bills."

+ — Phila Exhibitor p36 Mr 1 '37

"Only possible fate for this one is the nether position on a dual bill, and it doesn't look to hold up in even that assignment. . . Gloria Stuart in the lead may mean a mite on the marquee in some quarters, but the general poor rating of the film will drag it down. Story gets pretty tedious and is obvious from the start."

— Variety p14 Mr 3 '37

"Told in a concise and sufficiently entertaining manner, 'Girl Overboard' is mild melodramatic romance that is average for duals."

+ — Variety (Hollywood) p3 F 22 '37

GOD'S COUNTRY AND THE WOMAN.

Warner 80min Ja 16 '37

Cast: George Brent. Beverly Roberts. Barton MacLane. Robert Barrat. Alan Hale

Director: William Keighley

Based on a novel of same title by James Oliver Curwood. It was first filmed in 1916. This is a Technicolor production. "The story . . . entertainingly blends the clash between man and woman, of rival timber camps in the Canadian wilds, with an assortment of excitements which keep the pitch intense throughout." [Variety (Hollywood)]

Audience Suitability Ratings

"[It] contains all the elements that make for audience appeal. It holds and maintains the interest from start to finish. Outstanding. Family." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Excellent." DAR

"A vigorous story . . . vividly acted and magnificently portrayed. . . The color, lovely as it is, is unobtrusive and so real that there is an illusion of reality. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ja 2 '37

"The picture has high entertainment value. Family."

+ Gen Fed of Women's Clubs (W Coast) D 14 '36

"Snow-capped heights, densely wooded mountainsides and land-locked waters are shown in all their majestic beauty in delightful and delicate coloring. Family. Outstanding."

+ + Jt Estimates D 15 '36

"Splendid example of the best in Technicolor. Very good. Family-mature."

+ + Motion Pict Guide Mr '37

"Adolescents, 12-16: yes; children, 8-12: too rough."

+ Motion Pict R p6 Ja '37

"Lovely photography, in technicolor, of beautiful country enhances this dramatic, interesting story of the Alaskan lumber industry. George Brent never gave a finer performance. . . The supporting cast was unusually well chosen and the entire production is fast moving and absorbing. Interesting scenes of lumber cutting. Family."

+ Nat Council of Jewish Women D 23 '36

"General patronage."

Nat Legion of Decency Ja 21 '37

"Family. Outstanding."

+ + Sel Motion Pict p3 Ja 1 '37

"Family."

Wkly Guide Ja 16 '37

Newspaper and Magazine Reviews

"Magnificent color shots of tree felling operations in the tall timberlands supply most of the dramatic punch for this rough and tumble outdoor drama. . . Adults & young people."

Christian Science Monitor p15 Ja 23 '37

"To offset a vigorous, picturesque background photographed in subdued Technicolor, we have here a story that is shouted at us and a romance made as disagreeable as possible. . . The romance is incidental to [the story's] physical aspects and should have run through it as a pleasant, subdued note in the dynamic industrial symphony of sight and sound. Instead, it is a constant irritation by virtue of the ridiculous characterizations wished on poor Brent and the unoffending Beverly and which are made more aggravating by the excellent manner in which they play the parts assigned to them."

+ + Hollywood Spec p13 Ja 2 '37

"Some of the stretches of forest primeval are breath-taking. . . Beverly Roberts doesn't sweep us off our feet as the rugged lady lumber chief." (2 stars) Beverly Hills

Liberty p42 Ja 23 '37

"The logging sequences . . . set off a trite narrative with considerable visual excitement. . . The tale itself is melodrama of the open spaces at its least convincing points, but it has been resolutely staged and acted and should prove popular with city dwellers. . . [It has] some splendid mob fights and the screening of the timber operations has been imaginative enough, if not as arresting as those in 'Come and Get It.' From a color standpoint, 'God's Country and the Woman,' is definitely disappointing. The interiors are garish and the forest shots are not particularly helped by appearing in what pass for natural hues." Howard Barnes

+ - N Y Herald Tribune p9 Ja 11 '37

"All in the chromo tints of technicolor, 'God's Country and the Woman' unfolds an undistinguished tale. Running along the accustomed plot lines of he-man stories, [it] never rises above the mediocre. In fact, it never seems to make any such attempt. The drama makes no great effort at reality. Only the scenes of tree-chopping look like anything but make-believe. Even this was better done, although not at such length, in 'Come and Get It.' . .

This is the kind of film once so popular in the movies' old silent days." Eileen Creelman

+ - N Y Sun p18 Ja 11 '37

"Having an energetic tale of a logging feud to consider, William Keighley, its director, has not wasted his time, and ours, on lingering shots of sunsets, cloud formations or bowls of fruit. . . Technicolor has begun to get away from the penny-postcard or lithograph school. There are slips occasionally, inequalities and clashes, but the general effect is pleasantly harmonious. . . Mr. Brent, for whom ingratiating is the word—unless devastating is a better one—is an excellent Curwood great-outdoors disciple. Miss Roberts, whose complexion flourishes and remains peaches and cream despite the rigors of the north-woods weather, almost makes us believe that a young woman could boss a logging crew." F. S. Nugent

N Y Times p15 Ja 11 '37

"Among the late James Oliver Curwood's outstanding, if obvious, merits as a novelist, was his ability to tell a rattling good adventure yarn set against a background unfamiliar to his readers, but of which he had a vivid understanding. The current screen version of his 'God's Country and the Woman' all aglow in technicolor that is better than usual takes us to a lumber camp in the North, but not the North that Curwood wrote about, and tells a reasonably good yarn, even if it is not up to the standard set by the author. Frankly, there is very little plot. . . The film is gay and lively, exciting and entertaining, and unusually well played. . . and deserves a better than average rating." William Boehnel

+ N Y World-Telegram p14 Ja 11 '37

Reviewed by John Mosher

New Yorker p63 Ja 16 '37

"Movie-goers who care to indulge their simple side for an hour will get honest and technicolored entertainment."

News-Wk p31 Ja 23 '37

"It's an awesome sight, spectacularly handled in Technicolor, which adds immeasurably to the feel of the outdoor locale. . . If you care for Mr. Curwood's tales, you'll probably like this, for it is quite in line with his other efforts. . . Memories of an earlier and more naive chapter in movie history. . . The pigments dominate the film. The color is a number of shades less subtle and expert than that displayed in 'The Garden of Allah.'" Herb Sterne

+ - Script p8 F 13 '37

"[It] is the most spectacular investigation of the lumber industry so far contributed by the screen. It is also in many respects the most effective, because least exotic, contribution to the screen so far made in Technicolor."

+ Time p25 Ja 18 '37

Trade Paper Reviews

"Outstanding photography in Technicolor and backgrounds of arresting beauty in the lake and timber country of the Northwest combine to make this good entertainment. . . George Brent's depiction of the playboy lumber baron earns [approval] while Beverly Roberts in the feminine lead proves a bit unconvincing."

+ Box Office p23 D 26 '36

"I can't begin to describe the beauty of the settings, of the timber country, with its huge trees, its cool, swiftly-flowing rivers, and the majesty of its snow-topped mountains. It is a panorama that I guarantee will literally take your breath away. . . The picture is certain to be excellent box-office in any community, and especially in those where action, a good story, and natural beauty are appreciated."

+ Canadian Moving Pict Digest p8 F 6 '37

"This has action, romance, comedy, and in addition, is in Technicolor. It is laid in the Pacific Northwest lumber country and full details of lumber activities are stirringly shown. There are gang-fights and the dynamiting of a log jam."

+ Film Daily p3 D 19 '36

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

GOD'S COUNTRY AND THE WOMAN

—Continued

"The James Oliver Curwood story . . . is here brought back in new and far more elaborate dress. Done in Technicolor and shot largely in the big timber country of Washington, it is a gorgeous thing to see. It is also a smashing good comedy melodrama, filled with exciting action and red-blooded love-making."

+ Hollywood Reporter p3 D 15 '36

+ Motion Pict Daily p8 D 15 '36

"Picture is a triumph in technicolor set in the colorful background of the Canadian wilds. It contains all the elements of entertainment including gang fights, spectacular tree felling, log jams, a smashing dynamiting climax. Estimate: good entertainment."

+ Phila Exhibitor p38 Ja 1 '37

"Hackneyed and incredible story, of the type once known as 'the great outdoors,' count against this one. Fact that it was made in technicolor adds little to its box office chances and likelihood is for tough sledding. There is no doubt that this film would have skipped re-make if it were not for the color. But the mere pigmentation alone isn't enough."

— Variety p13 Ja 13 '37

"Sturdy melodrama of the north woods dealing with the making of a man and the taming of a woman, 'God's Country and the Woman' kites itself to more than ordinary program importance by impressive Technicolor values. The story has popular appeal. Production splurge and exploitation, largely based upon this gorgeous element, will, however, have to compensate for lack of marquee strength."

+ Variety (Hollywood) p3 D 15 '36

GOLD DIGGERS OF 1937. Warner-First

National 95min D 26 '36

Cast: Dick Powell. Joan Blondell. Glenda Farrell. Victor Moore. Lee Dixon. Osgood Perkins

Director: Lloyd Bacon

Dances: Busby Berkeley

Music & lyrics: Harry Warren. Al Dubin. Harold Arlen. E. Y. Harburg

Music director: Leo F. Forbstein

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Someone connected with the business of producing screen musicals has shown a great deal of unwonted imagination in veering the plot of this opus ever so slightly from the tiresome formula of back-stage fantasy. True, many of the hackneyed situations remain, preeminently that last minute financial threat to the big show, but most of the comedy is drawn from a source other than the theatre. . . There is, as usual, nothing particularly elevating in either lines or action but the film is unobjectionable for adults. This variation will probably be as popular as its predecessors, leading us to believe that intelligence is rated low."

T. J. Fitzmorris

+ America p288 D 26 '36

"This [is a] very entertaining, well directed musical comedy. . . Will be enjoyed by all the family." Am Legion Auxiliary

"This latest edition of the Gold Digger series has a story that sparkles with fun, a tuneful score with clever lyrics, and a spectacular finale, 'Love and War,' which comes as an effective climax. Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Mature & 14-18. Good." DAR

"Pat dialogue, hilarious gags, some good songs and particularly effective comedy by Victor Moore. Sophisticated adults." Nat Soc of New England Women

"The story may rightly boast of more than the average plot and action material for its type. . . A gorgeous show with catchy songs and novel scenes climax the picture, with plenty of clean entertainment. Family." S Calif Council of Fed Church Women

Fox W Coast Bul D 12 '36

"Mature-family."

Jt Estimates D 1 '36

"Lavishly mounted, well directed, and with an appropriately chosen cast, this musical comedy provides good light entertainment. There is much trick photography which is interesting, the music is 'catchy' and there are some clever dance routines. Family."

+ Nat Council of Jewish Women D 3 '36

"Adults."

Nat Legion of Decency D 24 '36

"The dance numbers are spectacular, but the dialogue is, in parts, objectionable. Adults & young people."

Sel Motion Pict p10 Ja 1 '37

"[It is] a light and entertaining musical. . . Lavish sets, one or two catchy songs and amusing dialogue. Family."

+ Wkly Guide D 12 '36

Newspaper and Magazine Reviews

"As a snappy, tuneful and glamorous show, 'The Gold Diggers of 1937' would be hard to equal. . . This is the fifth of the 'Gold Diggers' series and it is even more diverting than its predecessors." Mordaunt Hall

+ Boston Transcript p4 Ja 9 '37

"Identical 'popular' back-stage elements prevail in this as in previous editions: light musical comedy overflowing with 'gorgeous girls' in gold and glitter who dance with precision to symmetrically perfect formations which are worked out under lavish settings to the tunes of occasionally catchy music." J. P. Cunningham

Commonweal p304 Ja 8 '37

"Its peak of visual attractiveness is the closing sequence which seldom has been equalled on the screen for sheer beauty and rhythmic movement. . . Even if what precedes it would fail to interest you, 'Gold Diggers' is worth sitting through just to catch the ending."

+ + Hollywood Spec p6 D 19 '36

"Who but Hollywood would think of building a musical extravaganza around high-pressure insurance selling and chorus girls? . . . You will be surprised to find that the result is entertaining, with more story than the usual film revue. . . It has the usual big chorus numbers, which appear to occupy four or five acres of stage space. They are effective, no mistaking that. . . Victor Moore steals the film as the nervous, jumpy, pill-dieting J. J. Hobart." (3½ stars) Beverly Hills

Liberty p55 Ja 16 '37

"The first time Victor Moore has been permitted to project the pathetic harrassed quality that is his chief stock-in-trade. Needless to say he heightens the interest of the entire play."

New Theatre & Film p58 Mr '37

"On Broadway the piece was not so successful, but with customary dauntlessness the picture producers decided here was a worthwhile theme, and so have perpetuated it in celluloid. . . The picture is an improvement on the original, due to the presence of Victor Moore and Osgood Perkins in the cast. . . The music is so-so, a few of the songs are catchy; the Gold Diggers are comely, and there is a tap dancer, Lee Dixon, who enlivens the scene whenever he makes his whirlwind appearance. The entertainment won't overwhelm you, but should divert you, at least part of the time." Marguerite Tazelaar

+ — N Y Herald Tribune p12 D 25 '36

"To the catchiest tune in the film, 'All's Fair in Love and War,' Joan Blondell and what looks like five hundred dancers march in a

pseudo-military parade. Some gigantic rocking-chairs appear in this number, too, for no reason visible to the naked eye. In fact, this whole routine, elaborate as it is, is perhaps the least necessary and most pointless Mr. Berkeley has ever staged. The film itself, aside from this added musical comedy reel, is a rather gruesome little farce. . . Victor Moore, as the unfortunate Hobart, is of considerable help to the picture. Dick Powell, somewhat more brash than unusual, is not. . . In spite of several good songs, this is far from the best of the Gold Diggers series." Eileen Creelman
+ — N Y Sun p25 D 28 '36

"To the strictly biased fancier of Powell-Blondell opera, 'Gold Diggers of 1937' . . . may well be a collector's item. The film has two or three songs with acceptable tunes and wordage, a holiday plentitude of talent, including Victor Moore, Osgood Perkins and Glenda Farrell (though it is pretty badly used on the whole), and even a plot, of which, however, in this case, we could have done with less than the usual semblance. The impartial spectator, on the other hand, may be torn between soft Yuletide tolerance and a feeling of more or less polite ennui." B. R. C.
— + N Y Times p19 D 25 '36

"The story is made really beautiful with the problems of life-insurance salesmen; the dialogue is brittle with such commentaries as 'It's hard to be good under a capitalistic system;' and the whole thing begins at an insurance convention at Atlantic City. If you are now breathless for more, you had better go and see it." John Mosher
New Yorker p51 D 26 '36

"There is little that is revolutionary in the new film—the possible exception of its fantastic finale, 'All's Fair in Love and War.' This will leave even the most blasé spectator a trifle limp. . . It is just one of those Hollywood phenomena that have to be seen to be—if only partially—believed." News-Wk p23 D 19 '36

"If your taste runs to girl-and-glitter pagentry, okay; you know pretty well what to expect. This 1937 installment comes close to being the best of the line. . . Victor Moore is brilliant. . . Glenda Farrell comes into her own in a part that really gives her a chance. . . Vive Glenda!" Herb Sterne
+ Script p12 Ja 9 '37

"There are two reasons why you must see 'Gold Diggers.' One, obviously, is because Victor Moore is in it—and a more harassed and enjoyable Mr. Moore I never saw. . . Also a sequence calling for enormous white rocking chairs. . . This photographic phantasmagoria goes on for some time to the tune of 'All Is Fair in Love and War,' but that old rockin' chair number failed to get me." Katharine Best
+ Stage p76 Ja '37

"[It] is a type of cinemusical which nobody makes so well as the Warners. . . There are always plenty of plot and plenty of dancing girls with curves in the right places. There is not too much gold-digging and, above all, the established ways of creating audience sympathy for leading characters are disregarded. Heroes and heroines of the Warner cycle demand your love by being either nincompoops or rascals." Time p21 Ja 4 '37

Trade Paper Reviews

"With far better story values than its predecessors, this gay, girly, gaggy comedy will attract its share of gold to the exhibitors' cash drawers. An abundance of potential new hit tunes, elaborate and impressive production numbers, a galaxy of beautiful girls, all interspersed with a constant flow of bright comedy and satire, will rate this a definite place among the outstanding musicals of the season. Family."
+ Box Office p19 D 12 '36

"'The Gold Diggers of 1937,' is a big money picture and one that should top previous efforts

in the 'digger' series. Aside from lavish back-grounds and spectacular scenes, the film has a definite, meaty plot: a whale of a cast topped by Dick Powell, Joan Blondell and Victor Moore; swift pace and original, bright touches that come from skillful, knowing direction. Looks [as if] it will rate as one of the top musicals of this season."

+ Variety p10 D 30 '36

GOLGOTHA. Golgotha corp 95min

Cast: Robert Levigan, Jean Gabin, Harry Baur

Director: Julien Duvivier

French dialogue film produced in France about a year ago. The version shown in the United States has "dubbed in" dialogue in English instead of sub-titles. The story tells of the coming of Jesus, the betrayal by Judas Iscariot, the Last Supper and the Resurrection.

Audience Suitability Ratings

"It is a moving reenactment which preserves, through its sincere and intelligent direction, the powerfully concise drama of the New Testament account. The period has been reconstructed in elaborate detail and the strangely beautiful scenes and costumes are in effective contrast to the dark tragedy. . . The reverent direction is credited to the very skillful management of Julien Duvivier." T. J. Fitzmorris
+ America p384 Ja 23 '37

"General patronage."

Nat Legion of Decency Ja 14 '37

Newspaper and Magazine Reviews

"Private interests unattached to the regular commercial channels of theatrical motion picture presentation have imported from France, with a surprising restraint of fanfare, the greatest achievement ever accomplished in the filming of the story of Christ. Cecil Blount De Mille's gold-and-tinsel 'King of Kings' and his subsequent 'Ten Commandments' were merely theatrical ornamentations in comparison. . . Added to its fervent religious ardor, the deep interest in the story as a story—the world's greatest drama—'Golgotha' is a technical masterpiece, in architecture, costuming and production." J. P. Cunningham
+ + Commonweal p332 Ja 15 '37

Trade Paper Reviews

"It is really an extraordinary picture. The sweep of the production is tremendous and yet handled with simple dignity. No mob scenes such as these have ever been recorded on film. They are breath-taking and awe-inspiring. . . [It] stamps Director Julien Duvivier as one of the really great masters."

+ Film Daily p6 F 10 '37

+ Motion Pict Daily p8 Ja 7 '37

"This picturization of The Crucifixion is exceedingly great, powerful. There is a certain pathos unavoidable in spectacles dealing with the supernatural; but audiences who flock to see this sort of picture will not mind it. Given proper build-up, setting, this should be a smash in any religious community."

+ Phila Exhibitor p65 Ja 15 '37

"'Golgotha' is sweeping and impressive. . . The picture, one of the few foreign-mades to have been dubbed into English, has been so expertly treated here for American ears that audiences may never realize the artists, on making it, were originally speaking French. . . It's the type of picture which requires specialized handling, booking and exploitation."

+ Variety p14 F 17 '37

THE GOOD EARTH. MGM 130min F 2 '37

Cast: Paul Muni, Luise Rainer, Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph

Director: Sidney Franklin

Based on the novel of the same title by Pearl S. Buck and on the play of the same title by Owen and Donald Davis. "The story starts on Wang's wedding day, describes his joy and his terror, follows him to the Great House where he meets his bride O-Lan for the first time. . . Then it is Wang and O-Lan whose fortunes we follow, rejoicing with them at the birth of their sons, starving with them during the great drought, following them through terror and revolution in the south." (N Y Sun)

Audience Suitability Ratings

"Whether or not this slow-moving adaptation of Pearl Buck's novel retains the elemental appeal of the original may divide general opinion but certainly it is an impressive production from any viewpoint. . . The sheer technical resources of the film are imposing. The salutary impression which remains to the spectator is of the rude dignity of human toil and its confirmation of moral character. The production recommends itself to discerning adults." T. J. Fitzmorris

+ America p456 F 13 '37

"A: outstanding; Y: mature; C: too mature." Christian Century p303 Mr 3 '37

"Deep study and careful attention to detail is apparent in every inch of the film and the result is a heavy, somber, but nevertheless absorbing picture of the peasant farmer of China. . . Altogether a very fine picture. Adults." Am Legion Auxiliary

"It is truly a great picture. . . The entire cast deserves unlimited praise. This is rare entertainment. Mature-family." Calif Cong of Par & Teachers

"This is pictured pastoral drama, a wonderfully impressive tale of man's dependence on the land. . . There is something primitive, suggestive of the Biblical tales of the Old Testament in many of these episodes. Family-mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. A masterpiece. . . Though the tempo drags, the entertainment value is exceptionally fine for the critical audience. Mature & 14-18." DAR

"Luise Rainer and Paul Muni in the leading roles merit superlatives for their superb acting. . . The plot and spirit of Pearl Buck's book are perfectly reproduced and the film with equal sincerity reflects the very soul of rural China." Nat Soc of New England Women

"A most remarkable and unusual symphony in sepia, which seems to reflect the soul of China and the stolid patience and endurance of its people. . . Luise Rainer as O-Lan gives the finest performance of her career. Adults & young people." S Calif Council of Fed Church Women

+ Fox W Coast Bul F 13 '37

"A magnificent and absorbing, artistic achievement. . . Highest honors are extended to the producers, the writers, directors, actors and all artists contributing to the greatness of this most distinguished production."

+ Gen Fed of Women's Clubs (W Coast) F 3 '37

Reviewed by S. M. Mullen

Motion Pict & Family p7 Ja 15 '37

"Adolescents, 12-16: very fine; children, 8-12: too heavy and too mature."

+ Motion Pict R p5 Mr '37

"Adults."

Nat Legion of Decency F 11 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"A & Y: extraordinary picture which no one should miss; C: mature but worthwhile."

Parents' M p46 Ap '37

"It is a great picture, not alone because of its wealth of realistic detail and superb photography, but in the inspiring theme of man's gallant courage, and in the complete submergence of self by Paul Muni and Luise Rainer. . . Printed on tinted film stock, the picture's brilliant golden brown tones are reminiscent of the rich golden soil of the Good Earth of China. It is not a joyous picture; but it is an entertaining and fruitful one, making possible a more complete understanding of the struggle of China's little brown men to establish a republic where life will be made easier for these millions of toilers." S. M. Mullen

+ + Scholastic p22 F 20 '37

"Outstanding. Both as entertainment and as art it ranks among the greatest pictures ever made. Mature."

+ + Sel Motion Pict p3 Mr 1 '37

"In spite of its foreignness the essential human quality of the story makes it moving and understandable to anyone. Family."

+ Wkly Guide F 6 '37

Newspaper and Magazine Reviews

"An example of motion picture art at its most effective, this film not only presents the rise to riches of a poor Chinese farmer but furnishes a pictorial treatise on a whole segment of China's millions. The enormous sums spent on its making do not obstruct the moving power of a simple story about a simple people. Adults & young people."

+ Christian Science Monitor p15 Mr 13 '37

"'The Good Earth' is the motion picture's first important presentation this year; it will remain important through this and many another twelve-month, for it stands monumentally as one of the most grandiose endeavors of the talking screen, poignantly dramatizing the whole human, fundamental struggle of man pitted against nature on the plains of China, as elsewhere. It is a distinguished photoplay." J. P. Cunningham

+ + Commonweal p472 F 19 '37

"[It] is a beautifully produced, faithful and painstaking translation of the original. It has been filmed with infinite care and a reverent artistry, directed by Sidney Franklin with full cognizance of the epic scope of the materials, and acted expertly by a large cast of occidental and Chinese players. . . If, at rare intervals during its unfolding, it sometimes drags slightly, the blame must rest on the sheer bulk of the story itself which relates the history of the Wangs in studied detail. . . All of the variegated elements of this film—surely one of the finest of the year—have been woven into a rich and vital tapestry. . . Count 'The Good Earth' as a 'must' on your cinema list."

+ + Cue p18 F 6 '37

"It is hailed as one of the really great pictures in the history of the screen. Motion picture people . . . declare it a masterpiece. . . If the members of the Academy ever can learn to differentiate between acting and screen characterization, Miss Rainer and Muni already have won this year's awards for the best performances, for it is too much to hope that any other players throughout the year will reach the heights of artistic perfection they attain in 'The Good Earth.' And it is too much to hope that during the year Hollywood will cease photographing chatter long enough to give us another motion picture even approaching in its power and impressiveness this great saga of Chinese soil, one which so consistently will keep the camera in its rightful place as the screen's story telling medium."

+ + Hollywood Spec p2 F 13 '37

"Mute peasants easily may be dull; their tragedies and joys may be too much of the soil to have wide box-office lure. That remains to be seen. In fact, 'The Good Earth' is up

to you. I can only tell you that Pearl Buck's story is unfolded with rich resourceful photography, that the direction is careful and sympathetic, that the acting is sincere and in spots brilliant. . . . Four stars—with the reservations noted. It's up to you!" Beverly Hills
Liberty p53 Mr 13 '37

"If the cinema is an art, as often seems doubtful and rarely seems likely, then one of its truest expressions is 'The Good Earth'. . . Here . . . a motion-picture achieves a lasting dignity and simplicity. . . . Scenarists wrote a script of pure cinema. The result is not a film about a novel about China, nor a film about a stage-play about a novel about China. It is, utterly on its own, a film that is motion-picture from beginning to end. A motion-picture, by the way, of tremendous sweep and vigor. . . . There is no question but what Muni's performance as Wang is one of the finest in the whole history of cinema. . . . 'The Good Earth' is a superb motion-picture." + + Lit Digest p19 F 13 '37

"'The Good Earth' fails in almost every conceivable way to be either as interesting as Mrs. Buck's novel or completely interesting in itself. There are several 'good things' in it . . . without the whole thing being good; and that is what any work of art is expected to be. . . . I had the uncomfortable feeling throughout that I was present at a classic, and no performance in a theater, least of all in a movie theater, ought to permit such feelings. I mean, of course, a classic that someone has not understood how to translate." Mark Van Doren
+ - Nation p194 F 13 '37

"The two years that went into the making of 'The Good Earth' have borne rich fruit. [It] is both a revealing study of a great and ancient people and a prodigal entertainment. . . . Paul Muni and Luise Rainer have realized the parts of Wang and his fanatically devoted wife, O-Lan, with consummate under-acting. . . . Miss Rainer's performance triumphantly justifies the laurels with which the New York film critics recently crowned her. . . . Mr. Muni is forced to shoulder the burden of the film's unfolding, with the difficult task of interpreting Wang's unenviable rise from rags to riches. When he is close to the soil . . . he is magnificent. After he has prospered . . . the portrayal becomes as resourcefully conventional as the material, but on the whole he turns in the sort of acting that leaves an imprint on one's memory. . . . 'The Good Earth' is a powerful and notable translation of a novel that has probably done more than anything else to acquaint us with China." Howard Barnes
+ + N Y Herald Tribune p15 F 3 '37

"There need be no more fretting over the best picture of 1937. Already, unless the next eleven months bring forth startling developments, it is already here. . . . [It] captures the full flavor of Pearl S. Buck's novel. Here on the screen, told with deceptive simplicity, is all the beauty, the misery, the poetry and the courage of that great story. . . . The picture, which took so long in the making, has been perfectly cast. Luise Rainer . . . becomes amazingly Chinese as O-Lan. It is a beautiful performance, matched only by that of Paul Muni as Wang." Eileen Creelman
+ + N Y Sun p27 F 3 '37

"Once again Metro-Goldwyn-Mayer has enriched the screen with a superb translation of a literary classic. . . . [It] is one of the finest things Hollywood has done this season or any other. While it has taken some liberties with the novel's text, it has taken none with its quality or spirit. The performances, direction and photography are of uniform excellence, and have been fused perfectly into a dignified, beautiful and soberly dramatic production. . . . The picture does full justice to the novel, and that is the highest praise one can give it." F. S. Nugent
+ + N Y Times p27 F 3 '37

"No film of recent vintage has maintained the level of fine writing, acting and direction which you will find in 'The Good Earth'. . . The film

is especially fortunate in the work of its superb cast. As O-Lan, Luise Rainer, who demonstrated in her first American film, 'Escapade,' that she is a player of rare talent, is nothing short of magnificent. No easy role to play, Miss Rainer makes O-Lan the symbol of woe and misery everywhere. . . . Nor should Paul Muni's remarkable realization of the farmer-hero of the piece be overlooked. In the early scenes he actually is the farmer struggling to eke a living out of the soil he loves. . . . Some word, too, must be said for the resourceful direction that Sidney Franklin has brought to this saga of a Chinese peasant. . . . His is a superior contribution to a superior film." William Boehnel
+ + N Y World-Telegram p23 F 9 '37

"A vast and rich film has been made of Pearl Buck's 'The Good Earth'. . . . It is a further indication of the skill in the general handling, for which Director Sidney Franklin chiefly must be thanked, that alien thoughts, superstitions, and customs are made so lucid. How correct these are I cannot say, but they have the style of authority, at least, and their presentation adds enormously to the charm of the picture. . . . Naturally, the acting itself has much to do with the film's success; and it is the acting of Luise Rainer as O-Lan that is outstanding. . . . I didn't feel, myself, that Paul Muni was entirely at home as Wang. He has worked hard, I am sure, and his tutelage has been expert, yet I never felt inclined to say of him, as I did of Luise Rainer, 'Now, that is what they must be like.'" John Mosher
+ + New Yorker p71 F 6 '37

"For the greater part of the picture, Paul Muni's Wang Lung is a notable impersonation of the simple peasant. . . . [Later] he takes unto himself a second wife and the trouble that follows in her wake. The resulting situation is hardly indigenous to China and has the effect of conventionalizing Muni's portrayal. In contrast, Luise Rainer, her beauty made drab by the miracle of make-up, gives a subdued performance unmarred by a single false note. . . . It runs well over two hours on the screen, and there are moments when the story lags. Nevertheless Sidney Franklin's fine direction pares those moments to a minimum." + + News-Wk p23 F 13 '37

"My final reaction was tremendous admiration for Irving Thalberg for having the courage and high artistry to order its production. For this is no light fare, not even roast beef and Yorkshire pudding. It is black bread and cabbage soup. Rougher even than that; it is the fight of the people of the soil to survive in spite of the wrath of God. . . . Albert Lewin did a grand job in carrying on Irving Thalberg's last, and probably greatest, production." Rob Wagner
+ + Script p8 F 6 '37

"Somehow, in the long pageantry of motion pictures, I believe there has been nothing so resplendent and yet so simple as 'The Good Earth.' It's as though the precious elements of all the great films had been preserved for this noble transcription of a great book. . . . Mr. Franklin . . . has made a masterpiece of a masterpiece, and I think that is a consummate job." Katharine Best
+ + Stage p85 M 3 '37

"After so much Hollywood hubbub it was logical to suppose that 'The Good Earth' would turn out as chaotic as its preparation and as superficial as the novel was deep. Instead, it emerged as a real cinema epic, faithful in spirit, plot and acting to its forebear, sure to rank as one of the great pictures of all time." + + Time p55 F 15 '37

Trade Paper Reviews

"'The Good Earth' transcends the realm of entertainment. . . . The world will acclaim 'The Good Earth' as a theme-poem, the story of humanity, stark and vivid in its tragic realism. Adults."

+ Box Office p23 F 13 '37

"This is a 'must see' and hence virtually a 'must play' picture. As screen literature, it has

THE GOOD EARTH—Continued

been seldom equalled; indeed, in some respects, it sets a new high and shining mark for cinematic achievement. . . . The dominant quality of this visualized 'Good Earth' is its honesty. The seal of sincerity is upon the story, upon the physical production (which in itself is a triumph); upon the characterizations. It is China seen through Chinese eyes, this 'Good Earth.' Or such, at least, is the half-mesmeric conviction you carry away from the screening."

+ Film Daily p9 F 3 '37

"Despite the fame of the book and the presence of Paul Muni and Luise Rainer in strong portrayals, it will have to be sold with vigor to return any large profit. Fortunately, it is meat for effective exploitation. . . . Sidney Franklin's direction has much to commend it, especially in his handling of mass movement outdoors. Many of these scenes are marvelously impressive. His unfolding of the personal drama has emotional power but may be too deliberate and emphatic to sustain the illusion of an oriental atmosphere. It was a difficult and perhaps an impossible undertaking."

+ Hollywood Reporter p3 D 7 '36

+ Motion Pict Daily p2 Ja 30 '37

"A smash picture from every angle, technically perfect, with superb photography, this is a triumph in screen craftsmanship that should establish new box office records at every theatre in the land."

+ Phila Exhibitor p32 F 15 '37

"More minute care and generous treatment has seldom been accorded a screen play. The result is a true technical achievement with names enough to send it across. But it's not going to be easy to get this reported \$3,000,000 investment back. . . . In its present shape, for two-a-day showing, film is inclined to run slowly, sometimes ponderously. There should be considerable trimming for the field as a whole. That will eliminate the slow spots; and once 'Good Earth' attains pace it will be additionally impressive. . . . Karl Freund's photography is as important in the net result. . . . The printing may also be accountable, but whatever it is, the slightly tinted and brownish sepia hues, shading some of the farm sequences, give as magnificent an effect as has yet been recorded on film. . . . It is a remarkable screen production. A cinch critics' picture and ultimately an audience picture, too, but due to the subject matter it's going to take a bit of driving to get them in."

+ Variety p14 F 10 '37

"The 'Good Earth' rightfully bears the dignity of an epic. It is picture making at its finest, technically and in dramatic force and proportion. Exploitation—based on its source, the widely read novel, on the names to adorn the marquee and on the other box-office assets—cannot oversell its excellence for audiences in any land or any theatre. It would be understood among any folk without words, so elemental and penetrating is its appeal."

+ Variety (Hollywood) p3 Ja 29 '37

sealer of weights and measures in a metropolitan city. Because of his honest tactics, his boss is the victim of an auto accident engineered by politicians and gangsters who collect in the racket of short weighting the buying public. . . . Cagney starts a cleanup of the grafters and is framed by the gang." [Variety (Hollywood)]

Audience Suitability Ratings

"A: good of kind; Y: mostly good; C: hardly."

Christian Century p127 Ja 27 '37

"Smooth and swift in development, the story holds the interest throughout. Parts are well cast. Recommended for family." Am Legion Auxiliary

"The picture is well cast and acted, with good production qualities and timely comedy. Family." Calif Cong of Par & Teachers

"For his return to the screen as the star of a new company, James Cagney has an excellent vehicle in 'Great Guy.' This is a racketeering picture that is interesting in subject matter because it touches the welfare of everyone; it is good entertainment because the dramatic values of a well constructed story are effectively brought out by convincing direction and tip-top acting." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Adults & young people." Nat Soc of New England Women

Fox W Coast Bul D 19 '36

"This is a well-constructed, forceful production which is not only extremely interesting but highly entertaining. Family."

+ Jt Estimates D 15 '36

"Suitability: family."

Mo Film Bul p14 Ja '37

"Adolescents, 12-16: yes; children, 8-12: little interest."

+ Motion Pict R p6 Ja '37

"An interesting picture, tense and suspenseful. James Cagney gives a fine performance and is supported by a good cast. Family."

+ Nat Council of Jewish Women D 9 '36

"General patronage."

Nat Legion of Decency D 31 '36

"Students will find 'Great Guy' worth seeing as a study in the corruption which often infests city governments, but it would be well not to swallow too completely the Hollywood axiom that a punch in the jaw rights all wrongs."

+ Scholastic p24 Ja 16 '37

"Family."

Sel Motion Pict p4 Ja 1 '37

"The star is in his element as an ex-pugilist. . . . Fast-moving, wise-cracking and plenty of exciting moments. Family."

+ Wkly Guide D 19 '36

Newspaper and Magazine Reviews

"This is an excellent theme for a picture, for, by being exhibited in cinemas throughout the country it may cause customers to be watchful in their dealings with certain stores. 'Great Guy,' a peculiar title, it is true, is a well-knit story and besides having its quota of suspense, it has several splendid character studies, in addition to that contributed by Mr. Cagney. . . . The stormy petrel of the studios has lost none of his cunning as an actor. He is as clever in his role as he has been when impersonating a criminal." Mordaunt Hall

+ Boston Transcript p4 Ja 23 '37

"James Cagney returns in a gang-busting comedy drama which no doubt will increase his large following. Family."

Christian Science Monitor p17 F 6 '37

"When I see a picture of this sort I am curious to know how people with any degree of screen intelligence can read the script and not spot its weak points. . . . Other story weak-

GREAT BARRIER. See Silent barriers**GREAT GUY.** Grand national 75min D 25 '36

Cast: James Cagney, Mae Clarke, James Burke, Edward Brophy, Henry Kolker

Director: John G. Blystone

Based on the series of Saturday Evening Post magazine "Johnny Cave" stories by James Edward Grant. "Cagney is cast as an assistant

nesses of 'Great Guy' are interpolated comedy which checks its progress, a romance which has no connection with the main events, and a fight which takes place after the story has ended. The only thing of interest in it is that it is the best performance Cagney yet has given us."

— + Hollywood Spec p10 D 19 '36

"Tough and hard as is Johnny Cave, this is a more sympathetically molded role than usual to Cagney. He gives a vigorous racy performance." (3 stars) Beverly Hills

Liberty p49 Ja 20 '37

"It restores the live redhead [Cagney] to the screens, gives him as good a film vehicle as ever has come his way."

+ Lit Digest p23 Ja 16 '37

Reviewed by Mark Van Doren
Nation p80 Ja 16 '37

"It's an old story by now—the business of fine artists saddled with mediocre material. . . The film proper doesn't rate high—the usual rough-and-tumble stuff. . . But Cagney emerges with authenticity and genuine charm. He must be seen."

+ — New Theatre & Film p58 Mr '37

"The year that James Cagney has been absent from the films has marked no diminution in his talents for persuasive and engaging characterization. . . He sets off an old tale with a vital and dynamic performance. . . He achieves a striking and completely winning impersonation. It may not rank with some of the great Cagney portrayals of the past, but it makes it clearly evident that the screen has been wanting during his period of inactivity. . . 'Great Guy' is not a notable photoplay. It must be commended, though, for bringing Mr. Cagney back to the screen." Howard Barnes

+ N Y Herald Tribune p6 Ja 2 '37

"In cast and story it is not up to his old Warner productions, but Mr. Cagney's fire-cracker personality can still bring to life even a slightly old-fashioned script. . . The denouement, in spite of its comedy angles, is less exciting than those the red-haired Cagney's public has been permitted to expect. If this review seems concerned only with the star, that is because the film also concentrates on his vivid presence. His supporting cast, although adequate for the sketchy roles, is less than impressive. . . This is not, however, another 'Ceiling Zero' or 'Public Enemy.'" Eileen Creelman

— + N Y Sun p20 Ja 4 '37

"It is a pleasure indeed to note that Jimmy Cagney's return to the screen in 'Great Guy' after an absence of a year finds him in perhaps as felicitous surroundings, all things considered, as Hollywood has ever provided for him. . . 'Great Guy' is an excellent vehicle for the talents the screen audience knows him for; it is crackling entertainment; and it bears unmistakable evidence of that Hollywood rarity, complete cooperation of the director and the story and casting departments." J. T. M.

+ N Y Times p29 Ja 1 '37

Reviewed by John Mosher
New Yorker p76 Ja 9 '37

"It is highly successful. Some of the early sequences, exposing the sleight-of-hand tricks of dishonest tradesmen, should endear Johnny to housewives. The rest of the film, devoted to rounding up the crooked politicians and their hoodlums, will entertain the housewives' tired husbands. . . Cagney, who sat in on all story and production conferences, contributed much more than his usual two-fisted performance. He was well aware he was on the spot in Hollywood. If the picture was a success, the antagonistic studios would probably relax their boycott. If it failed. . . But all those worries are behind him. 'Great Guy' makes the grade."

+ News-Wk p37 D 26 '36

"The various gags for cheating are revealing and intensely interesting, and there could well have been more of them, for after preliminary planting, the story becomes just another con-

flict between a conservative office-holder and the gangsters. But it is all darned good and John Blystone keeps it moving at a nice clip. . . All this picture lacks to stand up with the major studios are better production values—photography, lighting, sets, etc." Rob Wagner

+ Script p10 Ja 16 '37

"James Cagney's initial appearance under the aegis of Grand National is a promising one. His new producers have provided him with a definitely Cagney role. . . The spontaneity that Mr. Cagney so vividly projects on the screen has been lacking too long. *Thank goodness he's back.*"

+ Stage p12 Ja '37

"It goes a long way to disprove the Hollywood theory that, given a free hand in selecting stories and casts, an actor's vanity is sure to lead him astray. . . In addition to delighting admirers of Actor Cagney, 'Great Guy' sets the industry an example of what a young company can do by spending its money on good actors and good writing instead of big names, ponderous sets and over-pretentious publicity."

+ Time p56 Ja 11 '37

Trade Paper Reviews

"Douglas MacLean's production reveals another racket and gives James Cagney the type of slam-bang tough guy role that made him famous. He's on the side of the law, and that makes it fine. The Cagney fans should go for this one for it has many interesting angles, a lot of comedy, and plenty of action."

+ Film Daily p8 D 9 '36

"Grand National has not yet hit its stride in this first starring vehicle for James Cagney, who is its ace name. Cagney needs strong story support and does not get it in this over-familiar yarn. . . It starts with a good idea. . . but it gets bogged in the old rut when he goes after the man higher up, and thence it slumps to a trite finish. Despite the Cagney name, the picture will be hard to sell above the dual level."

— + Hollywood Reporter p4 D 7 '36

+ — Motion Pict Daily p8 D 8 '36

"Grand National staked its poke on James Cagney and on 'Great Guy' and the spinning wheel of fortune has stopped on the number carrying its chips. 'Great Guy' is entertainment from the word go and has all the elements necessary to spell box office success. . . Grand National can well be proud of 'Great Guy' and exhibitors will welcome the appeal of its first big league picture."

+ Variety (Hollywood) p3 D 7 '36

THE GREAT HOSPITAL MYSTERY.

20th century-Fox 56min My 14 '37

Cast: Jane Darwell. Sig Rumann. Sally Blane

Director: James Tinling

Mystery story with a hospital background. Previously released under title, Dead Yesterday.

Audience Suitability Ratings

"This is a dubious murder mystery in which hospital ethics are lightly treated. Confused continuity, frightening sequences, and ridiculous situations make the picture suitable for adult audiences only."

— Nat Council of Jewish Women Mr 3 '37

"Adults."

Nat Legion of Decency Mr 18 '37

Newspaper and Magazine Reviews

"It is a vast pity that a beginning as promising as this one, is usually wasted as it is in this case. A magnificent start dwindles away

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THE GREAT HOSPITAL MYSTERY

—Continued

to a long series of verbal battles. . . [It] is another of the many might-have-beens. Still, it will not bore you. Just don't go out of your way to see it." Paul Jacobs

— + Hollywood Spec p10 Mr 13 '37

Trade Paper Reviews

"With more than its share of thrills, comedy and adventure, this story of murder in a hospital packs an entertainment wallop that should assure it wide popularity. Family."

+ Box Office p17 Mr 6 '37

"Strictly program mystery fare, 'Dead Yesterday' does not rise above average except in the expert clowning of the nimble-footed Joan Davis. The story is less believable than usual even as compared to run-of-the-mill mysteries. In attempts to mystify the audience, the picture succeeds only in confusing itself."

— + Hollywood Reporter p4 F 20 '37

+ Motion Pict Daily p10 F 24 '37

"This succeeds only in being a run of the mill picture. Short of names, short on any new theme, it will serve best on dual bills or in neighborhood spots. . . The show won't get much attention."

— + Phila Exhibitor p36 Mr 1 '37

"Jammed with hilarious comedy and eerie thrills, tempoed for the masses, 'Dead Yesterday,' reaches the screen as neat and meaty entertainment. Although devoid of outstanding names, the small cast, headed by Jane Darwell, is given bright dialog and a good story."

+ Variety (Hollywood) p3 F 20 '37

GREAT O'MALLEY. Warner 70min F 13 '37

Cast: Pat O'Brien, Humphrey Bogart, Ann Sheridan, Frieda Inescort, Sybil Jason, Donald Crisp

Director: William Dieterle

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

America p528 Mr 6 '37

"A: fair; Y: good; C: probably good."

Christian Century p303 Mr 3 '37

"A picture of everyday life, full of human interest, entertaining and well told. Family." Am Legion Auxiliary

"Family, but mature for children. Good." DAR

"[It is] a very pleasing story with suitable dialogue, good Irish humor and pathos. Interesting and wholesome for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul D 26 '36

"Refreshingly entertaining is this well staged, human interest drama. All ages."

+ Gen Fed of Women's Clubs (W Coast) D 14 '36

"Based upon a constructive idea, which is developed with consistency and unforced realism, this unpretentious film is both interesting and wholesome entertainment. Family. (The Women's University Club considers this problem one that calls for mature judgment to evaluate, therefore for adult audiences.)"

+ Jt Estimates D 15 '36

Motion Pict & Family p5 Mr 15 '37

"Based on a constructive idea which is developed with consistency and realism this film offers interesting entertainment. Good. Adults & young adults."

+ Motion Pict Guide Mr '37

"Excellent direction and a good cast make this simple, obvious story very touching and appealing. Family."

+ Nat Council of Jewish Women D 16 '36

"General patronage."

Nat Legion of Decency Ja 7 '37

"Well acted and nicely handled. Family-juvenile."

+ Wkly Guide F 20 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 F 27 '37

"[It is] a sentimental, uninspired but quite skillful piece of cinema making. . . All of this has little real dramatic force and no originality, yet the players called upon to enact these simple doings do so with such skill that 'The Great O'Malley' is more entertaining and appealing than you might expect."

+ — Cue p19 Mr 6 '37

"In the first place, 'The Great O'Malley' is so antiquated it creaks. The plot is easily guessable from the start. But the entire audience enjoyed every scintillating moment. This seeming contradiction of story law finds its explanation in the 'Spectator's' oft repeated truism: *It is not the story, but the manner in which it is told.* . . Thus not until the lights went up could I realize that I had read a dozen stories and seen two dozen pictures with basically the same plot. . . See 'The Great O'Malley' and find your own encomiums. You will enjoy every minute, you will realize that old material can be made to live again." Paul Jacobs

+ Hollywood Spec p12 D 19 '36

"While 'The Great O'Malley' is on the saccharine side, qualities of tenderness, gentle humor and warmth make it appealing diversion. It is pleasant, too, to see what a versatile actor Pat O'Brien is. . . While the picture is unimportant and its plot incredulous, the characters are appealing, much of the sentiment genuine and the simplicity of Mr. Dieterle's direction, as well as the performance, praiseworthy." Marguerite Tazelaar

+ — N Y Herald Tribune p9 Mr 8 '37

"With Pat O'Brien as an Irish cop, son of another Irish cop, 'The Great O'Malley' is bound to provide entertainment. . . The picture is amusing until it takes its problems to heart. . . Although its reasoning may occasionally be false and irritatingly sentimental, the picture does make its point." Eileen Creelman

+ — N Y Sun p11 Mr 6 '37

"With the smart Pat O'Brien finding it hard to look and act convincing in the rôle of the numbskull cop, and with Humphrey Bogart twitching his maxillary muscles and wavering, as usual, between crime and proletarian usefulness, the picture steers its way to a dénouement as familiar as the route it takes to get there." B. R. C.

N Y Times p10 Mr 6 '37

"An unassuming little film with a really excellent idea developed so smoothly and effectively that it becomes appealing and interesting throughout is 'The Great O'Malley.' . . The story is slight, but engaging, and gets over its constructive idea with considerable effect, thanks to some really fine playing by Pat O'Brien and Humphrey Bogart." William Boehnel

+ N Y World-Telegram p7a Mr 6 '37

Reviewed by John Mosher

New Yorker p94 Mr 13 '37

Trade Paper Reviews

"All the earmarks of a smashing box office success are in this simple, sincere story of a patrolman. . . Capably played by Pat O'Brien,

Patrolman O'Malley emerges as a down-to-earth figure with strong audience appeal in a well-directed, nicely-produced yarn. Family."

+ Box Office p19 D 12 '36

"Humor, tragedy, sacrifice and romance are interwoven in this appealing feature which will strike a responsive note in all types of picturegoers. It is decidedly a family picture, cleanly and sincerely played, with Pat O'Brien in a somewhat different role than Hollywood salons have until now placed at his disposal—that of an Irish cop."

+ Film Daily p10 Mr 9 '37

+ Motion Pict Daily p10 D 4 '36

"One of Hollywood's pat formulas for cop pictures, but with less action than usual. Box offices, with the possible exception of the lesser duals, will reflect its general weakness. . . Performances as a whole are good."

— + Variety p14 Mr 10 '37

GREEN LIGHT. Warner 85min F 20 '37

Cast: Errol Flynn, Anita Louise, Margaret Lindsay, Sir Cedric Hardwicke, Henry O'Neill, Spring Byington

Director: Frank Borzage

Based on the novel of the same title by Lloyd C. Douglas. "This tale is focused on a conscientious young surgeon, played by Errol Flynn, who sacrifices his career rather than place the blame for a fatal slip where it belongs—on an older surgeon who is distraught by business worries. Going west he risks his life in bacteriological experiments to find a vaccine against spotted fever." (Hollywood Reporter)

Audience Suitability Ratings

"The second of Lloyd Douglas' inspirational novels reaches the screen with more felicity than 'The Magnificent Obsession.' . . The author's creed, as expressed in the film, is as indeterminate still as the minister portrayed and is hardly calculated to stimulate anyone who has once heard the Golden Rule. But the production is canny and the players convincing and the whole affair faunts a white banner of good intentions which will not be denied. . . It will be of interest to mature audiences only, however, and naturally will not impress the youngsters." T. J. Fitzmorris

+ — America p480 F 20 '37

"A: interesting; Y: good; C: beyond them." Christian Century p303 Mr 3 '37

"This well edited picture left me unmoved because only Margaret Lindsay and Spring Byington seem suitably cast. The story is not soon to be forgotten. Mature & 14-18." DAR

+ — Fox W Coast Bul F 6 '37

"Adults." Am Legion Auxiliary

"Excellent produced and strongly played. Mature." Calif Cong of Par & Teachers

"The picture is entertaining and very much worthwhile. Family." Calif Fed of Business & Professional Women's Clubs

"The film is exquisitely made and magnificently acted. Older family." Nat Soc of New England Women

"This picture combined with excellent photography and high entertainment value has a deeply significant ethical and spiritual tone suitable for the family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 6 '37

Reviewed by H. M. Le Sourd
Motion Pict & Family p4 F 15 '37

"It is an exceptional picture offering entertainment and a rationalized plan for meeting crises. Adolescents, 12-16: good; children, 8-12: yes."

+ + Motion Pict R p5 Mr '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The screen adaptation of this popular book is excellent. Mature."

+ Nat Council of Jewish Women F 24 '37

"Adults."

Nat Legion of Decency Ja 21 '37

"A & Y: good; C: mature."

Parents' M p46 Ap '37

"'Green Light' suffers a little from failing to practice its own motto that 'there is no place for sentiment in science.' Although it is no 'Story of Louis Pasteur' or 'Arrowsmith', 'Green Light' is worth seeing."

+ — Scholastic p22 F 20 '37

"Expertly directed, with a fine feeling for the importance of a vital subject and absence of all sentimentality, this production furnishes excellent and thoughtful entertainment. Adults & young people."

+ Sel Motion Pict p10 Mr 1 '37

"Serious and interesting and with a certain inspirational lift to it. Suggested for school, library and church use. Outstanding. Mature."

+ + Wkly Guide Ja 30 '37

Newspaper and Magazine Reviews

"[It is] sentimentalized melodrama. . . Despite handsome settings, noble speeches and well-groomed principals, the story is weak in the knees and the questions raised remain unanswered. Adults."

— + Christian Science Monitor p17 F 20 '37

"It is well written and there is constant demonstration that much thought was put into preparation and production. The film is sound and substantial." J. P. Cunningham

+ Commonweal p528 Mr 5 '37

"There have been various attempts in recent years in Hollywood to create a film which would preach successfully the application of deep religious faith as a sound motivating force in every-day life. . . 'Green Light' approximates, though it does not quite reach, its goal. . . [The] scenario is a bit too pat and plays too much upon coincidences. Withal, it is a thoughtful and, at moments, moving story, fortunate in having Sir Cedric Hardwicke."

+ — Cue p19 F 13 '37

"Occasionally I see a picture like this one, one whose perfections make me just part of the audience and which offers nothing to remind me I am there to criticize it. Criticisms are inspired by imperfections. 'The Green Light' has none. . . If I had produced all the pictures I have seen in the last twelve months, I would be prouder of having produced 'The Green Light' than of having been responsible for any of the others. . . It is a magnificent accomplishment, a formidable contestant for the award as the best picture of 1937."

+ + Hollywood Spec p6 Ja 16 '37

"'Green Light' should get you, either medically, spiritually, or physically. . . Sir Cedric Hardwicke really steals the film as the ministering cathedral dean with the mellow helpful philosophy. He's excellent." (3 stars) Beverly Hills

Liberty p41 F 27 '37

"Errol Flynn . . . gives a generally forthright performance. . . Anita Louise is prettily unconvincing and Margaret Lindsay is not much better as the nurse, who stifles her love for the hero in one of the film's many saccharine and self-sacrificial interludes. The chief acting distinction of 'Green Light' is Sir Cedric's impersonation of the crippled Dean Harcourt. . . Frank Borzage has directed [the cast] effectively when [it is] involved in significant drama. He has wisely marked time when Mr. Douglas's banalities are being discussed." Howard Barnes

+ N Y Herald Tribune p6 F 13 '37

"[It] is the story of a doctor, of religion, and of people so noble that on the screen they appear just goody-goody. . . 'Green Light' may well prove popular. 'Magnificent Obsession' was one of the box office hits of its season,

GREEN LIGHT—Continued

and 'Green Light' has even more than its share of Douglas ingredients, detailed hospital scenes which may prove distasteful to many people, religion in large quantities and characters who all, even the cowardly Dr. Endicott, prove their nobility in the end." Eileen Creelman

+ — N Y Sun p16 F 15 '37

"'Green Light' made a better novel than it has a motion picture while the film version is an interesting one, representing a sincere and largely successful attempt to maintain the quietly philosophic quality of Lloyd Douglas's best-seller, it is unable to disguise (as the novel did) the author's weakness as a storyteller. . . Frank Borzage has directed this moral lesson with his customary flair for the sentimentally dramatic, somewhat handicapped in this case by the weakness of the leading players. Errol Flynn is too much the swash-buckler to represent the brooding, sensitive, introspective Dr. Paige, and Anita Louise is both immature and pallid." F. S. Nugent

+ — N Y Times p9 F 13 '37

"'Green Light' is pretty sticky and tricky stuff, but there are some good dramatic moments in it and quite a good deal of good acting. The mixture results in a fair-to-middling entertainment. The best acting is that of Sir Cedric Hardwicke, who gives a moving and convincing performance. . . The cast . . . try hard but are too handicapped by their syrupy roles." William Boehnel

+ — N Y World-Telegram p7a F 13 '37

"'Green Light' has that surgical-operation scene in it. Something really ought to be done about that scene. . . I've seen it twenty times, if I've seen it once, and now, at last, I'm sick and tired of it. Fair warning. The non-surgical parts of 'Green Light' are just silly; everybody talks and talks and talks, about Eternity and Science and Love and Forgiveness." Russell Maloney

— New Yorker p72 F 20 '37

"'Green Light' spends a good deal of time airing its author's philosophical reflections on Life—but it is good entertainment for all that. . . Filmgoers who squirm in the presence of Hollywoodian metaphysics can either stay home or put up with a few uneasy moments. Dr. Douglas' fans will be delighted with the picture."

+ — News-Wk p21 F 20 '37

"Maybe my lack of zeal for such meanderings brands me as unregenerate, but I know nausea when I feel it. . . With a profound calm that induces drowsiness, the story unfolds. . . When Borzage can turn out exceptional films like 'A Farewell to Arms' and 'Desire,' it's not just to lash him to drive like this." Herb Sterne

— Script p11 Mr 6 '37

"[It] exhibits Errol Flynn, last seen in the uniform of a British lancer in 'The Charge of the Light Brigade,' somewhat less advantageously swathed in the white tunic of a U.S. medico. . . There is not much left of 'Green Light' except the sediment of kindergarten metaphysics which gave the book its mass appeal. . . Cinema treatments of philosophical fiction, however modest the thought content may be, face obvious disadvantages. . . 'Green Light' does not surmount them but it achieves a certain negative distinction because Sir Cedric Hardwicke, by exercise of almost superhuman skill, not only prevents Dean Harcourt's mouthings from seeming clownish but even gives them dignity."

+ — Time p25 F 22 '37

Trade Paper Reviews

"The film will have the tremendous audience appeal of 'Magnificent Obsession.' The screen play is adroitly fashioned and wrings every drop of drama and emotion from the original without becoming saccharine. From every production angle the picture is practically flawless

and the one operating room scene is a masterpiece of restraint and technical excellence."

+ — Box Office p47 Ja 9 '37

"This picture reflects much credit on all concerned in its making and has been handled with taste and distinction. Under Frank Borzage's fine, sensitive direction, Lloyd Douglas' novel has been treated intelligently and the picturization is convincing. Although the story emphasizes the power of faith, the picture never becomes a preachment. Errol Flynn does outstanding work as a young surgeon."

+ — Film Daily p4 Ja 5 '37

"This is an admirable prestige picture comparable to 'The Story of Louis Pasteur,' which, in its important element of medical research, it resembles. . . It will be a strong box office attraction in the class houses and can be counted on to gross substantially all down the line. . . Sir Cedric Hardwicke's moving portrayal and inspiring reading of his beautifully written lines will delight thoughtful people. Errol Flynn in his first modern role fully justifies the Warner hopes. His portrayal has sympathy and power with restraint."

+ — Hollywood Reporter p2 D 31 '36

+ — Motion Pict Daily p6 Ja 4 '37

"It will particularly appeal to the intelligentsia but will need selling to the dyed-in-the-wool movie fan. Properly exploited, it should draw all classes, will undoubtedly create much word of mouth comment for repeat business. Estimate: class offering."

+ — Phila Exhibitor p60 Ja 15 '37

"With customer lure in the title and the player names, 'Green Light' would seem to stand a better than usual chance as a singleton. Where they insist on doubling up, it will carry a weak sister nicely. Moreover, in addition to names it has productional value."

+ — Variety p14 F 17 '37

"Treating with dignity, forcefulness and credibility the theme of spiritual power as a way of life, this film should draw heavily if properly exploited. . . There isn't a phoney note in a presentation which could easily have been cheapened and ruined. . . Flynn acts superbly with an honesty and a spiritual dignity which amply display his talent. . . Most difficult of all the assignments is Hardwicke's. On him falls the main burden of making the whole thematic statement warmly human and the enunciation of divinely human concepts believable and acceptable as popular theatrical entertainment. He . . . seems to be the one person to whom this delicate task might safely have been entrusted."

+ — Variety (Hollywood) p3 D 31 '36

GUN RANGER. Republic 49min N 19 '36

Cast: Bob Steele, Eleanor Stewart, John Merton

Director: Robert N. Bradbury

A western melodrama.

Trade Paper Reviews

"Intelligent editing by S. Roy Luby lends considerable zip to this conventional Western story. . . In general, the feature is pretty much a run-of-the-crop production, but it does have a number of climax scenes calculated to make strong emotional appeal to out-of-door drama fans."

+ — Film Daily p8 F 9 '37

+ — Motion Pict Daily p6 F 9 '37

"Though it doesn't stack up with the better class of Westerns from Republic, non-discriminating Western followers shouldn't complain."

+ — Phila Exhibitor p52 N 15 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

HIDEAWAY GIRL—Continued

"Martha Raye's prolonged parody of Mae Westian singing is painful and holds up the story. Suitability: adults & adolescents."

Mo Film Bul p217 D '36

"Unconventional, and at times bordering on vulgarity. Fair. Adults."

+ — Motion Pict Guide Ja '37

"The spectacle of a girl in wedding gown and veil, fleeing in a car from pursuing police, is a piquant introduction to an atrocious bit of musical slapstick. . . . Ample opportunity is given the energetic Miss Raye to indulge in her peculiar style of humor. Musical numbers are sometimes tuneful, but usually too noisy. There is little dialogue, as the story is told chiefly in rapid-fire action. The production is loud and raucous to the point of vulgarity. Adolescents, 12-16: no; children, 8-12: no."

— Motion Pict R p5 D '36

"This is a pleasing musical comedy which gives ample opportunity for the exploitation of Martha Raye and her particular type of humor and songs. . . . Clever stagecraft, good photography, capable direction and pleasing music. Excessive drinking. Family."

+ Nat Council of Jewish Women N 1 '36

"A & Y: poor; C: no."

Parents' M p40 F '37

Newspaper and Magazine Reviews

"There is little rhyme or reason for seeing 'Hideaway Girl,' for its muddled story is not very appealing, its performance not very adult, and its direction, while sprightly and well paced, as such an old timer as George Archaimbault would be bound to turn out, is not entertaining enough." Marguerite Tazelaar

— + N Y Herald Tribune p19 Ja 13 '37

"Miss Martha Raye, the lusty lark of Paramount's roster of curiosa, has her starring moment in 'Hideaway Girl.' . . . Otherwise it is something for even the case-hardened audiences of the Rialto to shudder about. It is a matter of countless juveniles enacting a story that has a hundred forebears." J. T. M.

— N Y Times p20 Ja 13 '37

"Grant that a film can be blissfully bad and you have your own description of 'Hideaway Girl.' . . . It stars Miss Martha Raye, who is at least the noisiest if not the funniest of the distaff comics in Hollywood, but the best that the film's fearfully energetic antics were able to do was to batter this reviewer into a state of embarrassed semi-consciousness. . . . It is my glum claim that if ever we are to get rid of Class B pictures, the only way to do it is to expose their stupidity and attempt to discourage their support." William Boehnel

— N Y World-Telegram p27 Ja 15 '37

Trade Paper Reviews

"Most of the situations and twists have been frequently used by Hollywood scenarists. Consequently, such originality as story and screen-play present is derived from putting all components together. One of vehicle's chief purposes appears to be the unleashing of Martha Raye's rollicking, raucous, swing rhythm vocalizing."

Film Daily p9 Ja 14 '37

"This feature starts out like a society crook melodrama, turns slightly musical, then goes rowdy comedy, next a bit romantic and staggers off as hokum melodrama. Hence, it will be no great shock to Paramount if it has to struggle with the others in the dual fish pond. The picture is entertaining in some of its rougher comedy moments and has three catchy tunes but the histrionics displayed by the leads often are rudimentary to the nth degree. Supporting players easily top their efforts, which gives an idea."

— + Variety p15 Ja 20 '37

HIGH TREASON. Olympic 62min

Cast: John Garrick. Winifred Shotton. Leslie Perrins. Lewis Shaw

Director: Henry Edwards

Based on the novel, *The Rocks of Valpre*, by Ethel M. Dell. Filmed in England. A young French officer is unjustly accused of passing military plans into foreign hands and is sentenced to Devil's Island. Ten years later he settles with his betrayer.

Newspaper and Magazine Reviews

"It's an old, old story that our British cousins are retelling these days in 'High Treason.' . . . It's a sad, sad story if you have any sympathy left for this sort of thing. . . . But even if you have become immune through the years, the film is likely to prove just as prosaic as its title." T. M. P.

— N Y Times p17 Ja 27 '37

Trade Paper Reviews

"Principally for the reason that it follows an all too prevalent practice by some English producers, of filming stories in the technique of the stage rather than of the modern screen, this Twickenham production fails to click. Additional factors contribute to its inability to entertain American audiences. To cite a few, there is the story. . . . The film is not carefully cast, and this element gives sequences an inescapable atmosphere of insincerity. There is also no adequate emphasis placed upon the scenes of Devil's Island."

— Film Daily p8 Ja 29 '37

— Motion Pict Daily p2 Ja 28 '37

"This is characterized by mediocre photography, lighting, no names, dragginess, a story which has been done to death. . . . The photography only heightens the antiquity of story, settings, so that the picture is on par with efforts of early talkie days."

— Phila Exhibitor p36 F 15 '37

HIS LORDSHIP. See Man of affairs**HOLY TERROR. 20th century-Fox 58min F 5 '37**

Cast: Jane Withers. Anthony Martin. Leah Ray. El Brendel. Joe Lewis. John Eldridge

Director: James Tinling

Dances: Jack Haskell

Music & lyrics: Sidney Clare. Harry Akst

"Jane is the daughter of an officer at a naval base, the pet of the gobs, and is the originator of sundry devilment that gets herself and her sailor pals into several scrapes until finally proving herself a heroine by engineering the capture of a band of foreign spies, who are plotting to get the secret of the [closely guarded] 'mystery' airplane." Hollywood Reporter

Audience Suitability Ratings

"A: depends on taste; Y & C: probably amusing."

Christian Century p198 F 10 '37

"Production qualities are fair. Family." Calif Cong of Par & Teachers

"Mediocre. Family." DAR

"The story is impossible, of course, and most of the comedy is forced with a few lapses from good taste. A 'quicky' for the cash customers. General audiences." Nat Soc of New England Women

"Much humor and some suspenseful moments will amuse the family." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 16 '37

"Tex Ritter . . . a double-threater, not in the old Western fashion which meant he could shoot and fight, but in the new scheme which calls for a man's man not only to be able to sing yippee-yaa tunes, but write 'em as well."

+ Variety p19 F 24 '37

HEADLINE CRASHER. Conn 57min

Cast: Frankie Darro. Kane Richmond.
Muriel Evans

Director: Les Goodwins

"The story of this one concerns the young son of a United States senator, whose talent for getting traffic tickets and for similar minor clashes with the law proves embarrassing to the father's campaign for re-election." Hollywood Reporter

Trade Paper Reviews

"This political-newspaper-crook yarn is up to the action standards of former Frankie Darro pictures, starting at a neat clip and maintaining a rapid tempo all the way through. The Peter B. Kyne origin provides a sound plot, and the picture will satisfy the subsequent audiences where the Darro films have clicked in the past."

+ Hollywood Reporter p6 Mr 6 '37

"Estimate: okey action drama for neighborhood twin bills."

+ Phila Exhibitor p43 F 1 '37

"Maurice Conn has translated Peter B. Kyne's 'Headline Crasher' to good advantage into a fast-moving melodrama from opening to final fade. . . Conn has not skimped in giving the picture class values, recorded in excellent photographic quality by Gilbert Warrenton."

+ Variety (Hollywood) p3 Mr 6 '37

HER HUSBAND'S SECRETARY. Warner 60min Mr 20 '37

Cast: Jean Muir. Beverly Roberts. Warren Hull. Clara Blandick

Director: Frank McDonald

The wife-husband-secretary tangle is solved by a forest fire which brings about a happy ending for the husband and wife.

Audience Suitability Ratings

"Fairly good program picture. Mature." Am Legion Auxiliary

"Rather weak as to story and development, this picture offers only average entertainment. Adults." Calif Cong of Par & Teachers

"The cast is too good to waste on such film fare. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"A well worked out triangle story which while not novel in plot, holds the attention with bright dialogue and clever delineations. Adult in appeal." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 27 '37

"Modern, sophisticated entertainment. Adults."

+ Gen Fed of Women's Clubs (W Coast) F 17 '37

"There is probably no more devastating criticism of a picture than that it is dull. Occasionally actors and director rise above a time-

worn, mediocre plot to salvage something in entertainment value. Unfortunately, though the effort is pronounced, no such feat is accomplished in this instance and the picture remains—dull. Adolescents, 12-16 & children, 8-12: no."

— Motion Pict R p5 Mr '37

"This is a mediocre picture. Adults."

+ Nat Council of Jewish Women F 17 '37

"Adults."

Nat Legion of Decency F 25 '37

"Adults."

+ Sel Motion Pict p5 Mr 1 '37

Newspaper and Magazine Reviews

"For all that there is nothing new in it except the forest fire, 'Her Husband's Secretary' comes to the screen as a thoroughly entertaining talking picture. It is the best class B production I have seen since 'Smart Blonde.'"

+ Hollywood Spec p12 F 27 '37

Trade Paper Reviews

"This is the type of film which arouses the most vociferous complaints on the part of patrons who are forced to sit through such fare in order to see the better portion of a dual bill. The feature is a low-grade version of the wife-husband-secretary triangle, negligible as to entertainment and the epitome of poor production. Family."

— Box Office p31 Mr 13 '37

"This mild and pleasantly sweetened version of the wife vs. secretary formula is nicely keyed to the tastes of secretaries who have or have not married their employers. It is given an added fillip by a Cinderella opening that adds to the sweetness but not to the drama. It is produced with admirable taste and considerable charm and, despite the fact that it doesn't really become a drama until it is half over, will please women audiences and serve well as a neighborhood programmer."

+ Hollywood Reporter p3 F 16 '37

+ Motion Pict Daily p10 F 18 '37

"While the story is attacked from a different point, this turns out to be the same familiar husband-secretary pattern. . . This is a lightweight offering with no real punch. Estimate: just program."

— Phila Exhibitor p32 Mr 1 '37

"[It] depicts the triangle with a slightly different approach but remains the same familiar story. Picture has sufficient weight for lower billing on duals. Story lacks real punch."

+ Variety (Hollywood) p3 F 16 '37

HIDEAWAY GIRL. Paramount 60min N 20 '36

Cast: Shirley Ross. Martha Raye. Robert Cummings. Monroe Owsley

Director: George Archainbaud

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: better not; C: no."

Christian Century p1760 D 30 '36

"All attempts at dignity in the picture are defeated by crude, blatant, slapstick comedy on the part of the newly-featured radio artist, Martha Raye, and the overemphasized drinking scenes reduce the ethical and social values to almost nil. Adults."

— Jt Estimates N 15 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Entertaining for all audiences."

+ Gen. Fed of Women's Clubs (W Coast)
Ja 4 '37

"While the music is snappy and the songs catchy, there are those who will regret that Jane Withers' musical talents are given prominence at the expense of her undoubted ability to act. Adolescents, 12-16 & children, 8-12: good."

+ Motion Pict R p6 F '37

"Family."

Nat Council of Jewish Women Ja 6 '37

"General patronage."

Nat Legion of Decency F 4 '37

"A, Y & C: fair."

Parents' M p46 Ap '37

"Family."

Sel Motion Pict p5 F 1 '37

Newspaper and Magazine Reviews

"It's very good fun if you are a Jane Withers fan, and a trifle dull if you are not. Family,"

Christian Science Monitor p17 F 6 '37

"'The Holy Terror' forms a natural atmosphere for the splendid voice of Anthony Martin and the sweet charm of Leah Ray. El Brendel, while a clever comedian, is given a role so stupid that he cannot lift it out of the boring. To a lesser degree Joe Lewis is similarly handicapped. . . [It] adds another pleasing 'kid' comedy to the surprising number of similar successes turned out by Twentieth Century-Fox." Paul Jacobs

+ Hollywood Spec p23 Ja 2 '37

"In 'Holy Terror,' we have another of Mr. Zanuck's harmless and even rather ingratiating little variety shows—a gaudy necklace of knock-about, song-and-dance, or sentimental skits, strung on a mere thread of story involving that surprisingly endurable little hoyden and consummate trouser, Miss Jane Withers." B. R. C.

+ N Y Times p21 Ja 30 '37

"[It is] a feeble and fumbling blend of music, romance and melodrama. . . Since this department happens to feel that Miss Withers has none of the natural charm and personality of some of her pint-sized competitors, the only thing he will say about her is that if you like her precocious antics you can gorge yourself to overflowing by visiting the Palace this week."

William Boehnel

— N Y World-Telegram p9a Ja 30 '37

Trade Paper Reviews

"A sure-fire comedy programmer that will delight the Jane Withers fans. . . She shows genuine ability in the best acting part the youngster has had in many pictures. Singing and romance are furnished adequately by Martin and Leah Ray, radio and orchestra vocalist, and some thrilling air sequences will satisfy the junior fans' craving for excitement. Family."

+ Box Office p21 Ja 2 '37

"A peach of a program picture is this new Jane Withers' vehicle. It is a musical with action galore, a bit of melodrama, and has three swell comics who furnish a lot of hilarious moments. Anthony Martin and Leah Ray put over some good songs."

+ Film Daily p7 Ja 2 '37

"This has all the essentials of a good programmer. It has the Jane Withers name for a draw from [her] fans, plus an array of comics, farce treatment and acceptable musical numbers. The young star is improving in every picture and in this she is given plenty of opportunity to add further popularity. The story is very elemental and somewhat far-fetched, yet fills the bill as a basis on which to hang the comedy, which is the mainstay of the film. The picture was obviously made for laughs and in this respect will satisfy."

+ Hollywood Reporter p3 D 28 '36

+ Motion Pict Daily p14 D 29 '36

"Plenty of thrills, excitement, action are here. Estimate: nice program."

+ Phila Exhibitor p61 Ja 15 '37

"It undoubtedly will appeal to Jane Withers' fans and is nicely paced for laughs, no matter how obtained. But the picture offers nothing for the marquee except her name. This handicap, plus the fact that it is all rather thin, hokish material [makes] 'The Holy Terror' only strong dual bill ammunition."

+ — Variety p13 Ja 27 '37

"Jane Withers' newest starring vehicle is topnotch entertainment. The result is ace-high film fare. At her best in this one, Jane Withers as the incorrigible maker of mischief, will win many more fans and become still a greater favorite. . . Some of her antics brought shrieks of pleasure from the juveniles in the preview audience. Surrounded with an excellent supporting cast, Miss Withers receives ample aid from the players to further make 'The Holy Terror' first rate comedy fare."

+ Variety (Hollywood) p3 D 28 '36

HOUSE OF SECRETS. Chesterfield 70min O 26 '36

Cast: Leslie Fenton. Muriel Evans. Noel Madison. Sidney Blackmer

Director: Roland D. Reed

See issue of December 28, 1936 for other reviews of this film

Newspaper and Magazine Reviews

"One of the evils resulting from the frequently discussed 'double feature' bill is such a picture as 'The House of Secrets,' a quick 'quickie' concocted of all the familiar juvenile thrill ideas associated with mystery films since the kinetoscope."

— Cue p46 F 27 '37

"Why didn't Chesterfield simply forget the whole unpleasantness and produce that other story, the one about the shopgirl and the scion?"

N Y Times p13 F 22 '37

"'House of Secrets' . . . is a feeble, plodding exercise in mystery and mayhem and you can go right back to whatever you were doing. A gentle soporific, it spins a yawn, instead of a yarn, and plays a dull game of cops and robbers on British soil. If it holds anyone at the edge of his seat, it will be only because of indecision about whether to go or see it through." William Boehnel

— N Y World-Telegram p19 F 23 '37

Trade Paper Reviews

+ — Motion Pict Daily p10 F 25 '37

"A mystery without murder that manages to hold the attention fairly well, 'House of Secrets' is an independent-made that will do as well as the average, if not better. . . While most accounts taking the picture will be dualers, it might fare satisfactorily in lesser important houses as a solo attraction."

+ Variety p17 F 24 '37

I

I PROMISE TO PAY. Columbia 54min

Cast: Chester Morris. Leo Carrillo. Helen Mack

Director: D. Ross Lederman

"Chester Morris borrows cash for a family vacation, objects to paying high interest, becomes victim of strong arm collection methods. He steals money from his employers to meet

I PROMISE TO PAY—*Continued*

payments, loses his job, tries moving to elude the collectors, is caught, beaten up, lands in a hospital. He spills the works to the district attorney, helps break up the racket, gets a job in the district attorney's office." Phila Exhibitor

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 11 '37

"Contemporary in its interest and warmly human in some of its characters. Family."
Wkly Guide Mr 6 '37

Trade Paper Reviews

"In a very forceful manner, this picture shows up another racket—the underworld as loan sharks. The subject is one that hits close to home with everyone, and therefore should be of great interest to regular audiences. D. Ross Lederman has directed the piece in a highly suspenseful manner and has geared it so that it moves quickly."

+ Film Daily p8 F 18 '37

"Recent front-page stories of the breaking up of the loan-shark racket in New York are here dramatized for a sympathy-stirring program picture that has decided merit in its class and will give general neighborhood satisfaction as a dual leader."

+ Hollywood Reporter p4 F 13 '37

+ — Motion Pict Daily p8 F 15 '37

"This is slow in getting started but picks up fast. Estimate: okay action."

+ Phila Exhibitor p32 Mr 1 '37

"An exploitation picture, made especially timely on its release by legislation . . . to place curbs of various kinds on finance companies and the loan shark rackets in general. . . Film, unless handled with plenty of ballyhoo, will be just average."

Variety p15 Mr 3 '37

"It is a gripping entertaining programmer. Mary McCall and Lionel Houser have contrived an original screen play that wisely minimizes the racketeers and concentrates on the results to the victims."

+ Variety (Hollywood) p3 F 13 '37

I WANT TO BE A MOTHER. Jewish talking picture co 84min F 26 '37

Cast: Moishe Feder, Rose Greenfield, Esta Saltzman, Leo Fuchs

Director: George Roland

Yiddish dialogue film with English sub-titles. "Describing the home life of a Jewish family, the emphasis is placed upon the tragedy of an unwed mother, whose lot it is not to be permitted to reveal her identity to Celia, her daughter." (N Y Herald Tribune)

Newspaper and Magazine Reviews

"Should you miss Mr. Seiden's first American production in Yiddish you will have nothing to reproach yourself for, providing that in your film fare you demand a certain amount of artistry, experienced direction and smooth performance. [It] is not graced by these things; in fact, it appears to be a 'quickie.'" Marguerite Tazelaar

+ N Y Herald Tribune p9 Mr 1 '37

"Smoothly directed by George Roland, done very well technically—considering the limited resources of the Jewish Talking Picture Company—and played by a cast embracing several excellent East Side actors, 'I Want to Be a Mother' is pretty sure to please the older folks, who will take its near-tragedy seriously, and the younger generation, which probably

will laugh at times when tears are on the bill." H. T. S.

+ N Y Times p9 F 27 '37

Trade Paper Reviews

"Action drags, production and direction are extremely crude and the acting varies from one extreme to the other. . . Much of the technical production is almost primitive and the direction resembles that of ancient vaudeville."

— Variety p15 Mr 3 '37

J**JANOSIK.** French motion picture 82min N 24 '36

Cast: Palo Bielik, Zlata Hajdukova, Filip Davidik, Andres Bagar

Director: Karl Hasler

Czechoslovakian dialogue film with English sub-titles produced in the Carpathian Mountains. "Janosik" is a film of movement and highland scenery revolving about the romantic figure of Czechoslovakia's national hero, a Robin Hood of the eighteenth century who, to avenge peasant wrongs, organized a band of brigands to harry the rich, thereby pointing the road to freedom." (New Statesman & Nation)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ja 14 '37

Newspaper and Magazine Reviews

"'Janosik' was as different from 'La Kermesse' as a film could be, yet it was probably as good. Palo Bielik, the tender giant who played Janosik, was worthy of the role; and the landscape was always very skilfully worked into what was finally an effect of great and tragic wildness." Mark Van Doren

+ Nation p81 Ja 16 '37

"The photography of this film is at its best when least ambitious; it is then excellent, for the mountainous vicinity of Terchov and Levoc and the market-place of this latter town provide a beautiful setting for the skirmishes of bandits and militiamen. . . A brisk film with an effective ending." John Marks

+ New Statesman & Nation p14 Jl 4 '36

"So clearly has the piece been directed and so vividly performed, the strange dialogue offers no impediment as the plot unwinds, though it is also assisted by scattered English titles. . . Told with a gravity worthy of its theme, the film is not without its humorous sidelights, and these make it a human, original document. . . Palo Bielik as Janosik is excellent. His fire, his passionate leadership, and in the final tragic scene where he chooses the gallows to freedom, his unfaltering dignity, results in a great performance." Marguerite Tazelaar

+ N Y Herald Tribune p7 D 28 '36

"'Janosik' is a robust tragedy, enlivened with some lusty comedy. This is neither subtle film nor consistently interesting. It has, however, a rare quality of vitality. . . The fantastic story is beautifully photographed. In its final scenes, the combination of comedy and tragedy becomes really moving." Eileen Creelman

+ — N Y Sun p25 D 28 '36

"Janosik is a truly credible and histrionically compelling composite of Douglas Fairbanks, Eddie Polo, Gary Cooper and King Kong. . . Palo Bielik, recruited for the role from the ranks of the Czechoslovakian State police because of his heroic stature and because he had had some experience in amateur theatricals as a youth, plays Janosik with an assurance that should arouse envy among Hollywood's candi-

dates. He might, you feel, portray any country's national hero. There is something to be said, too, for producing pictures of this genre in natural surroundings. Very little of 'Janosik' ever saw the inside of a studio. The mountains are authentic and awesome, the valleys rolling and real. The photography is grand, and the direction is vivid, swift and reverent as well." J. T. M.

+ N Y Times p19 D 25 '36

"With a technical and artistic adroitness that is seldom surpassed by our own film producers, the Czechs spin a lively and spirited yarn about one of their national heroes. . . . Photographically, the new film is a delight, and it is told and acted with considerable charm and gusto. . . . The result is a film of superior quality. . . . 'Janosik' is rousing entertainment of the first order." William Boehnel

+ N Y World-Telegram p16 D 29 '36

"This [is an] impelling legend. . . . Expertly photographed, acted, and directed, the film will probably be shown only at the art theatres."

+ News-Wk p33 Ja 9 '37

Reviewed by A. Vesselo

Sight & Sound p140 Winter '36

Trade Paper Reviews

"Technically and photographically of the highest quality, this Czechoslovakian adventure film is superior entertainment for class audiences, while its spirited and colorful story, clarified by super-imposed English titles, will give it considerable general appeal. Family."

+ Box Office p31 Ja 23 '37

"Here is one of the finest examples of European movie-making, embracing the best in photography, acting and commercial theater plots, powerful enough to satisfy even the chronic kickers of the 'arty' school. Enhanced for general appeal by the use of either subtitles or dubbed sound, it isn't likely to miss as A-1 theater. The story is an entertainingly detailed theme—combination of 'Viva Villa', 'Thunder Over Mexico' and 'Chapayev'."

+ Film Daily p8 My 21 '36

Motion Pict Daily p14 N 10 '36

JOHN MEADE'S WOMAN. Paramount
80min F 26 '37

Cast: Edward Arnold. Francine Larrimore.
Gail Patrick. George Bancroft

Director: Richard Wallace

"A ruthless promoter who has built up a fortune by the heedless exploitation of the country's natural resources, marries a homeless street waif to pique a heartless and mercenary socialite." Nat Soc of New England Women

Audience Suitability Ratings

"The first part of the picture is well directed and strongly produced, the acting is excellent, but the ending is weak. Adults & 14-18; good; 8-14; no." Calif Cong of Par & Teachers

"Mediocre. Adults." DAR

"This is a strong melodrama for adult audiences." Nat Soc of New England Women

"A convincing and masterly demonstration of the crushing and overwhelming power of ambition and greed. . . . There is some drinking, which is necessary for plot development and significant in the story as a whole. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 2 '37

"[It is] a tense, powerful melodrama. . . . Edward Arnold . . . handles his vigorous role with finesse. . . . Francine Larrimore is versatile but not always consistent. . . . Thought-provoking entertainment. Adults."

+ Gen Fed of Women's Clubs (W Coast)
D 14 '36

"Adults."

Jt Estimates D 15 '36

Motion Pict & Family p6 Mr 15 '37

"The treatment is melodramatic, and the characters are cheap and artificial. Sordid situations make an unpleasant atmosphere, and the lumberman's last-minute reform is unconvincing. Adolescents, 12-16 & children, 8-12: no."

— Motion Pict R p7 Ja '37

"[It is] an interesting picture. . . . Suspense is maintained throughout until the end which is too melodramatic to give credence. Excessive drinking. Adults."

+ — Nat Council of Jewish Women D 23 '36

"Adults."

Nat Legion of Decency F 18 '37

"A: strong melodrama; Y: possible; C: unsuitable."

Parents' M p62 Mr '37

"Adults."

Sel Motion Pict p5 Ja 1 '37

Newspaper and Magazine Reviews

Reviewed by Laura Elston

Canadian M p25 Mr '37

"With shots of timber felling practically eliminated, this film is satisfied with being a good if slightly confused, melodrama. . . . The tie-up between forest destruction and droughts and floods could have been made more telling. Adults."

+ — Christian Science Monitor p17 Mr 6 '37

"The story is tense in some places, and wishy-washy in others. Unfortunately, bits of excessive drinking had been injected before the Production Code Administration's more recent decree against such excessiveness." J. P. Cunningham

Commonweal p584 Mr 19 '37

"In spite of a broad and timely theme . . . [it] never achieves half the dramatic power inherent in its materials. The story, insofar as it concerns the lives of its characters, puts too heavy a tax on credulity. It is impossible to believe that any group of flesh and blood human beings could carry on as the shadows on the screen are forced to do by the exigencies of the script. . . . Mr. Arnold's John Meade is another portrait in the growing gallery of Edward Arnold industrialists, a series which is by now growing a little tiresome with too much repetition."

+ — Cue p19 F 20 '37

"One you should see. It is one of the honest, sincere productions we have learned to expect from Ben Schulberg. . . . The story of 'John Meade's Woman' could be better. The picture makes me imagine the story got out of hand and that difficulty was experienced in ending it effectively."

+ — Hollywood Spec p110 F 27 '37

"This has too much story, too many complications. It lacks simplicity and directness." (2 stars) Beverly Hills

Liberty p51 Mr 27 '37

"With small effort, [it] might have been a notable cinema documentation of the tragedies in the Dust Bowl. . . . It made the rural story a debut picture for Francine Larrimore, celebrated Broadway actress, who wouldn't know a hoe-handle from a swingletree, and proves it. Miss Larrimore is a city actress, and not all the calico aprons sewn together could give her a wistful farm-girl appearance."

+ — Lit Digest p22 F 27 '37

"Francine Larrimore, smooth direction and good talk are the chief assets of 'John Meade's Woman.' Making her first screen appearance, Miss Larrimore serves notice that a gifted stage actress can master cinematic performing almost immediately. . . . The photoplay itself is generally engrossing, in spite of a muddled

JOHN MEADE'S WOMAN—*Continued*
narrative. . . Discount its lack of dramatic honesty and you will find it passably entertaining." Howard Barnes

+ — N Y Herald Tribune p14 F 18 '37

"Paramount presents a drama, rather a padded drama, too, with its chief merit the introduction of Francine Larrimore. This latest recruit from the Broadway stage is a definite addition to pictures. In addition to photographing well, she is able, until the last haywire sequences, to make believable even the small fiery heroine of 'John Meade's Woman.' . . The writers did not do as well by 'John Meade's Woman' as the players, a misfortune too often evident in Hollywood productions. . . Mr. Wallace holds the film together as well as possible. It isn't always possible." Eileen Creelman

+ — N Y Sun p27 F 18 '37

"[It is] one of the most fantastic melodramas of the season. . . [It] is a thoroughly absurd piece of theatrical clap-trap which should be approached, if at all, in the patronizing attitude one assumes when attending a Hoboken version of 'Black Crook.' . . Mr. Arnold's characterization of the domineering, unprincipled land pirate is acceptable, although obnoxious, but Miss Larrimore's portrayal is incomprehensible unless we can persuade ourselves that she is the feminine rustic of all the smoking-car stories. . . The conclusion . . . is a laughable attempt to give some semblance of dignity and significance to a shoddy theme." F. S. Nugent

— — N Y Times p19 F 18 '37

"'John Meade's Woman' introduces Francine Larrimore to the screen, and spares her nothing in the process. . . It's the first, and possibly the last, time that erosion has been the subject of so much cinematic conversation." Russell Maloney

New Yorker p73 F 20 '37

"The tragedy of drought and dust storms undoubtedly offers material for a fine film, but this one doesn't even come close. Francine Larrimore's incredible interpretation of a country girl is no help, and even the reliable Edward Arnold bogs down in a hopeless script."

— News-Wk p24 F 20 '37

"This picture was off to a grand start and then got all tangled up in sociology. . . It's all grand fun; the dialogue is bright and the characterizations wonderful. Especially that of Miss Larrimore who alley-cats superbly, never once going 'sweet' on us." Rob Wagner

+ — Script p10 Mr 6 '37

"The characters are good and bad by turns, with little conviction in their turn-coating. There are at least three good ideas here, all unplumbed."

Stage p16 Mr '37

"As a capsule of anti-capitalism, 'John Meade's Woman' contains as much undisguised explosive as such polemic documents as 'Black Fury' and 'Black Legion,' far more than the sotto-voce pleas for oppressed peoples that Clifford Odets, U. S. proletarian playwright No. 1, whispered behind his hand in 'The General Died at Dawn.' As such, it is a piece of shrewd showmanship on the part of Producer Schulberg. . . That part of 'John Meade's Woman' which is geared to these phenomena is an effectively written, well-photographed slice of U. S. industrial history. Less effective is the overlong recital of the process by which John Meade comes to jilt his society sweetheart."

+ — Time p25 F 22 '37

Trade Paper Reviews

"In view of the cast and the past performances of some of its members, audiences will find this disappointing as to entertainment. It is below the standard exhibitors and fans have learned to expect in a E. P. Schulberg production. . . Francine Larrimore displays unquestionable evidence of her fine talent, but fails to convince because the part doesn't exactly

fit her and because of several unbelievable situations. Timeliness of certain of the sequences will be beneficial to grosses in its early playdates, but the feature is not strong enough to carry the top end of important programs. Family."

+ — Box Office p27 F 20 '37

"B. P. Schulberg here presents an interesting timely drama that is an ideal vehicle for Francine Larrimore's introduction to the screen. The stage favorite gives a telling performance while Edward Arnold does his usual fine work as the lumber king."

+ Film Daily p11 F 11 '37

"As entertainment it is good, meaty fare that sometimes rises to distinction, chiefly because of the superb characterization of a plucky farm girl by Francine Larrimore, who is widely known on the legitimate stage as an actress of exceptional gifts. . . As drama, it makes a brave start toward an American saga but the story goes melodramatic toward the end, where it is punctuated with high-falutin' speeches and given a last-minute reform for a happy ending that is not overly convincing."

+ Hollywood Reporter p3 F 9 '37

+ Motion Pict Daily p4 F 10 '37

"Story is tense with excitement, emotion. It should appeal to men as well as women patrons. Word of mouth will help lack of marquee names. Estimate: program for general patronage."

+ Phila Exhibitor p33 Mr 1 '37

"One more picture with a message. Like most of its predecessors, 'John Meade's Woman' is destined for little appeal. Story preaches soil and forestry conservation, with insufficient realistic drama to carry box office power. The title suggests things the picture doesn't hold. Miss Larrimore shows enough to warrant her plenty of attention from Hollywood."

+ — Variety p15 F 24 '37

"Compelling drama evolved about a timely and significant topic, intelligent and showmanly production and superlative playing and direction, give 'John Meade's Woman' entertainment class which needed only a towering name or two to put it over for big money."

+ Variety (Hollywood) p3 F 9 '37

JOIN THE MARINES. Republic 68min Ja 25 '37

Cast: Paul Kelly, June Travis, Purnell Pratt, Reginald Denny, Warren Hymer

Director: Ralph Staub

"A discharged New York cop, who is also an Olympic team javelin thrower, and an ex-racketeer from the same Manhattan precinct, [become] Marine buddies in a South Sea Island outpost where they do deeds of mercy and valor, to the glory of the corps and romance." Variety (Hollywood)

Audience Suitability Ratings

"A: crude; Y & C: perhaps."

Christian Century p193 F 10 '37

"A comedy romance somewhat overburdened with plot situations has an interesting description of the serious work of the marine service on foreign soil. Adults & young people." E Coast Preview Committee

+ — Fox W Coast Bul F 13 '37

"General patronage."

Nat Legion of Decency F 4 '37

"A, Y & C: fair comedy."

Parents' M p46 Ap '37

Newspaper and Magazine Reviews

"A pleasant contribution from the shoestring studios that stands up well in comparison with more expensive products." Herb Sterne

+ Script p13 Ja 9 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Trade Paper Reviews

"A Marine yarn full of new angles and twists, this is enjoyable fare. Moving along in a light easy-going fashion, it features breezy dialogue and unsuspected situations. . . The military stuff is held down to a minimum while the laugh footage is stressed. The plot construction is such that one is kept guessing as to the chain of events."

+ Film Daily p5 Ja 4 '37

"'Join The Marines' is a completely hilarious action comedy with nothing lacking to make it top-notch program entertainment. With better than average production values, and a cast of good names, it is bound to click. . . Kelly is an engagingly charming lead, with all it takes to deliver in an alternately comic and dramatic characterization. Miss Travis is well cast as the lady who can't make up her mind. She is at all times convincing in spite of the difficulties inherent in her role."

+ Hollywood Reporter p3 D 30 '36

+ — Motion Pict Daily p12 D 31 '36

"Taking a sprightly, deftly constructed story and producing it with concise direction and a thoroughly capable cast, Republic has turned out an intriguing comedy in 'Join the Marines.' Title is a natural for service tie-up. . . Given stronger names for the marquee, it would have a chance of being better than a program film. This weakness will keep it largely in the twin fold. . . This feature looms as a 'sleeper'—a picture that rates more than passing consideration before being tossed into secondary dual hopper."

+ Variety p14 F 17 '37

"Having entrusted a fresh and neatly fashioned story to an able cast and directed and produced it with the comic angles constantly to the fore, Republic comes through with 'Join the Marines' as excellent entertainment and good money prospects in its program class. . . The heavy deference usually paid some branch of the military in pictures of this stripe has been eliminated, with consequent leeway for story and sheer amusement."

+ Variety (Hollywood) p3 D 30 '36

JUNGLE PRINCESS. Paramount 85min N 27 '36

Cast: Dorothy Lamour. Ray Milland. Akim Tamiroff. Lynne Overman. Molly Lamont. Mala

Director: William Thiele

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: futile; Y: hardly; C: no."

Christian Century p1702 D 16 '36

"A beautiful native girl, together with her pet tiger and ape, is the center of attraction in this well photographed film dealing with the people and animals of the Malay jungle. . . The setting will be enjoyed by all, but the most appealing bit is the song, 'Moonlight and Shadows.' Family." Am Legion Auxiliary

"[It is] a refreshing tale of romance and adventure. . . Dorothy Lamour is particularly charming as the native enchantress and possesses a pleasing singing voice as well. Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Fantastic. Family, but mature for children. Mediocre." DAR

"An appealing story stressing the contrast between civilization and jungle life, very well acted amid settings of exceptional beauty. Family." Nat Soc of New England Women

"A magnificent though fearful stampede in the jungle is the opening scene of this picture, which, as it progresses, becomes very Holly-

woodish. . . Marvelous animal shots in beautiful wild scenery outweigh the rather sensual love episodes in this unusual picture. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul D 12 '36

"The social and moral problems of modern civilization are worked out in an improbable but interesting way. Some parts are rather terrifying for sensitive children. Fair. Family-mature."

+ — Motion Pict Guide Ja '37

"This [is a] slow-moving melodrama. Family."

Nat Council of Jewish Women D 3 '36

"A, Y & C: amateurish and absurd."
Parents' M p40 F '37

Newspaper and Magazine Reviews

"'Jungle Princess,' as charmingly spurious an item as any of the Rialto's marquee come-all-ye's, is apparently attracting the customers in herds. Maybe they are dodging in from sheer fright at the sight (and sound) of the lobby jungle, but it is more likely that they are packing the place to watch Dorothy Lamour tame tigers and errant explorers, clothed in nothing more than a swell coat of suntan and a calico shift." J. T. M.

N Y Times p21 D 24 '36

"And still the good news continues. 'Jungle Princess' may not be art, but it is darn good fun, and if you liked any of the Tarzan films—and a large number of movie goers did—you will enjoy these fantastic melodramatic high jinks in the Malayan jungles. . . It's full of absurdities, of course, and juvenile to boot, but Dorothy Lamour's looks in the title role make up for a lot of things." William Boehnel

+ — N Y World-Telegram p9 D 24 '36

News-Wk p33 Ja 9 '37

"Melodramatic, gorgeously absurd, the film has moments that kids will cheer. . . The stock shots of wild game won't even take in Aunt Fifi (who goes to the movies only occasionally)." Herb Sterne

+ Script p10 D 19 '36

Trade Paper Reviews

"While 'Jungle Princess' is unlikely to have the circulation of a leader or go into big grosses, it is an important picture in that it introduces a new face and personality to the screen, Dorothy Lamour. This is her first picture, and through it she lands powerfully in spite of the highly improbable story. . . Miss Lamour's performance, coupled with the expert manner in which others in the cast acquit themselves, as well as considerable effective comedy, makes 'Princess' fairly palatable entertainment most of the way. It begins to drag somewhat toward the end when a lot of melodramatic incidents pile up and it appears someone was having trouble trying to get the proper finish."

+ Variety p11 D 30 '36

K

KING AND THE CHORUS GIRL. Warner 90min Mr 27 '37

Cast: Fernand Gravet. Joan Blondell. Edward Everett Horton. Alan Mowbray. Mary Nash

Director: Mervyn LeRoy

Dance director: Bobby Connolly

Music & lyrics: Werner R. Heymann. Ted Koehler

Music director: Leo F. Forbstein

"The story is laid in Paris, where Gravet, an ex-king, is drinking himself to death for want of better things to do. He falls in love

KING AND THE CHORUS GIRL

—Continued

with Joan Blondell and finds a reason to quit drinking. Tutored by Horton, she leads him on and then tosses him over, but not before she has fallen in love with him." Variety (Hollywood)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 11 '37

Newspaper and Magazine Reviews

"Worth twice as much as you will be asked to see it even in the most expensive house. For one thing, it introduces a new player you will be charmed to meet. Fernand Gravet, assuming he sticks at it, soon will be one of our greatest box-office stars."

+ Hollywood Spec p8 F 27 '37

Trade Paper Reviews

"An utterly delirious romantic comedy, the choicest bit of frothy, bubbly, effervescent entertainment that has graced the screen for many months, this marks the ascension to the cinematic heavens of a new star discovery—Fernand Gravet—whose possibilities are tremendous and whose personality is a sheer delight. Family."

+ Box Office p17 Mr 6 '37

"Here is a delightful comedy that marks an auspicious start for Mervyn LeRoy as an independent producer. It is an ideal vehicle for Fernand Gravet, his new European star. Gravet is a clever actor and should have special appeal to women. . . LeRoy shows his versatility as a director by handling light comedy like a veteran and a few of the scenes rank with the best fine comedy that has been screened."

+ Film Daily p10 F 25 '37

"This is a deliriously funny and impishly clever satiric comedy—a top-flight hit on all counts. It will be the most talked-about picture of the year for several reasons. Chief of these, apart from its being superlatively good entertainment, is that it launches triumphantly a new star of the first rank, Fernand Gravet. . . There will also be much chatter because the story is about a young ex-king who falls in love with an American girl."

+ Hollywood Reporter p3 F 22 '37

+ Motion Pict Daily p10 F 24 '37

"With very good musical, chorus numbers, this is smart entertainment that should register at the box office."

+ Phila Exhibitor p36 Mr 1 '37

"The King and the Chorus Girl' has what it takes to spell box office. A brand new star, a topnotch supporting cast, a bell ringing story, able direction and full production combine to bring to the screen one of the most entertaining of current pictures."

+ Variety (Hollywood) p3 F 22 '37

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LADY FROM NOWHERE. Columbia
60min N 21 '36

Cast: Mary Astor, Charles Quigley, Norman Willis

Director: Gordon Wiles

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: hardly."

Christian Century p198 F 10 '37

"[It is] a happy combination of comedy and action. . . Complications arise in quick succession and there are many humorous scenes. The plot moves rapidly and the direction is spirited and smooth. Adults & young people."

E Coast Preview Committee

+ Fox W Coast Bul D 19 '36

"Harmless diversion for an idle hour. Good. Adults & young adults."

+ Motion Pict Guide Mr '37

"A: fair; Y & C: unsuitable."

Parents' M p40 F '37

Newspaper and Magazine Reviews

"'Lady From Nowhere' turns out to be Mary Astor, efficiently troupin' in an articulate little melodrama. . . If you are inclined to be reflective about such matters, you may reflect that this is a commentary on the importance of that too frequently overlooked Hollywood commodity, the featured player. For without Spencer Charters, Gene Morgan, Victor Kilian, Norman Willis and a few others of the featured classification, 'Lady From Nowhere' would remain simple spinach, and could be fittingly dismissed." J. T. M.

+ — N Y Times p19 D 21 '36

"[It is] a feeble and fumbling little melodrama. . . So far as the beginning of the plot of 'Lady From Nowhere' goes, it isn't bad for a second-line offering, that is to say, the sort of film that fits nicely into the lower bracket of a double bill. But the story dwindles off into some rather unhappy rustic humor, and is so clumsily and laboriously developed once the girl reaches a small Connecticut village, that it results in definitely minor league entertainment." William Boehnel

— + N Y World-Telegram p23 D 21 '36

Trade Paper Reviews

"The story is of trifling importance, but manages to hold the interest, with good suspense in a thrill climax. . . It will get by with not-too-critical audiences."

+ — Film Daily p10 D 23 '36

+ Motion Pict Daily p11 N 20 '36

"'Lady From Nowhere' provides Mary Astor with only lukewarm opportunities but brings out a featured player in Charles Quigley, opposite Miss Astor, from whom good things should be heard. Quigley is a nice screen type, has a very pleasing voice but requires better material than afforded him. 'Lady From Nowhere' is otherwise mild entertainment, chiefly for the duals."

— + Variety p18 D 23 '36

LARCENY ON THE AIR. Republic
62min Ja 11 '37

Cast: Robert Livingston, Grace Bradley, Willard Robertson, Pierre Watkin, Smiley Burnette, Granville Bates

Director: Irving Pichel

"The story places Robert Livingston in the role of a young doctor engaged in radio crusade against quack medicine manufacturers who play with radium. When the money of the quacks rules him off the air, he unwittingly falls in with a group of blackmailers. . . In a thrilling finish, the young medico breaks up the gang, but not before a murder has been laid at its door." Variety (Hollywood)

Audience Suitability Ratings

"The attempt to call the attention of a glib public to the harmful possibilities of medicines and to develop discrimination against unethical advertising, in addition to an interesting love story, results in good entertainment. Adults & young people." E Coast Preview Committee

Fox W Coast Bul Ja 30 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"General patronage."
Nat Legion of Decency Ja 21 '37

"A, Y & C: fair."
Parents' M p68 Ap '37

"Adults & young people."
Sel Motion Pict p10 F 1 '37

"It is pretty melodramatic but the idea is good. Family."
Wkly Guide Ja 9 '37

Trade Paper Reviews

"Nat Levine had both feet on the ground when he turned to exposing the phony patent medicine racket. The subject is treated with sincerity, is always sure-footed and its topical interest will provide the sort of entertainment patrons who turn from run-of-the-mill stuff will eat up. Family."

+ Box Office p31 Ja 23 '37

"In addition to being solidly entertaining and in its swifter action sequences decidedly thrilling, the film deserves wide booking because of its virile, crusading theme. . . Popular audiences will like [it]."

+ Film Daily p6 Ja 15 '37

"This limited-budget melodrama has much to recommend it for associate service in the duals. . . It takes some liberties with probability but hammers home a public warning with clarity and force and it is well acted under the keen direction of Irving Pichel. The chief fault of the picture is that it is overloaded with plot-elements and characters so that the unwinding is hard to follow in spots and lets down in others."

+ — Hollywood Reporter p3 Ja 7 '37

+ — Motion Pict Daily p6 Ja 8 '37

"Pleasing topical melodrama, unpretentious, but well-made, this builds from a slightly slow start to a suspenseful climax. Estimate: okey neighborhood houses."

+ — Phila Exhibitor p61 Ja 15 '37

"One of the better Republic efforts lately is 'Larceny on the Air' which, although low on marquee strength, will carry its end with no trouble in the dual bill setups. Photography is good and Irving Pichel guided the story convincingly through a series of situations which might easily have gone foul."

+ Variety p15 F 10 '37

"Relegated by lack of draw names and by hasty production standards to the dualers, 'Larceny on the Air' is nonetheless a good action thriller that is sure to please the juvenile family trade. . . For a dual program that needs action without too much critical thought as to production standards, 'Larceny on the Air' will fill the bill."

+ — Variety (Hollywood) p3 Ja 7 '37

"A: disappointing; Y & C: no."
Christian Century p334 Mr 10 '37

"Slow-moving in spots, this is nevertheless entertaining, with Frank Morgan responsible for many laughs. Adults." Am Legion Auxiliary

"The script closely follows the original play and perhaps for that reason is hampered a bit, while it seems to lack the sparkle and verve of some of the recent sophisticated comedies. Adults." Calif Cong of Par & Teachers

"In spite of its lavish backgrounds, the galaxy of stars and an effort to modernize the costumes and dialogue, 'The Last of Mrs. Cheyney' is not the witty, ironic commentary on society it was meant to be, but is a rather labored comedy weighed down by too much dialogue and marred by a blurring of motivation. Joan Crawford as the glamorous lady of adventure weakens what should have been an incisive, clear-cut portrayal by her obvious bid for audience sympathy. Mature." Calif Fed of Business & Professional Women's Clubs

"The pith of Lonsdale's play is lost. . . Despite the notable cast, this just doesn't click. Adult." DAR

"Beautifully staged but overlong, slow and repetitious. Far too much stilted dialogue and an overworked plot which is not made convincing. Sophisticated in tone. Adults." Nat Soc of New England Women

"A negative ethical value is manifested by [the] failure [of] any definite regeneration in any of the characters with the possible exception of Charles. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 6 '37

Motion Pict & Family p6 Mr 15 '37

"In spite of the fact that much of the dialogue of the play seems to have been rewritten to suit present-day tempo, the plot itself is conspicuously dated. Adolescents, 12-16: too sophisticated; children, 8-12: no."

Motion Pict R p6 Mr '37

"This is a stilted, artificial picture which is by no means the equal of a very scintillating and popular stage production as well as a silent screen version. A notable cast seems wasted on so poor a vehicle. Adults."

— Nat Council of Jewish Women F 24 '37

"Adults."
Nat Legion of Decency F 25 '37

"A smart, modern piece of entertainment, acted with unusual effectiveness. Adults & young people."

+ Sel Motion Pict p10 Mr 1 '37

"A comedy with more talk than action but bright and entertaining. Mature."

+ Wkly Guide F 20 '37

Newspaper and Magazine Reviews

"The story is well told—and it might be said that it is not in the least dated—and the players have been nicely chosen." Mordaunt Hall

+ Boston Transcript p6 Mr 13 '37

"If this lavish and glittering resuscitation of an old favorite somehow failed to amuse this department as much as it did in previous incarnations, simple nostalgia may be to blame. On the other hand the onus may perhaps rest more rightly on the three authors of the screen play . . . whose tripartite attempts to 'modernize' the play have succeeded merely in removing much of the sparkle which was always its chief claim to dramatic stature. Too much tampering with the Lonsdale epigrams has dulled the sheen of the play so that its essential inconsequentiality shines through in frequent spots."

+ — Cue p17 F 27 '37

"This undoubtedly, will be the last of Mrs. Cheyney as a screen attraction. Beautifully mounted, brilliantly cast, well directed, 'The

LAST OF MRS CHEYNEY. MGM 85min F 26 '37

Cast: Joan Crawford, Frank Morgan, William Powell, Robert Montgomery, Jessie Ralph, Nigel Bruce

Director: Richard Boleslawski

Based on the play of the same title by Frederick Lonsdale. Filmed in 1928 with Norma Shearer as the star. "It is the story of a charming young adventuress with the soul of a respectable woman who uses her wiles to ingratiate herself into the affections of a group of titled English people so that she can fleece them of their jewels." (N Y World-Telegram)

Audience Suitability Ratings

"It is a well-dressed and literate affair, spoken with a deal of wit and directed with subtlety by the late Richard Boleslawski. Sophisticated adults."

+ America p528 Mr 6 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

LAST OF MRS CHEYNEY—Continued

Last of Mrs. Cheyney' is dead on its feet, the most uninteresting piece of screen entertainment I have seen in a long time. . . I understand Metro is thinking of doing more revivals. I hope it will profit from the fact that the smelling salts it put under Mrs. Cheyney's nose to revive her were not quite strong enough."

— **Hollywood Spec** p12 F 27 '37

"In spite of the highly personable cast, don't place your hopes too high on this. . . For it seems a bit tenuous and talky, too ultra-ultra." (3 stars) Beverly Hills

Liberty p50 Mr 27 '37

Reviewed by Mark Van Doren
Nation p306 Mr 13 '37

"Frederick Lonsdale's 'The Last of Mrs. Cheyney' seems to have been considerably rewritten. Much of the wit still remains, and all of the plot, by now pretty familiar. Well directed and enacted, this very familiarity gives the whole proceedings rather a friendly air. . . 'The Last of Mrs. Cheyney' wears its years gracefully. This latest edition will do very nicely for five years at least." Eileen Creelman

+ **N Y Sun** p11 F 20 '37

"The recollections Mrs. Cheyney conjures up are pleasing. They recall Ina Claire bringing Mr. Lonsdale's bright epigrams to Broadway in 1925 and Norma Shearer graciously, even gaily, fleecing a most delightful set of Mayfair victims of sundry baubles for the films in 1929. . . To this reviewer Miss Crawford seemed overly arch, and certainly not properly condescending (as Miss Shearer was) toward the gilded victims of her designs." J. T. M.

N Y Times p15 F 19 '37

"It still retains its effervescent sparkle, and . . . turns out to be an affable, pleasant and highly diverting entertainment. Peopled with some of Hollywood's most charming and competent players and directed with a light, skilled touch by the late Richard Boleslawski, [it] makes no pretense at solving anything unless it is the problem of how to have a perfectly swell time at the cinema." William Boehnen

+ **N Y World-Telegram** p19 F 19 '37

"[It] is, when all is said and done, no more than a so-so film. Naturally, we are grateful to any producer who gives us a cast . . . we can turn out to watch without the danger of being bored. Still, even in such expert hands, 'Mrs. Cheyney' is just something taken out of the icebox and warmed up. If the writers, the director, and the actors had been willing to kid the play a little, it might have been rather fun; but there are nothing but dead-pans all round." Russell Maloney

— + **New Yorker** p73 F 27 '37

News-Wk p24 F 27 '37

"Millions for costumes (Adrian), but not one cent tribute to sincerity. . . In its second screen incarnation the play has had its wings clipped by heavy-handed treatment, is further weighted from its rightful flight by a superabundance of glitter. . . The adaptation is sluggish, forced, totally lacking in form, scope, and flow. The Lonsdale chatter still scintillates, but even Miss Joan Crawford's most rabid fans must admit that she is a shade less than adequate when handling verbal rapiers. . . With Crawford, Powell, and Montgomery beckoning from the marquee this picture will undoubtedly be successful. I found it dull, but audiences may be willing to overlook the too-muchness of it all." Herb Sterne

— + **Script** p6 F 20 '37

"The acting required for this kind of comedy, as stylized and polished as that of Chinese tragedy, is not precisely the brand at which Montgomery, Crawford *et al.* are specialists. Nonetheless, if 'The Last of Mrs. Cheyney' lacks the effervescence it had when Ina Claire played it on the stage, the screen play . . . retains the pleasantly dry flavor of Author Lonsdale's wit. . . Lavish production . . .

makes it one of the most refreshing comedies of the season."

+ **Time** p66 Mr 1 '37

Trade Paper Reviews

"'The Last of Mrs. Cheyney' is undoubtedly one of the brightest, smartest and most captivating hits of any season. It boasts a quartet of performances by Crawford, Montgomery, Powell and Morgan, any one of which would boost an ordinary picture into the hit class. Family."

+ **Box Office** p27 F 27 '37

"[It] should be a strong puller at the box-office. . . The scenarists have given the opus a light, breezy touch, with the dialogue especially good."

+ **Film Daily** p4 F 19 '37

"The magic names of Joan Crawford, William Powell and Robert Montgomery, all in this one picture, make it sure-fire box office. It will, of course, clean up. Nevertheless the Frederick Lonsdale social comedy of two generations ago has needed some energetic refurbishing and that is just what it has been given by producer Lawrence Weingarten. The result is an extremely handsome modern version of the still rather stilted old stage property, with its ponderous English drawing-room wit and dated situations. . . The famous role of Mrs. Cheyney . . . is not Miss Crawford's best but she brings to it a subtle sense of dramatic values and a carefully restrained delivery that brings the character genuinely to life."

+ **Hollywood Reporter** p3 F 15 '37

+ — **Motion Pict Daily** p12 F 16 '37

"Top entertainment with top names for the marquee which will be best relished by the sophisticated patron. Estimate: class job; names should help."

+ **Phila Exhibitor** p33 Mr 1 '37

"Fortified by present cinematic standards, and punctuated by some skillful scripting, it's good film fodder, although not particularly socko. It's a release wherein the marquee values of Crawford-Powell-Montgomery, with Frank Morgan's support not the least of it, will do much to bolster. Total should be good box office."

+ **Variety** p15 F 24 '37

"Metro has given the venerable and perennial 'Mrs. Cheyney' a gorgeous job of face-lifting. . . Quality of the dialog, which the writers loved a little too well for pace in spots, will forgive them the overlength. It's swell repartee, bright with laughs and satirical shafts. Joan Crawford takes the paper character, pretty synthetic in coming out of the mothballs, and gives it vitality and charm."

+ **Variety (Hollywood)** p3 F 15 '37

LET'S MAKE A MILLION. Paramount

9C, 81 □ 41409

Cast: Edward Everett Horton, Charlotte Wynters, Margaret Sedden, Margaret McWade

Director: Ray McCarey

"A hen-pecked, trusting bachelor, dominated by two maiden aunts, causes havoc when he becomes involved with crooked oil speculators. Due to a happy coincidence all ends well for himself and his townspeople." Nat Council of Jewish Women

Audience Suitability Ratings

"Edward Everett Horton makes light entertainment of an agreeable sort out of this thin story of sharpers and sudden riches." T. J. Fitzmorris

+ **America** p312 Ja 2 '37

"A: fair; Y & C: good."

Christian Century p198 F 10 '37

"The one objectionable feature is the scene where the American Legion is portrayed as a self-appointed vigilance committee, using bayonets to intimidate the crooked stock promoters. Family." Am Legion Auxiliary

"An amusing comedy carried out in true Horton style. Too much drinking detracts from the entertainment value. Adults." Calif Cong of Par & Teachers

"Fair entertainment is provided by this story. . . The characterization is not wholly consistent and the development of the plot is rather obvious, but Edward Everett Horton . . . helps to redeem the deficiencies of the film. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-18." DAR

"A fairly entertaining film, over the heads of children, but harmless and suitable for average programs." Nat Soc of New England Women

"A bouncing bonus picture with all the features for family suitability." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 16 '37

"[It is] a lightly amusing farce comedy. . . The picture is satisfactorily produced, the cast includes the famous 'pixilated sisters,' who run true to form, with Mr. Horton giving his usual good characterization."

+ Gen Fed of Women's Clubs (W Coast) Ja 4 '37

"[It is] a pleasant hour of harmless entertainment for the family. Good."

+ Motion Pict Guide F '37

"The small town boob, played in this picture by Edward Everett Horton, is so like a dozen other characters in Mr. Horton's repertoire that, to many people, he will seem like an old acquaintance. The story too is familiar. . . The film is passably amusing. Adolescents, 12-16: yes; children, 8-12: no interest."

+ Motion Pict R p6 F '37

"This broad comedy seems somewhat forced, but there are enough unusual story angles to hold interest. Family."

+ Nat Council of Jewish Women Ja 6 '37

"General patronage."

Nat Legion of Decency D 24 '36

"A, Y & C: mediocre."

Parents' M p68 Ap '37

"Family."

Sel Motion Pict p11 Ja 1 '37

Newspaper and Magazine Reviews

"'Let's Make a Million' . . . is something the producers won't do on this film. Family."

+ Christian Science Monitor p15 Ja 9 '37

"In casting, production and photography, 'Let's Make a Million' has no apologies to offer. It is a thoroughly enjoyable, intelligently made comedy."

+ Hollywood Spec p9 Ja 16 '37

"Would you believe it, it took four authors to think up that story. It just isn't fair to put such bang-up actors over such low hurdles. . . Perhaps this is a better picture than it seemed to me." Rob Wagner

— Script p13 Ja 23 '37

Trade Paper Reviews

"A picture whose production and story values were obviously aimed to garner small-city patronage, 'Let's Make a Million' is light and amusing fare, aided by the presence of Edward Everett Horton. . . [It is a] rather routine story. Family."

+ Box Office p23 Ja 16 '37

"This is a mildly entertaining account. . . The lead players do as well as possible with a screenplay whose elements and developments are pretty shallow. . . Feature is suited to the duals, chiefly in the secondary spots. It is not very virile diversion."

+ Film Daily p8 Mr 11 '37

"A well-planned, small-town comedy that gives Edward Everett Horton one of his best recent chances at the thing he does best—the victimized worm who turns. . . The screenplay takes the genial narrative for a lively ride; packs it full of not too obvious chuckles, and brings it in, with the skilful aid of director Ray McCarey, as a good family and neighborhood offering that will go the rounds to general satisfaction."

+ Hollywood Reporter p4 Ja 21 '37

— Motion Pict Daily p3 Ja 25 '37

"Light on names, this will serve as twin bill material. Presence of the 'pixilated sisters,' seen in 'Mr. Deeds,' may help, but the net result is a mild programmer. . . Small towns will probably like it best."

+ Phila Exhibitor p39 Ja 1 '37

"Quite apparent that Paramount made this farce comedy with the intent of cashing in on the nation-wide distribution of bonus money to ex-service men. . . It [is] a bit dated. . . In hands less capable than Horton, it would be rather mechanical hocus-pocus. But with the stage-screen veteran pulling the strings and Director Ray McCarey adding some original touches it is fairly entertaining fare. Director has developed a rousing climax that is bound to leave a pleasant after-effect."

+ Variety p13 Ja 27 '37

"'Let's Make a Million' is just another program picture. Not too dull, it is still hardly able to sustain any bill on its own merit. The story is weak, and since it is based on payment of the bonus last year, it creates the impression that it is an old picture that has been banging around since June 1, 1936. Edward Everett Horton, topping the cast, seems to be under too much pressure. His performance lacks the smoothness which nearly always characterizes his work."

+ Variety (Hollywood) p3 Ja 22 '37

LLOYDS OF LONDON. 20th century-Fox
115min N 25 '36

Cast: Freddie Bartholomew, Madeleine Carroll, Sir Guy Standing, Tyrone Power, C. Aubrey Smith

Director: Henry King

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Painstaking attention to detail has been given in this production and the result is decidedly worth while. Family." Am Legion Auxiliary

"Highly suitable for high school study. Mature & 14-18. Excellent." DAR

"The film has a definite story structure, magnificent acting, kaleidoscopic scenes and an atmosphere of high purpose and devoted sacrifice which is an inspiration. Mature & over 14." Nat Soc of New England Women

"With the production of this stirring and dramatic picture . . . another high score in cinema achievement is placed on record. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul D 5 '36

"The ethical tone of the picture is admirable, and fine ideals of loyalty, patriotism and self-sacrifice are stressed. Family, commended to students. Outstanding."

+ Jt Estimates N 15 '36

++ Exceptionally Good; + Good; + Fair; ++ Mediocre; — Poor; — — Exceptionally Poor

LLOYDS OF LONDON—Continued

Reviewed by H. M. Le Sourd
Motion Pict & Family p6 D 15 '36

"Though to some critics the casting of *Blake* and *Lady Elizabeth* may not seem ideal, their acting is excellent, and other parts are most felicitously cast. The production offers far more than average films. Inherent in its theme are idealism and the appeal of youth rising by its own fine qualities to influence and fortune. It is an exhilarating picture. Adolescents, 12-16: excellent; children, 8-12: beyond their comprehension."

+ + Motion Pict R p5 D '36

"One is completely transported back to the England of the late 18th century in this absorbing, interesting picture in which perfect casting of fine actors and actresses, expert direction, realistic stagecraft and lovely photography are combined to make an outstanding production. . . Life and dress of the day, interiors, and modes of transportation denote careful research. Excellent for the family. Outstanding."

+ + Nat Council of Jewish Women N 1 '36

"A, Y & C: excellent."
Parents' M p40 F '37

"'Lloyds of London' suffers from too much of everything—too much story, too much movie, too many people (the program proudly bills another of those mammoth casts), and much too much 'King and Country' sentimentality. This is too bad, because there's a good movie under all this lavish material. . . We cannot help but feel that in this film Freddie Bartholomew is a little miscast."

+ — Scholastic p28 Ja 9 '37

"Referred to the Committee on Exceptional Photoplays. Suggested for school and library use. Family. Outstanding."

+ + Wkly Guide Ja 9 '37

Newspaper and Magazine Reviews

"The photoplay stands out in distinctive artistic stature, holding strong interest through the adroit employment of history to serve for the background of a warm romance. It is another 'House of Rothschild,' but, unfortunately, a bit weighty in its overlength. The fidelity to the reproduction of details is remarkable, for while the story is a soundly prepared original, considerable attention was given to historical records, which, even if boldly revised, nevertheless made authenticity in costuming and construction necessary. . . A warm, intelligent sense of production is evident everywhere, and an absorbing performance by a large but minutely capable cast." J. P. Cunningham

+ Commonweal p194 D 11 '36

"Magnificently produced, gorgeously photographed, splendidly acted and ably directed, 'Lloyds of London' still remains a coldly episodic, documentary film lacking the emotional appeal a picture must have to make it entertainment acceptable to the great mass of people who patronize screen theatres. . . 'Lloyds,' owing to the various directions it points our attention, does not keep our emotional response alive, our interest continuous."

+ — Hollywood Spec p7 D 19 '36

"A historic pageant with color and drama is this sweeping cinematic canvas of the House of Lloyd. . . While Freddie Bartholomew is appealing enough as the childish Jonathan Blake, the real punch of the film is the unexpectedly fine performance of Tyrone Power. . . Power brings to the part an unexpected poise, assurance, and charm. . . Henry King's direction is imaginative and painstaking, nicely balancing history and fiction. A worthy dramatic example of camera pageantry, and highly interesting all the way." (3½ stars) Beverly Hills

Liberty p37 Ja 2 '37

"Among the more tolerable of recent historical cine-romances, though off-hand it would be hard to say why."

+ New Theatre & Film p46 Mr '37

"Twentieth Century-Fox has perhaps overstepped a bit on the non-documentary side, but it has, at the same time, created a finished and exciting picture of nineteenth-century Britain. . . It is no epic, thank heaven, but one of those fine historic dramas that come from Hollywood all too seldom." Katharine Best

+ Stage p78 Ja '37

Trade Paper Reviews

"Moving with directorial and historical sweep that will leave audiences breathless, 'Lloyds of London' lives up to the screen's possibilities of thundering spectacle, vivid drama and lavish entertainment. Family."

+ Box Office p19 D 12 '36

LOST HORIZON. Columbia 125min

Cast: Ronald Colman, Jane Wyatt, Sam Jaffe, John Howard, Margo, Thomas Mitchell, Edward Everett Horton

Director: Frank Capra

Music: Dimitri Tiomkin

Music director: Max Steiner

Based on the novel of the same title by James Hilton. It is the strange tale of a group of people in China forced to flee by an insurrection who are kidnapped and transported into an escapist's Utopia—a Tibetan lamasery. Filmed with two endings, one conventionally happy and the other more in accordance with Hilton's book ending.

Audience Suitability Ratings

"[It is] a superbly photographed and highly imaginative production, acted with sufficient art and warmth to make its more fantastic qualities understandable and palatable to the ordinary moviegoer. . . The film is excellent entertainment for all." T. J. Fitzmorris

+ + America p576 Mr 20 '37

"'Lost Horizon,' is undoubtedly the best example of the use of suspense that can be offered. . . It is a picture not to be overlooked."

+ Motion Pict & Family p4 Mr 15 '37

"General patronage."

Nat Legion of Decency Mr 11 '37

"A little hard to imagine, you say? Yes—impossible. But believe it, and you will have one of the experiences of a lifetime in the theatre. . . [It] provides an evening of sheer entertainment." K. M. G.

+ + Scholastic p22 Mr 20 '37

"An astonishing and interesting film. Suggested for church, school and library use. Family. Outstanding."

+ + Wkly Guide Mr 13 '37

Newspaper and Magazine Reviews

"Despite occasional superficial resemblances to 'other world' films and just a touch of H. Rider Haggard, 'Lost Horizon'—melodramatically exciting, serenely philosophical, intelligently adult, provocative and magnificently produced—is what Hollywood terms an epic. It can make fair claim to be one of the fine films of the decade. . . Under the brilliant direction of Frank Capra 'Lost Horizon' grips your attention from first to last."

+ + Cue p18 F 27 '37

"An extraordinary demonstration of the tremendous sweep screen art can attain, a production of magnitude and impressiveness, a powerful sermon on right living, preached in a fascinating setting and coming at a time when the world sadly needs the lesson it teaches—such is 'Lost Horizon,' one of the most meritorious of all the long succession of screen offerings Hollywood has given the world. . . I cannot recall a screen offering with

purely intellectual appeal having earned hearty box-office response, a picture which pursued such a leisurely course having gained wide popularity. You cannot afford to miss it if you take an intelligent interest in the progress of the screen, for 'Lost Horizon' is one of the landmarks on the course it has pursued to date."

+ + Hollywood Spec p8 F 27 '37

"We are happy to report that Director Frank Capra, ex-Los Angeles newsboy with the touch of Aladdin, has succeeded. There are moments when the loveliness of James Hilton's imagination is lost, when the story goes stodgy and moviesque; but for most of its length the film is singularly beautiful. We doubt if any one else in all Hollywood could have so ably caught the fragile charm of Mr. Hilton's imaginative romance." (4 stars) Beverly Hills

Liberty p49 Mr 27 '37

"This [is an] amazing motion picture. Thanks chiefly to the Capra knowledge of what motion-pictures are for and Robert Riskin's expert treatment of a difficult story, 'Lost Horizon' is a stunning, deeply moving film. . . No one is going to believe the story for five minutes; it is reasonable to think no one will forget it for hours. It has a curious and haunting quality, fetching deep into the emotions. . . Ronald Colman supplies another of his customarily able performances . . . and Jane Wyatt is astonishingly lovely as the girl. . . 'Lost Horizon' is one of the distinguished motion-pictures of the year and a steadily compelling screen experience."

+ + Lit Digest p20 Mr 6 '37

"A brilliant beginning and a great deal of wonderful photography throughout do not conceal the fact that the message of the movie is shamefully soft and false." Mark Van Doren

Nation p306 Mr 13 '37

"James Hilton's philosophical fantasy, 'Lost Horizon,' has come to the screen as a stunningly mounted and engrossing photoplay. Its diverse and elusive elements have been shaped together with splendid showmanship. . . It is a triumph of screen ingenuity and integrity that the film has retained so much of the brooding spell of its original in a richly satisfying entertainment. . . As one who believes that the original was definitely unsuited to motion picture treatment, I congratulate [Robert Riskin] on his adroit handling of it. It is Mr. Capra, in the final analysis, though, who has put an individual stamp on 'Lost Horizon,' making it absorbing even when incredible and giving the actual adventure sequences memorable urgency." Howard Barnes

+ + N Y Herald Tribune p16 Mr 4 '37

"Frank Capra . . . has, whether or not you agree with his philosophical viewpoint, produced another distinguished, finely acted, skillfully balanced comedy-drama, and one quite unique. 'Lost Horizon' should find a huge audience ready and waiting for it, eager to hear its message of comfort for the world-weary and the disillusioned. . . In spite of the humor, the action, the good cheer, the picture's viewpoint has almost a defeatist quality. . . Mr. Capra's picture is more appealing than Mr. Hilton's fancy Utopia." Eileen Creelman

+ + N Y Sun p29 Mr 4 '37

"[It] is a grand adventure film, magnificently staged, beautifully photographed and capably played. It is the second outstanding picture of the season—the first, of course, being 'The Good Earth'—and, unless the Ides of March are particularly portentous this year, it need have no fear of being omitted from the golden brackets of any one's 'best ten' list. . . Mr. Capra was guilty of a few directorial clichés, but otherwise it was a perfect job. Unquestionably the picture has the best photography and sets of the year. By all means it is worth seeing." F. S. Nugent

+ + N Y Times p27 Mr 4 '37

"[It is] beautifully acted, superbly directed, off-times thrilling and compassionate and nearly always entertaining. . . It emerges an extraordinarily fine film which brings to the screen

more beauty than we have ever seen there before. . . Here, then, in the beauty of its settings, the quality of its acting and direction, is a film more astonishing and more engrossing than we had been led to expect." William Boehnel

+ + N Y World-Telegram p17 Mr 4 '37

"There are beautiful flying scenes in this film, and there are wild and terrifying bits of struggle on mountain peaks and crags. In general, though, James Hilton's readable little fantasy seems somewhat longish and wearisome on the screen. I thought the old lama would go on talking forever. I'd have liked more of Margo and of Edward Everett Horton than I got, they're both livelier than lamas. Ronald Colman is businesslike, [but] somehow I couldn't quite see him turning into a lama before our eyes." John Mosher

New Yorker p78 Mr 6 '37

"Particularly effective are its opening sequences. . . In comparison with these and other scenes of pictorial beauty and excitement, the Shangri-La episodes come off second best. . . Hilton gave the film his enthusiastic approval. 'What does matter in the transmutation of a novel into a motion picture,' he said, 'is the mood and underlying message. And these have been retained.'"

News-Wk p30 Mr 6 '37

"Within a month, Hollywood has answered its most supercilious critics by coming forth with two magnificent pictures of epic grandeur—'The Good Earth' and 'Lost Horizon.' . . By and large, I was tremendously gripped by the picture, and I felt very happy for Frank Capra, Robert Riskin, and Harry Cohn who dared so magnificently and delivered so superbly." Rob Wagner

+ + Script p10 Mr 13 '37

"Director Capra. . . devised one of the most magnificent sets in cinema history. He had the good judgment to leave the story almost exactly as it was written and the skill to match Author Hilton's verbal talent with pictorial subtlety. After this week's opening, most critics held 'Lost Horizon' as fine a cinema as it is a book. Its one flaw is Director Capra's one major deviation from the novel—a happy ending."

+ + Time p54 Mr 8 '37

Trade Paper Reviews

"This Frank Capra production, long-awaited, proves worth waiting for. . . Capra's inspired production and meticulous direction is a triumph of super-showmanship which should manifest itself in the reaction of the public at theatres where it is shown. A wisely selected cast delivers splendid performances, with Sam Jaffe outstanding. Family."

+ + Box Office p17 Mr 6 '37

"Consistent to the Frank Capra standards, the production has been made with painstaking effort and appreciation of its dramatic values. Comedy has been most effectively interpolated among the hair-raising sequences. All in all, the picture is distinctly a worthwhile contribution to the industry."

+ + Film Daily p5 Mr 4 '37

"Columbia has spent a year in its making and a fortune in money, even as big modern pictures go. The expenditure is justified by an artistic tour de force and will be justified at the world's box offices. The producers are making no mistake in their big road-show campaign for the 125-minute picture, and it will go on to smash business from top to bottom in its regular release."

+ + Hollywood Reporter p3 F 20 '37

+ + Motion Pict Daily p2 F 23 '37

"It should create as great favorable word of mouth comment as any celluloid offering ever to come out of flickerland. Made for the box office, a vivid picture of a widely read novel, this loses none of its fantasy or spiritual adventure in its transition to celluloid. Estimate: an achievement."

+ + Phila Exhibitor p32 Mr 1 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

LOST HORIZON—Continued

"'Lost Horizon' is Columbia's production topper. It will cost the company \$2,500,000 by the time everything is charged in. This Capra production is box office all the way, but that's a tough nut to crack. . . [It] can take its place with the best prestige pictures of the industry."

+ Variety p14 Mr 10 '37

"It is audience stuff of compelling appeal and highly exploitable nature, with long life expectancy in roadshow and general runs for heavy box office. Repute of the novel, the marquee draw of Ronald Colman and the names of Frank Capra and Robert Riskin to attract the discriminating patrons, provide selling ammunition, and it will unquestionably benefit from critical favor."

+ Variety (Hollywood) p3 F 20 '37

unbalanced scoundrel who starts slowly and builds up to a tense finish."

+ Variety p13 Ja 27 '37

LOVE IS NEWS. 20th century-Fox 75min
Mr 5 '37

Cast: Tyrone Power. Loretta Young. Don Ameche. George (Slim) Summerville. Dudley Digges

Director: Tay Garnett

Music director: David Buttolph

The story builds on the publicity-hating richest girl—smart young reporter theme. When she finds that she has inadvertently furnished him with a newspaper story, she seeks revenge by telling all the other papers that she will marry and settle a million dollars on the brash reporter.

Audience Suitability Ratings

"The picture [starts] off at a highly amusing gait. That it maintains this pace throughout is due to bright, crisp dialogue and facile direction. . . It is recommended for the diverse tastes of the family as a better than average comedy." T. J. Fitzmorris

+ America p552 Mr 13 '37

"A: very good of kind; Y: amusing; C: doubtful."

Christian Century p366 Mr 17 '37

"[It] makes a most enjoyable evening's entertainment. Family." Am Legion Auxiliary

"Quite improbable but enacted with spontaneity and charm that makes it hilarious entertainment. Family." Calif Cong of Par & Teachers

"The whole is an hilariously funny sequence of events which keep the audience laughing from start to finish. Family." Calif Fed of Business & Professional Women's Clubs

"Possibilities for exceptional comedy values are spoiled by forced gags. Family, but mature for children." DAR

"A lively, beautifully staged film, with never a dull moment. Older family." Nat Soc of New England Women

"A good story, replete with a lively plot, sparkling dialogue and a perfectly appointed cast. Excellent direction. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 6 '37

"It is jolly, fast moving, well photographed but it suffers mainly from a repetitious quality. Just as there are too many falling grille doors in the jail, an accumulation of minor climaxes becomes tiresome before the plot is two-thirds run—and the principals do an inordinate amount of laughing at their own jokes. Adolescents, 12-16: fair; children, 8-12: too mature."

+ — Motion Pict R p6 Mr '37

"Delightful entertainment for the family." + Nat Council of Jewish Women F 24 '37

"General patronage." Nat Legion of Decency Mr 4 '37

"[It] is delightful and the ingenious plot moves quickly and without a dull moment. Family."

+ Sel Motion Pict p11 Mr 1 '37

"A fresh and novel plot, handled briskly and entertainingly. Family."

+ Wkly Guide F 27 '37

Newspaper and Magazine Reviews

"[It] is droll, poignant and genuinely diverting." M. E. P.

+ Boston Transcript p6 Mr 13 '37

LOVE FROM A STRANGER. United artists 75min

Cast: Ann Harding. Basil Rathbone. Binnie Hale

Director: Rowland V. Lee

Based on the play of the same title by Frank Vosper. Filmed in England. The story is that of a poor girl who wins a big lottery and falls in love with a stranger who has come to rent her house. She marries him and finds that he is a homicidal maniac about to murder her. How she outwits him makes a suspenseful ending.

Audience Suitability Ratings

"Ann Harding gives a good performance as Carol, while Basil Rathbone going mad is unpleasantly convincing. The film is sufficiently successful in creating its atmosphere as to be unsuitable for the highly strung or nervous. It is quite unsuitable for children. Suitability: adults & adolescents."

+ Mo Film Bul p10 Ja '37

"A: good horror film; Y: tense; C: no." Parents' M p68 Ap '37

Newspaper and Magazine Reviews

"It's the background of 'Love From A Stranger' that for more than half the film gets in the way of a first-rate melodrama. . . It's only when Miss Harding is finally locked in that cottage in Kent . . . that the movie can settle into a single episode of beautifully developed and well-written masochism." Alistair Cooke

+ Spec p168 Ja 29 '37

Trade Paper Reviews

"Ann Harding, superbly photographed, gives an outstanding performance which is subtly interbalanced between comedy and emotional horror. . . Rowland Lee proves himself adept at this heavy type of screen fare and delivers an all-around good job of direction. . . The picture builds up via quiet realism to cumulative horror and is helped immeasurably by the first-rate photography and settings. [It] should be excellent box office both here [England] and in the United States."

+ Hollywood Reporter p3 Ja 6 '37

+ — Motion Pict Daily p4 Ja 18 '37

"Gorgeously photographed and splendidly cut, this macabre story . . . takes front rank with the long list of gruesome films produced in recent years. It differs from the others in that the fanatical villain has none of the repellent make-up of Frankenstein and such. . . Ann Harding makes her British screen debut as the girl who falls for the suave stranger, and interprets the role with carefully thought-out actions. Basil Rathbone makes an ideal neurotic,

"In spite of its dependence on stencils long since time-worn, this cheerful, farcical comedy includes a surprising number of effectively humorous episodes that stirred its first New York audience to storms of laughter. . . . Movie goers accustomed to accept the conventions of that never-never land inhabited by the cinema version of the gentlemen of the press will find 'Love Is News' an unimportant but quite enjoyable film."

+ Cue p19 Mr 13 '37

"Only extraordinarily clever screen writing and unusually brilliant direction could crowd into one screen offering as many incidents as 'Love Is News' contains, and keep them from telescoping the thing into a filmic blur. . . . [It is] one of the most joyous parades of comedy situations any audience could wish for. The picture scintillates with humor of a genuine, clean sort and must be rated among the top comedies of recent years. . . . You had better see 'Love Is News.'"

+ Hollywood Spec p10 F 27 '37

"Comic invention is at low ebb in 'Love Is News.' The dog-eared yarn of the heiress and the reporter has been dusted off again. . . . The authors have resorted to broad burlesque, but they have sacrificed plausibility without achieving bite. . . . The whole idea was done very much better in 'Labeled Lady.' At the same time the audiences at the Roxy yesterday found [it] hilarious; and I believe it should be vastly successful. . . . Give the company and Mr. Garnett credit in any case for whatever distinction 'Love Is News' has." Howard Barnes

+ — N Y Herald Tribune p9 Mr 6 '37

"An heiress and a newspaper reporter, a combination seldom seen in real life, is not at all unusual on the screen. Sometimes it makes for merriment, as in 'Love Is News.' More often it is as flat as it is incredible. It took a good script and light comedy direction to keep 'Love Is News' going. . . . The ending is inevitable. That doesn't prevent the fantastic squabble from being both gay and, often enough anyway, funny. . . . The cast. . . . go through their paces in high glee. 'Love Is News' is light, but amusing." Eileen Creelman

+ N Y Sun p11 Mr 6 '37

"Our old friends, the heiress and the newspaper man, are back again this time in a furiously unimportant farce. . . . Harry Tugend and Jack Yellen, combing the tangles from their whiskered script, have tossed in every wild-eyed situation they could remember, and Tay Garnett, the director, has whipped them into a veritable froth of frenzied absurdity. . . . It's that kind of a picture. If the very notion of it does not form an indigestible lump, then you may be willing to accept it as fun for fun's sake." F. S. Nugent

+ — N Y Times p10 Mr 6 '37

"[It] has warmth and wit, humor and entertainment from beginning to end. The cast is in every way first-rate with unusually good performances being turned in." William Boehnel

+ N Y World-Telegram p7a Mr 6 '37

Reviewed by John Mosher
New Yorker p94 Mr 13 '37

"Here's a newspaper story that will make newspaper men wonder where they've been working all these years; it also will make laymen wonder how a newspaper ever gets to their breakfast tables. . . . The film turns out to be a highly entertaining bit of slapdash."

+ News-Wk p30 Mr 6 '37

"Just a program picture, eh? Well, there are few million-dollar productions that get one-half the laughter Tay Garnett delivered from this amusing story with a no-big-star cast. . . . Altogether, a most amusing show." Rob Wagner

+ Script p8 F 27 '37

"News it is when Hollywood conceives a clever angle to one of the most hackneyed of plots—the triangle of heiress, reporter and city editor. . . . The excellence of this fresh, frothy

yarn is nicely paralleled by the performances of its two chief characters. Acting with a kittenish zest precisely suited to her appearance, Loretta Young does a job as good as any in her long career. Tyrone Power Jr., in his second important role and his screen debut in farce, gives surprisingly mature restraint to a role which might easily have slipped into frantic mugging."

+ Time p56 Mr 8 '37

Trade Paper Reviews

"Instilled with a fresh, lusty quality and played to the hilt by a hand-picked cast, this emerges as a hit in every respect. Family."

+ Box Office p27 F 27 '37

"This offering makes light of logical situations and goes after the breezy and sensational angles, succeeding in scoring only moderately as an entertainment appealing to the younger elements."

+ — Film Daily p10 Mr 9 '37

"Here is a honey. It is a romantic farce on the laughter and box office level of 'My Man Godfrey,' 'Labeled Lady' and 'Theodora Goes Wild.' Besides being a top-flight stroke of farce devising it exhibits three young players to superlative advantage and will definitely raise their box office rating."

+ Hollywood Reporter p4 F 15 '37

+ Motion Pict Daily p12 F 16 '37

"Comedy that turns out to be a surprisingly funny number, this will be aided by word of mouth everywhere. Estimate: very pleasing comedy."

+ Phila Exhibitor p36 Mr 1 '37

"It's nutty, illogical and impossible, but 'Love Is News' is grand fun and cinch box office. Actually a newspaper yarn with a new twist, yet it isn't the romance that counts; it's the action and interpolated business. There is plenty of both. That means good direction."

+ Variety p15 Mr 10 '37

"Comedy romance that packs real entertainment into every foot of film, 'Love Is News' is hilarious fun and is box office from all angles. . . . It assuredly cannot be tagged just another newspaper yarn, as it presents new angles and original comedy."

+ Variety (Hollywood) p3 F 15 '37

LOVE ON THE RUN. MGM 80min D 4 '36

Cast: Joan Crawford, Clark Gable, Franchot Tone, Reginald Owen, Mona Barrie, Ivan Lebedeff

Director: W. S. Van Dyke

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: very good of kind; Y: amusing; C: doubtful."

Christian Century p1760 D 30 '36

"An enjoyable picture for mature audiences." Am Legion Auxiliary

"The plot is a bit improbable, but these three impetuous people have caught the spirit of the story and their rogueries are all depicted with a comic touch. Clever direction, sophisticated dialogue, novel settings and ludicrous situations combined with excellent casting spell 'reel' entertainment. Very good. Family-mature." Calif Fed of Business & Professional Women's Clubs

"Amusing. Mature & 14-18. Good." DAR

"Beautiful photography, some innuendoes not in the best of taste and a delightful incident in the Chateau Fontainebleau dominated by Donald Meek as the mad caretaker. Older members of the family." Nat Soc of New England Women

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

LOVE ON THE RUN—Continued

"Many complicated and impossible situations arise. There is a great deal of confusion which is boring at times. However, propinquity promotes a real romance. Poor casting and absurd and uninteresting scenes make doubtful comedy. Mature." S Calif Council of Fed Church Women

"When you are in the mood for an evening of first-class hilarity, charmingly photographed and expertly acted, this picture will not disappoint you. Family." Mrs T. G. Winter

Fox W Coast Bul D 12 '36

"Mature."

Jt Estimates D 1 '36

"Quick-fire comedy of unusual quality. Suitability: family." R. R. F.

+ Mo Film Bul p218 D '36

"Grand fun. Very good. Family-mature."

+ + Motion Pict Guide Ja '37

"There is a difference between a mischievous rogue and an unscrupulous blackguard. Because Michael Anthony (Clark Gable) is too nearly the latter, 'Love on the Run' is not so pleasing as it might have been. . . On the credit side of the picture are its fast pace, some lovely pastoral scenes, and a certain amount of humor. Adolescents, 12-16: needs adult evaluation; children, 8-12: no."

+ — Motion Pict R Ja '37

"This is a smart, sophisticated comedy. . . The cast is a notable one with Joan Crawford, Clark Gable and Franchot Tone providing hilarious comedy. The direction is fast-moving and capable, the story is interesting with clever repartee. Family."

+ Nat Council of Jewish Women D 3 '36

"A & Y: good farce; C: yes, if interested." Parents' M p40 F '37

Newspaper and Magazine Reviews

"A gay, rambling comedy, produced with typical MGM polish and sparkle. . . Joan Crawford, Clark Gable and Franchot Tone are in very good form; and though the story isn't quite as ingenious, or the fooling as sustained, as in 'Libeled Lady,' it is good entertainment."

+ Film Wkly p31 F 6 '37

"Another fast, suave, sophisticated comedy about an heiress and a star reporter. . . We like best the sequence—and this interlude touches a high point in comedy this year—where the worn-out runaway girl and the tired reporter break into Fontainebleau Palace to hide and seek a night's quiet. There a mad, fantastic old caretaker mistakes them for the shades of Louis XIV and Mme. de Maintenon in as harebrained a comedy sequence as has yet been celluloided. Joan Crawford is amusing as Sally Parker, the spoiled darling of the rich; and Clark Gable, as Michael Anthony, contributes his best comedy role since 'It Happened One Night.'" (3½ stars) Beverly Hills

Liberty p53 D 26 '36

"Yes, mates, this is a fun picture played frankly for laughs and directed by W. S. Van Dyke with a joyous speed that would make Mack Sennett gasp." Rob Wagner

+ Script p12 Ja 23 '37

"Comedy made from scraps and rags. . . Result: silly. Everybody tries so hard to be funny that nothing seems funny except the newspaper business. Even that much-satirized industry does not deserve such heavy handling."

— Stage p14 Ja '37

Trade Paper Reviews

Canadian Moving Pict Digest p6 Ja 2 '37

LOYALTY OF LOVE. Nuovo Mondo F 28 '37

Cast: Marta Abba. Elsa de Giorgi. Tina Lottanzi. Nerio Bernardi

Director: Guido Brignone

Italian film produced in Rome with English sub-titles about three years ago. Based on the play Count Eagle by Rino Alessi. The film won the Mussolini Cup at Venice. "[It] is a historical drama of Italy in the 1820s. It is concerned with the unsuccessful attempt of a group of patriotic plotters to unite Italy and throw off the Austrian yoke." (N Y Sun)

Newspaper and Magazine Reviews

"The enchantment of Marta Abba's acting is almost eclipsed by a slipshod production in 'Loyalty of Love.' . . Making due allowance for its age, it remains an inept and unimaginative piece of film-making. When Miss Abba is on the screen, her skill and eloquence may make you overlook the jerky direction, the poor photography and sound accompaniment and the stilted minor portrayals." Howard Barnes

+ — N Y Herald Tribune p9 Mr 1 '37

"Those who have been delighted by Miss Abba's performance in 'Tovarich' will find the talented actress working under severe handicaps. . . Competent acting . . . could not overcome the atrocious lighting, mediocre photography and inferior editing of the picture." P. T.

— + N Y Sun p24 Mr 1 '37

"It is not nearly so felicitous an introduction to the charming Italian actress, Marta Abba, as 'Tovarich,' which is presenting her for the first time to New York's playgoers. . . Her picture, unlike her play, has been poorly written and wretchedly produced. Handicapped by a dull script, inept direction, bad photography and incoherent editing, Miss Abba emerges triumphantly with an eloquent and touching performance." F. S. Nugent

— + N Y Times p15 Mr 1 '37

"Except for a really fine performance by Miss Abba and the work of several members of her supporting cast, there is very little to recommend in this slow-moving, poorly photographed and rather woodenly directed offering. . . However, the film is well worth seeing because of Miss Abba's presence in the cast. Here is a great actress." William Boehnel

+ — N Y World-Telegram p11 Mr 1 '37

M

MAID OF SALEM. Paramount 85min F 12 '37

Cast: Claudette Colbert. Fred MacMurray. Harvey Stephens. Gale Sondergaard. Louise Dresser. Bennie Bartlett. Edward Ellis. Bonita Granville

Director: Frank Lloyd

A tale of Salem Village in the Massachusetts Bay Colony of 1692 supposedly based on an authentic historical incident of a witch hunt in which the heroine is almost burned at the stake because she had been seen at night with a strange young man.

A Guide to the study of the screen version of Maid of Salem, prepared by Frederick H. Bair, is obtainable from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"That fanatical period in New England history . . . is stirringly recreated in this unflattering chronicle. . . Once again, the mob

spirit is exposed as a cowardly, mindless force and one which has not disappeared with the practice of burning witches. . . This [is a] maturely interesting film. It is recommended as unusually fine entertainment of the sterner sort but not for the impressionable children."

T. J. Fitzmorris

+ America p456 F 13 '37

"A: excellent; Y: very good; C: too strong."
Christian Century p334 Mr 10 '37

"A picture well worth seeing. May be too emotional for sensitive children, but otherwise recommended for family." Am Legion Auxiliary

"Mature. Family." Calif Cong of Par & Teachers

"Excellent. Family but mature for children."
DAR

"A carefully chosen cast provides a superior film valuable historically, thought-provoking and very satisfying pictorially. Family, exclusive of young children." Nat Soc of New England Women

Fox W Coast Bul Ja 30 '37

"Mature audiences."

Gen Fed of Women's Clubs (W Coast)
Ja 18 '37

"The production is authentic; the direction able; the cast distinguished, each member making a worthy contribution; the scenery beautiful, especially the rocky New England shore line; in all, a picture of absorbing interest. Mature. (The Council of Jewish Women and Business and Professional Women feel this drama lacks the magnetism and reality necessary to be truly convincing.) (The D.A.R. consider this picture excellent for schools.)"

+ Jt Estimates Ja 15 '37

Reviewed by H. M. Le Sourd

Motion Pict & Family p4 F 15 '37

"Miss Colbert is exquisite in her Puritan dress . . . but the high-lighting of her familiar delicate beauty detracts from the realism of the film. The inclusion of a more or less stereotyped love interest, no matter how charmingly portrayed, puts the stamp of romantic fiction on a picture that might otherwise seem as undeniably authentic as an historical document. Adolescents, 12-16: interesting; children, 8-12: too emotional."

+ Motion Pict R p6 F '37

"[It] is of interest because it is Americana. The direction establishes the feeling of doom hovering over the heroine from the beginning of the picture to its climax. Superstition, fear, and mob hysteria cause innocent victims of revenge and jealousy to be executed for witchcraft. It would have been better if unknown actors had been cast in the leads. With so many familiar faces one seldom feels that he is viewing anything but an expensively made production. . . This worthy picture has some educational value because of the historical background, and presents a plea for tolerance. Although unconvincing it is still interesting and entertaining. Mature."

+ — Nat Council of Jewish Women Ja 20 '37

"Adults."

Nat Legion of Decency Ja 28 '37

"A & Y: good; C: possibly too emotional for sensitive children, otherwise good."
Parents' M p68 Ap '37

"This picture is historically sound, though the characters and story are fictitious. Paramount has done a good job in checking on details of architecture, dress, speech, custom. . . The first half of the film is the better half. We find that the necessary feeling of authenticity has been established. But the last part becomes too crowded, too swift in its dash toward a happy ending for the lovers. The dénouement is too sudden and simple for such an intense situation."

+ Scholastic p28 F 27 '37

"There is an appealing romance running through the story which greatly mitigates the display of unrestrained fanaticism. The entire cast does excellent work. Adults & young people."

+ Sel Motion Pict p10 F 1 '37

"Referred to the Committee on Exceptional Photoplays. Outstanding. Mature."

+ + Wkly Guide Ja 23 '37

Newspaper and Magazine Reviews

"Always romantic, sometimes verging on the melodramatic, 'Maid of Salem,' with Claudette Colbert in the title role, is an almost assured success. . . Melodramatic as the story is, it is saved by its fine presentation and its fidelity to the scenes and emotions of an age." Laura Elston

+ Canadian M p23 Mr '37

"[It is a] careful cinematic document . . . remarkable for its authenticity, sincerity. Adults & young people."

+ Christian Science Monitor p15 F 15 '37

"The motion picture cast is distinguished, Claudette Colbert winning first honors. . . Impressively different from the ultra-modernity of so many of the screen's present plays are the salty flavor of the sea, the old Puritan costumes, and the early American primitiveness of the cabined village that was reproduced for the beautifully picturesque scenes of the rocky New England coastline." J. P. Cunningham

+ Commonweal p556 Mr 12 '37

"'Maid of Salem' recaptures with fair fidelity the austere, superstitious, witch-fearing Puritan community of Salem. . . The romantic tale around which the witchcraft story has been woven is, as such things go, passable."

Cue p18 Mr 6 '37

"The story is at times grippingly interesting; at others simply melodramatic. The dialogue is strangely unreal, and detracts from the period atmosphere; but the scenes of panic are impressive and the early sequences appealing. Patchy entertainment."

+ — Film Wkly p32 F 27 '37

"An exceedingly well done job. Regarded solely as a specimen of the work Hollywood turns out, 'Maid of Salem' must rank high among the most meritorious productions of any season. . . From a pictorial standpoint alone 'Maid of Salem' is a notable production. The acting honors go to Claudette Colbert. She has many excellent performances to her credit, but at the moment I can remember no other which matches this one for its brilliant display of emotional lights and shades."

+ + Hollywood Spec p10 Ja 30 '37

"Done carefully and conscientiously—and yet the film drama, for all its elaborate production, leaves you cold. Maybe this is due to the very frigidity of the era, of the story itself. . . Beverly Hills is afraid you will find [it] a little dull." (2½ stars) Beverly Hills

Liberty p42 F 27 '37

"Ten months hence, flustered cinema critics, matching their judgments against a torrent of film, will choose the best ten motion-pictures of 1937. Almost certain to be on that desirable list is 'Maid of Salem,' Paramount's shrewd, melodramatic blending of romance and witchcraft. This gives Claudette Colbert . . . her best opportunity, and she fulfills it in every foot of film. . . From every reasonable point of view, 'Maid of Salem' is a remarkable achievement. From direction to photography, encompassing some of the most superb acting seen in months on the screen, it merits the success it is certain to have."

+ + Lit Digest p24 F 6 '37

"The authority behind Bradley King's story may be uncertain. Nevertheless, it remains, on the screen, a vigorous and apparently direct and honest historical study, while at the same time furnishing further evidence of man's inhumanity to man. Unfortunately, due to bad cutting, the story never seems as logical as it

MAID OF SALEM—Continued

should. At the close, you have a definite idea of the havoc wrought . . . but the continuity is poor, and you are asked to fill in too many gaps yourself." Marguerite Tazelaar

+ — N Y Herald Tribune p16 Mr 4 '37

"Mr. Lloyd, greatly handicapped by the costume ball connotations of the costumes, has made of his subject a consistently interesting, if seldom moving, study of mob psychology. . . The choice of Fred MacMurray for a costume picture was not happy. Mr. MacMurray is typically, essentially twentieth century. . . [It] results in a good picture that gets away from the ordinary. I wish the script writer had not felt obliged to bring in conventional Hollywood situations in the romance." Eileen Creelman

+ N Y Sun p27 Mr 4 '37

"Frank Lloyd, the shrewd Scot who seems to have a flair for romanticizing matters of record for the screen without tampering too seriously with the record, has added an important film chapter to his growing volume of historical highlights. . . [It] seems destined to continue at the Paramount for many weeks. . . There is an admirable extravagance of authentic detail, utilized with subtle carelessness; there are generous performances throughout, from that of the amazingly capable child, Bonita Granville, to those of the fluid Miss Colbert and Mr. MacMurray. . . It is a triumph for Frank Lloyd."

+ + N Y Times p27 Mr 4 '37

"[It] seems to us to be one of the least interesting of the current screen attractions. . . Possibly there is a great film in the superstitions that plagued the colonists in the seventeenth century, but 'Maid of Salem' is most certainly not that film. Completely wasting the talents of that brilliant and lovely actress, Claudette Colbert, and making several other really fine performers work gallantly, if unsuccessfully, the film is over-long and over-elaborate, dull and at times really unintentionally funny. . . It does little to add to [Lloyd's] stature as a director or producer." William Boehnel

— N Y World-Telegram p17 Mr 4 '37

"Frank Lloyd has managed a pretty good film. . . The children and Madame Sultewon show real genius. . . Mr. Lloyd has turned out some really startling bits of Puritan lore." John Mosher

+ New Yorker p77 Mr 6 '37

"First honors belong to Director Frank Lloyd. . . His might have been a thankless task had the studio lavished nothing more than money on its expensive production. But this Salem Village that fringes the Pacific is a meticulous job of reconstruction. . . Under Lloyd's expert handling, [it] brings a page of history to the screen with a force and realism it never had in textbooks."

+ News-Wk p21 F 20 '37

"[It is] one of the notable pictures of the screen. . . An amazing cast of grand troupers headed by Edward Ellis puts over the vinegar-faced religious intemperance and ignorant superstition of the period. Claudette Colbert rises to superb dramatic heights. . . My only criticism of the technical fellows is that before the story began to grip me, the sets looked a little too slick and the costumes too clean. But, after all, it is a grand story, wonderfully told and a credit to every one connected with it." Rob Wagner

+ + Script p6 F 20 '37

Reviewed by Graham Greene
Spec p403 Mr 5 '37

"It has its moments of what the boys call 'box-office appeal.' . . Director Frank Lloyd makes no more compromises with the commercial departments. He has a story to tell, a dark story of ignorance and witchcraft and hysteria, and he tells it. . . We see a dilation of horrifying Americana that makes a stirring picture." Katharine Best

+ Stage p86 Mr '37

"[It] offered a tough problem for the talents of Director Frank Lloyd and Producer Howard Estabrook. . . As entertainment, the results are ambiguous. The background of deep human impulses twisted awry and howling to the moon for blood makes the cloak-&-sword romance seem as shallow as a courtier's wit. Conversely, the conventional showmanship weakens the tract against bigotry. What emerges is diluted to a lurid page of colonial history."

+ — Time p57 Mr 8 '37

Trade Paper Reviews

"Claudette Colbert's magnificent performance . . . is alone enough to earn this rating as a truly great picture. But augmented by a generally excellent cast, production background stark and startling in its historic authenticity and detail, and the meticulous direction of Frank Lloyd, the feature is assured wide audience appeal, albeit it may be judged too sombre by many. Family."

+ Box Office p25 Ja 30 '37

"Produced as a more important offering, 'Maid of Salem' emerges as just that, perfect product for single bills in de luxe as well as subsequent run houses. Fascinating, though stark and grim to a degree for modern audiences, it represents top quality product, portrayed by capable players and studded with box-office draw names. Frank Lloyd's direction is flawless."

+ Film Daily p8 Ja 26 '37

"Here is a stirring, gripping melodrama powerfully indicting early American persecutions incited by mob hysteria and primitive fear of witch-craft. . . There can be no doubt that it will prove a really outstanding attraction for any theatre. Exhibitors have been crying for good pictures. 'Maid of Salem' is not only an extraordinarily fine picture, but it brings to the screen a new and unforgettable theme—that of the terrifying belief in witches. It offers you fresh and intriguing advertising approaches."

+ Hollywood Reporter p3 Ja 21 '37

+ Motion Pict Daily p12 Ja 22 '37

"Seldom does one picture portray so many splendid characterizations. Director Frank Lloyd has done a masterful job. With definite appeal to both mass, class, it cannot help being a box office big number. Estimate: box office."

+ Phila Exhibitor p39 F 1 '37

"'Maid of Salem' is slow starting, gets a little exciting and then drags badly again to its ending. Picture suggests a hard pull for even average grosses. . . Presence of the Colbert-MacMurray team is film's best bet for word of mouth isn't going to help. Flicker is longer than need be, yet were it cut it is improbable that the result would be any better."

— + Variety p14 Mr 10 '37

"Evil passions project more fascinating drama than the good for the general run of humanity, as box office history amply attests. . . The picture has freshness and novelty in its exploration of practically untouched subject matter. It should, therefore, be most impressive at the pay window, appealing to the cultivated patronage for its fine artistry and screencraft and to mass audiences for its dealings with love and compassions beset by superstitious terrors."

+ Variety (Hollywood) p3 Ja 21 '37

MAKE WAY FOR A LADY. RKO 74min N 13 '36

Cast: Herbert Marshall. Anne Shirley. Gertrude Michael. Margot Grahame

Director: David Burton

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A & Y: rather good; C: little interest."
Christian Century p1734 D 23 '36

"Family."

Jt Estimates N 15 '36

"Because of her youthful charm, Anne Shirley in the role of the interfering daughter is able to hold the sympathy of the audience. The small-town setting is lovely, and the story has a refreshingly human quality, nicely blended with sentiment and fun. Adolescents, 12-16: yes; children, 8-12: mature."

+ Motion Pict R p6 D '36

"Dependent entirely for its entertainment value on the charm of Herbert Marshall and Anne Shirley, this slowly paced, thin little story tells of an adolescent whose habit of dramatizing nearly wrecks her father's happiness. It is leisurely, wooden, unimpressive. Family."

— Nat Council of Jewish Women N 1 '36

"A, Y & C: fair."

Parents' M p40 F '37

"This psychological study of adolescent girlhood is nicely staged and presented in good taste. Family."

+ Sel Motion Pict p4 D 1 '36

Newspaper and Magazine Reviews

"A romantic comedy in which good acting distinguishes a quiet but pleasantly different story about the troubles of an adolescent girl. A happy note of light comedy and a general competence of direction and acting make this an attractive little picture."

+ Film Wkly p32 F 6 '37

"A study in adolescence, this thin tale . . . gets more attenuated as it progresses. . . This is a little too adolescent for me, a little too school-girlish and radiant. In fact, the proceedings now and then border on the painful. Rampant adolescence always makes me wince. You, of course, may get a wholly different reaction." (1 star) Beverly Hills

Liberty p45 D 19 '36

Trade Paper Reviews

"A mild but pleasing romantic comedy which has been placed a niche or two above run-of-the-mill product by the exceptionally able performances of its four leading players. Family."

+ — Box Office p27 F 27 '37

"All players do excellent work and with the clever direction of David Burton, 'Make Way for a Lady' is a happy addition to any bill."

+ Canadian Moving Pict Digest p6 F 20 '37

"This is crisp, substantial entertainment that will click with picture-goers of all ages and tastes. . . Aside from being wholesome, feature is unique in theme, plausible, dramatic and full of humor. Director David Burton's skill is consistently evidenced. In less capable hands than his, character played by Anne Shirley might easily have fallen short of conviction and charm it possesses."

+ Film Daily p3 D 12 '36

"Probably Elizabeth Jordan's novel looked well on paper, but the celluloid is something else again. On film it lacks suspense, surprise and to some extent plausibility. The scripting job has not helped much and the picture will need good support even on the dual bills. . . An effort has been made to jazz it up with a school play, and various bits of intended smartness which mostly sag, and which tend to make Miss Shirley's assignment more of a bore than ever. She works hard, but results are not to be had from the material. Herbert Marshall, as her father, mostly stooges for her without adding much to the general result."

— + Variety p14 D 16 '36

MAMA STEPS OUT. MGM 71min F 5 '37

Cast: Guy Kibbee, Alice Brady, Betty Furness, Stanley Morner, Gene Lockhart

Director: George B. Seitz

"The story is about the middle-aging fuss-budgety wife who takes her businessman husband to Europe, accompanied of course by their pretty daughter, to absorb an appreciation of old-world art and culture in which he isn't the least interested. There are gigolos, of course, and decadent parasites who attach themselves to the wife, making her, in the end, just as glad as the husband to get started back to Fort Wayne, Indiana." Hollywood Reporter

Audience Suitability Ratings

"A rollicking farce, frequently reverting to slapstick. Family." Am Legion Auxiliary

"A noisy boisterous comedy. . . Not nearly so well done as some former attempts. Harmless to all, this picture will afford hilarity and interest in some of the scenes. Family." Calif Cong of Par & Teachers

"There is plenty of amusement and action in this light, familiar farce that makes ridiculous the propensity of some American women who view with distaste those things which are characteristic of our citizens and who greet with open arms anything foreign. Good. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-18." DAR

"The film is nicely staged and technically excellent. Diverting for adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

"A noisy farce involving the usual pseudo-intellectuals who are always hungry. The romance is furnished by the daughter who sees nothing worth while in Europe except an American crooner. Mature." Mrs T. G. Winter

Fox W Coast Bul F 13 '37

"A lightly amusing farce comedy which serves as a suitable vehicle for the talents of Alice Brady. Mature."

+ Gen Fed of Women's Clubs (W Coast) F 3 '37

"With the same central idea as 'Dodsworth,' the social-climbing American, 'Mama Steps Out' is as far removed from that picture as the sub-basement from the pent-house. . . The bad characteristics of both Europeans and Americans are magnified; the comedy offers more noise than wit, and very little fresh treatment of old situations is employed to save the play from the realm of mediocrity. Adolescents, 12-16 & children, 8-12: no."

— + Motion Pict R p6 Mr '37

"Adults."

Nat Legion of Decency F 11 '37

"A & Y: mediocre; C: no interest."

Parents' M p68 Ap '37

"Family. (The D.A.R. considers it a poorly done burlesque.)"

Sel Motion Pict p6 Mr 1 '37

Newspaper and Magazine Reviews

"Unfortunately, the comic possibilities of the story are submerged in a vocal uproar; our aural sense is affronted by a sustained barrage of loud dialogue. . . The good things in it are not worth the price of admission when you have to buy annoyance with your ticket."

— + Hollywood Spec p9 F 13 '37

Trade Paper Reviews

"Although not up to the M-G-M standard, this film will get by on the strength of its two topnotch comedy names, Guy Kibbee and Alice Brady. These two are hampered by their

MAMA STEPS OUT—Continued

material and fail to give the picture their usual fine support. Family."
 — + Box Office p23 F 6 '37

"Undistinguished either in production, writing or directing, the players struggling with material beneath their proved abilities, this emerges as one of the lesser B's. . . The hardy favorite has never been done more clumsily by a major company. Alice Brady, as the fluttery wife, works like a trojan, but is never able to surmount the tepid material. The same goes for Guy Kibbee as the typical American husband."

— Hollywood Reporter p3 Ja 26 '37

+ — Motion Pict Daily p12 Ja 27 '37

"A farce comedy that borders on burlesque, this results in just fair entertainment. Estimate: okey for duals."

+ — Phila Exhibitor p39 F 1 '37

"This one is a tasty entree on any bill and a credit to its chefs. . . Miss Brady is strident, as always, but makes the character bloom with sustained comedy and ludicrous heartbreak when her pretensions go haywire. Guy Kibbee does full justice to the irked and bewildered husband's part."

+ Variety (Hollywood) p3 Ja 26 '37

A MAN BETRAYED. Republic 56min D 28 '36

Cast: Eddie Nugent, Kay Hughes, John Wray, Edwin Maxwell

Director: John H. Auer

"Crooked deeds of a group of fake oil stock promoters form the basis of the story. Eddie Nugent, a livewire salesman unaware of their dishonesty, is convicted of murdering the sales manager, who in reality committed suicide when he discovered his predicament. [Nugent] is given the death penalty, but through the constant efforts of his brother, his sweetheart, and a bunch of underworld characters, the mystery is solved and the crooked stock promoters apprehended." Variety (Hollywood)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 31 '36

Trade Paper Reviews

"For the double bill this one will fill in acceptably as the runner-up. A rather unpretentious offering, the plot is so original and has such good twists, that it holds the interest throughout."

+ — Film Daily p9 Ja 2 '37

"Republic has an entertaining programmer in 'A Man Betrayed,' a picture that profits from the fact that it was made without undue pretensions. Intelligent handling of the material at hand, good trouping in the focal roles, and a story that in its essentials is plausible are to be credited."

+ Hollywood Reporter p3 D 28 '36

+ — Motion Pict Daily p7 D 21 '36

"This is a pleasant programmer with light comedy helping. . . Good names might have brought this out of the double feature class."

+ — Phila Exhibitor p42 Ja 1 '37

"Another racketeer yarn, 'A Man Betrayed' emerges as a fair enough program dual-biller. Picture is nicely mounted and crams plenty of story in comparatively short footage. . . 'A Man Betrayed' is good class B product. Nothing pretentious, it possesses sufficient entertainment at low cost to bring in returns."

+ — Variety (Hollywood) p3 D 28 '36

MAN OF AFFAIRS. Gaumont British 71min Ja 20 '37

Cast: George Arliss, Romilly Lunge, Rene Ray

Director: Herbert Nathan

Based on the play, *The Nelson Touch* by Neil Grant. Dialogue film produced in England and there released as *His Lordship*. "Mr. Arliss plays the dual role of a member of Parliament and his twin brother who returns from the Far East and impersonates his brother to exonerate a young Englishman and keep Britain out of war." (Wkly Guide)

Audience Suitability Ratings

"The story is typically romantic melodrama and its appeal is fairly well assured. Furthermore, Mr. Arliss contributes not one but two of his detailed studies of slightly unreal life. This is interesting and adult amusement." T. J. Fitzmorris

+ America p384 Ja 23 '37

"A & Y: very good; C: mature but good."

Christian Century p127 Ja 27 '37

"George Arliss in his best picture since 'Rothschild.' Family-mature." Am Legion Auxiliary

"Delightfully entertaining both from the standpoint of story interest and excellence of production qualities. . . This is a real treat for those who enjoy Mr. Arliss on the screen as it is one of his best roles. Adults & 14-18: excellent; 8-14: mature. Family." Calif Cong of Par & Teachers

"Good. Mature & 14-18." DAR

Fox W Coast Bul Ja 30 '37

"The double-exposure photography which enables him to carry through the double rôle is clever and effective. The dialogue is crisp, and spiced with typical Arliss humour. Suitability: family."

+ Mo Film Bul p192 N '36

"A light and amusing picture for an evening's entertainment. Good. Family-mature."

+ Motion Pict Guide Mr '37

"An interesting feature of the story is the playing of the double rôle by Arliss. His acting is polished as always, but Arliss fans will be disappointed in a story which makes but small demand upon the actor's talents. . . Though not by any means the best of this artist's vehicles the film is a good evening's entertainment. Adolescents, 12-16: entertaining; children, 8-12: no interest."

+ — Motion Pict R p7 F '37

"Fans of George Arliss will be pleased with his newest picture in which he plays a dual rôle. Family."

+ Nat Council of Jewish Women Ja 20 '37

"General patronage."

Nat Legion of Decency D 31 '36

"Once more George Arliss returns in a picture of British Empire intrigue, but not even the trick of a dual rôle helps him attain the effectiveness that was his in that classic of the early talkies, 'Disraeli.'"

+ — Scholastic p23 Ja 30 '37

"The acting of Mr. Arliss is excellent, but the tempo is slow. Family."

+ — Wkly Guide D 26 '36

Newspaper and Magazine Reviews

"A competent, modest affair, it is sedately humorous and makes quite pleasant entertainment, especially for Arliss's admirers."

+ — Film Wkly p35 F 20 '37

"If this Gaumont-British production is released hereabouts, you will find it among the worthwhile ones, quite the best in which the English actor has appeared in a long time. . . On the whole 'Man of Affairs' is a picture well

worth seeing. . . The story of the British picture is an interesting one, an entertaining mixture of gaiety, romance and drama. Herbert Mason's direction has much to recommend it."

+ Hollywood Spec p9 Ja 16 '37

"'Man of Affairs,' if somewhat incredible, is at least double-barreled Arliss. Arliss admirers get the value of a double bill of their idol in one film. Some of it is a little silly, most of it is acceptable cinema. The supporting cast is competent, but not distinguished."

+ Lit Digest p24 Ja 30 '37

"Arliss fans should be enchanted with two of him in 'Man of Affairs.' As for the film in general, it seemed not a little boring with its slow pace, its stilted situations and its English inflexibility." Marguerite Tazelaar

— + N Y Herald Tribune p8 F 20 '37

"'Man of Affairs' does not swerve far from the usual Arliss formula. . . [It] is much better than any of the star's other English pictures. It does run along smoothly, if never too exciting or technically perfect. . . It is mild entertainment, but Mr. Arliss is in better form than he has been since he deserted Hollywood for his native London." Eileen Creelman

— + N Y Sun p31 F 19 '37

"It is hard to believe that even England would place the ticklish destinies of its Foreign Office in the hands of a Minister as completely fatuous as the elder twin, Lord Dunchester." B. R. C.

N Y Times p9 F 20 '37

"[It is] a short-winded and monotonous little screen fable entitled 'Man of Affairs.' Although the film is well acted and contains some patches of nice comedy writing, it falls considerably short of being even a moderate delight and must be set down as just another feeble and uneventful cinema attraction sent us by our English cousins." William Boehnel

— N Y World-Telegram p7a F 20 '37

"Through the Gaumont British studio's diplomacy, George Arliss achieves a field day. Playing a dual role for the first time, the actor gives his fans the only thing they could like better than an Arliss characterization—namely, two Arliss characterizations. . . A role that asks Arliss to gather under his wing the affairs of a nation and of young lovers as well is no novelty to George Arliss, but this time he shoulders his plumpest bag of tricks to make it appear so."

+ News-Wk p20 Ja 30 '37

"[Its] purpose . . . is to allow George Arliss to show that the gibes, which have been flung at his head from time to time about the monotony of his character acting, are unmerited. . . The doubling of these two parts is no more than an ordinary achievement, and I am afraid that, if George Arliss is trying to get away from his own personality, he will have to attempt something a little more venturesome. . . There is little besides George Arliss in this innocuous little charade." Mark Forrest

— + Sat R p672 N 21 '36

"All depends on how you like your Arliss—by ones or twos." Katharine Best

Stage p18 Mr '37

Trade Paper Reviews

"George Arliss takes full advantage of the rich opportunities presented in this dual role to turn out a vastly entertaining comedy-drama, the star's best picture in several seasons. Family."

+ Box Office p23 F 13 '37

"George Arliss' latest picture for Gaumont-British, presents the first gentleman of the screen in a rather weak picture with some very good bits, and some that are faintly odoriferous. Arliss himself plays a dual role, one of which he plays very well, and the other of which he overacts to such a degree that he

almost nullifies the pleasant reaction brought about by his other portrayal."

Canadian Moving Pict Digest p6 F 20 '37

"It is the type of the role that fits George Arliss admirably, giving him every opportunity to display his versatile talents in two widely different types of characterizations. . . A very implausible story, but Arliss handles his dual role with such consummate artistry that he makes every minute of it enjoyable and exhilarating."

+ Film Daily p7 Ja 16 '37

"'The Nelson Touch,' Neil Grant's somewhat cumbersome theater piece, has been adroitly re-patterned here into a witty cautious tale of satire-cum-burlesque British politics. . . George Arliss is at his best in coping with the contrasted roles, and is given excellent scope for comedy in differentiating the genial and easy-going brother from his pretentious and blundering twin. . . Herbert Mason's direction is distinguished, keeping well within the Arliss tradition, but adding a zest of burlesque to the comedy development. The general mounting, and the photography by Gunther Krampf are excellent."

+ Hollywood Reporter p5 D 5 '36

+ Motion Pict Daily p13 N 18 '36

"Thin in entertainment value, this may be found dull, draggy for even ardent Arliss fans. . . Arliss seems to show little enthusiasm for the story, over-acts one part, walks through the other. Almost missing entirely is the customary Arliss twinkle and dry humor. . . Romance is mild. Estimate: restricted for American audiences."

— Phila Exhibitor p38 Ja 1 '37

"Getting Arliss in a double dose isn't enough to save 'Man of Affairs.' The picture is a pattern that tailors extremely well for the former Warner Bros. star, but the weave is bad and the workmanship ordinary. While there is a chance for solo playdates here and there, the majority of bookings will be of lesser importance."

+ — Variety p15 F 24 '37

MAN OF THE PEOPLE. MGM 85min Ja 29 '37

Cast: Joseph Calleia, Florence Rice, Thomas Mitchell, Ted Healy

Director: Edwin L. Marin

"A story of ward politics in a big city, yarn follows the efforts of a young Italian lawyer, Joseph Calleia, who starts his career honestly only to discover that he loses his few cases due to the political influence of the ward boss, Thomas Mitchell." Variety (Hollywood)

Audience Suitability Ratings

"A: poor; Y: perhaps; C: hardly."

Christian Century p263 F 24 '37

"Holds the interest, but the trite plot makes it only average entertainment. Family." Am Legion Auxiliary

"A better than average program picture. Mature." Calif Cong of Par & Teachers

"Good. Mature & 14-18." DAR

"A very interesting production for adult audiences." Nat Soc of New England Women

MAN OF THE PEOPLE—Continued

"Suitable for the mature." S Calif Council of Fed Church Women

"Adults." Mrs T. G. Winter
Fox W Coast Bul F 6 '37

"The settings, lighting, music and bits of symbolism contribute to the dramatic effect, with some comedy and a romance for good measure. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
Ja 25 '37

Reviewed by H. M. Le Sourd
Motion Pict & Family p7 F 15 '37

"The story is not unusual, and there is nothing striking about the manner of its telling. It does however present convincingly the part played by crooked politicians in many American cities. Adolescents, 12-16: mature problem; children, 8-12: no."

+ Motion Pict R p6 Mr '37

"Characterizations and minor incidents are given so much scope that the action lags. The final solution to the hero's romantic problems is illogical and unconvincing. Adults."

+ Nat Council of Jewish Women Ja 27 '37

"General patronage."
Nat Legion of Decency F 4 '37

"A & Y: good; C: mature."
Parents' M p68 Ap '37

"A very interesting production for adult audiences."

+ Sel Motion Pict p5 Mr 1 '37

"Somewhat romanticized, but a good slant on practical politics and the making of Americans. Mature."

+ Wkly Guide Ja 30 '37

Newspaper and Magazine Reviews

"As Class B pictures go—which is altogether too far—'Man of the People' is probably no better, no worse and no different than any 10, 50 or 500 others of the stamp produced in the last five seasons." F. S. Nugent

+ N Y Times p25 F 23 '37

"A pedestrian plot, it is run off raucously. . . Large sections of 'A Man of the People' are undeliberately funny. Or perhaps, consciously so. Mr. Calleia wears his new virtue somewhat uncomfortably and gives the impression that he would like nothing more than turning on himself. . . How audiences will take to their law-unabiding hero in his new noble guise remains to be seen. There were a few grumbles the other evening when he pronounced himself on the side of law and order and glowed with true love." G. R.

+ N Y World-Telegram p29 F 24 '37

"Joseph Calleia, famous villain and bad man, has been given almost all of 'Man of the People,' but apparently only on condition that he be very noble. As nobility isn't his peculiar art, the film simmers out." John Mosher

+ New Yorker p77 Mr 6 '37

"Always ably presented, this not very original yarn of ward politics gives Joseph Calleia his first screen chance to do anything but look deadly. That he is an able actor was never in doubt, but his gat-wielding assignments were so much alike as to become monotonous. . . Extraneous comedy is permitted to cut across the natural development of events; although Ted Healy is a sure bet for laughs, he's all too frequently lugged in." Herb Sterne

+ Script p7 F 20 '37

Newspaper and Magazine Reviews

"Less ambitiously contrived than such past celluloid legal biographies as 'The Mouthpiece' (Warners) and 'For The Defense' (Paramount), 'Man of the People' is rather a character sketch

than a story. In spite of its quiet manner and narrative form, it carries the conviction that always clings to an interesting subject handled with a minimum of frills. This conviction depends on accumulated detail and testifies to Screen Playwright Frank Dolan's diligent observation in the days when he was covering trials for Manhattan newspapers."

+ Time p56 F 8 '37

Trade Paper Reviews

"With sincere efforts by all members of the cast, capable direction and production, and the standout performance of Thomas Mitchell to recommend it, 'Man of the People' will please all fans who are not too discriminating. Chief weakness is the story which moves evenly, but uneventfully, toward an obvious climax. Family."

+ Box Office p25 Ja 30 '37

"It is rather unusual to see Joseph Calleia playing the part of an honest and morally upright assistant district attorney fighting the racketeers. He makes the most of what must have been a difficult role for him, but he does seem to be put out of his element. Allowing for this sudden change in his characterization from the typed role the fans know him in, the story moves along at a brisk pace and has good suspense. . . Director Edwin Marin had a tough assignment in a script that was anything but smooth, and did wonders with it."

+ Film Daily p10 F 25 '37

"Excellent entertainment results from the happy combination of top direction, writing and acting in 'Man of the People.' Basically the story is formula, but so shrewdly is it plotted and executed that all concerned may take bows for a program attraction that is apt to be more pleasing than many of its pretentious running-mates. It will hold its own on any program."

+ Hollywood Reporter p3 Ja 18 '37

+ Motion Pict Daily p19 Ja 19 '37

"This is dual bill fare aimed at the masses."

+ Phila Exhibitor p39 F 1 '37

"Patently primed for duals, and for such spotting can hold its own due to its mass appeal—especially in metropolitan centers. One hindrance is lack of marquee-meaty names."

+ Variety p14 Mr 3 '37

"'Man of the People' is average dual bill fare. Given fine production by Lucien Hubbard and adequate direction by Edwin L. Marin, plus a cast of capable players, if not box office magnet names, picture nevertheless emerges as ordinary entertainment."

+ Variety (Hollywood) p3 Ja 18 '37

MAN WHO COULD WORK MIRACLES. United artists 82min F 19 '37

Cast: Roland Young, Joan Gardner, Ralph Richardson

Director: Lothar Mendes

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"This film may be cited in evidence that H. G. Wells, the romancer, is hardly less fantastic than Mr. Wells, the world-historian and prophet, but, thanks to Roland Young, much more amusing. . . There is much in the story of that wishful thinking which makes Mr. Wells' conclusions on more serious matters suspect." T. J. Fitzmorris

America p528 Mr 6 '37

"Roland Young is excellent in his characterization, but the production as a whole is disappointing. Adults." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The picture is slow in tempo and not up to the technical standard of American-made films, but is amusing and has food for thought. Family." S Calif Fed of Business & Professional Women's Clubs

"Mediocre." DAR

"A neat, unpretentious picture, with Roland Young as the man tested by the gods. The tempo is rather slow and the humor ponderous at times, as becomes a profound subject. A picture well worth seeing. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 6 '37

"Screen technique has given high comedy value to this adaptation of a rather mediocre short story. As is often the case with fantasy the moving picture proves a more successful vehicle than the printed page. Adolescents, 12-16: interesting but mature; children, 8-12: beyond their comprehension."
Motion Pict R p6 Mr '37

"There is a world of subtlety in both dialogue and situations. . . . A mediocre cast does not make the most of the material at hand. . . . The story idea is unique, the dialogue superb, the social philosophy thought-provoking. An unpleasant burlesque of a preacher seems unnecessary and out of keeping with the lines he speaks. It is a pity that the great possibilities of the story were not made the most of, but nevertheless this is a picture well worth seeing. Family."
Nat Council of Jewish Women F 24 '37

"Adults."
Nat Legion of Decency Mr 4 '37

"A & Y: excellent; C: too mature."
Parents' M p68 Ap '37

"This [is an] entertaining and thought-provoking film."
+ Scholastic p20 Mr 13 '37

"A very unusual picture, of an allegorical nature. . . . Though immensely serious in all its implications it is as entertaining as it is interesting. Suggested for school, library and church use. Mature. Outstanding."
+ + Wkly Guide F 20 '37

Newspaper and Magazine Reviews

"[It is] a photoplay in typical Wellsian fashion—a little muddled, it is true, but deliciously satirical, quite provocative, and continuously entertaining in its good natured digs at human foibles and social ills. . . . Even aside from its satirical implications, 'The Man Who Could Work Miracles' is excellent fun and well worth seeing."
+ Cue p17 F 20 '37

"A comedy-fantasy weighted down by pretentious preaching. The trick-work is spectacular and amusing, and Roland Young makes a gallant attempt to overcome miscasting; but the picture is only intermittently entertaining."
— + Film Wkly p34 F 6 '37

"Everything about this film depends upon your capacity for absorbing the fantastic. How much imagination have you? If you have, you will love this adventure into the miraculous."
(3 stars) Beverly Hills

Liberty p49 Mr 27 '37

"The delightful opportunities for trick photography offered by H. G. Wells's tale are defeated by an unimaginative direction and by obvious preachments; also by the ridiculously British faces of three young men who ride horses in the clouds and pass remarks about those little fools on earth. I preferred the little fools, particularly Roland Young, whose heroic struggle against impossible odds ought to be recorded among the stars." Mark Van Doren
Nation p305 Mr 13 '37

"[H. G. Wells] has conceived a magnificent comic fantasy that is as entertaining as 'Things to Come' was dull. He calls the work 'a film of imaginative comedy' and it is in

the highest sense that. With Roland Young giving a brilliant portrayal of the title role and an ingenious, charming and spectacular production it is an absorbing photoplay." Howard Barnes

+ + N Y Herald Tribune p11 F 22 '37

"[It is a] vastly more amusing piece [than 'Things to Come'] by the same author. 'The Man Who Could Work Miracles' is refreshingly original in spite of technical defects. There is imagination in the film, less tendency to preach than in most Wells stories, and a cast that works hard to overcome the slow pace of script and direction. . . . The idea itself is sheer fun." Eileen Creelman
+ N Y Sun p6 F 22 '37

"[It] is a delightfully humorous fantasy with an undertone of sober Wellsian philosophy. . . . Ned Mann's trick effects and Harold Rosson's photography worked some cute miracles, and the players, from Mr. Young on down, have done a generally satisfactory job. . . . Mr. Wells, in brief, is doing well in his new medium." F. S. Nugent
+ N Y Times p13 F 22 '37

"It is not extremely necessary to probe the Wellsian philosophy . . . in order to find it a delightfully bizarre comedy. . . . If this sounds entirely too mystical for popular entertainment, then be assured that 'The Man Who Could Work Miracles' is a frolicsome photoplay, and Alexander Korda has produced it in a mood of high humor. And that Roland Young is well-high perfect as the miracle-maker who doesn't know what it is quite all about." G. R.
+ N Y World-Telegram p4 F 22 '37

"'The Man Who Could Work Miracles' . . . is the best of [this week's] lot. . . . Its faults are chiefly those of production: Mr. Young's miracles aren't very smartly handled by the British technicians, the direction and photography are far too leisurely, and Mr. Wells' dialogue is verbose. However, in its intention, and sometimes in its performance, 'The Man Who Could Work Miracles' is far and away better than most of the stuff we have to look at." Russell Maloney
+ New Yorker p72 F 20 '37

"Roland Young's brilliant performance as the drab little Englishman who finds the world his melon is something of a miracle in itself."
News-Wk p30 Mr 6 '37

"Unlike the 'Green Light' which drones monotonously of Things to Come, this is a prankish little vehicle, with philosopher H. G. Wells in an impish mood, at the wheel. . . . It's a titillating theme, handled with tongue-in-cheek humor. . . . A fresh approach to cinema comedy. I believe you will enjoy it." Herb Sterne
+ Script p10 Mr 6 '37

"Another of the icicle fantasies from the pen of H. G. Wells made into a diverting motion picture. . . . The humor of the occasion is overlaid with discussions of economics and sociology. The conception is more gratifying than the execution."
+ — Stage p18 Mr '37

"Wells, Mann and mousey Actor Roland Young, who is ideally suited to his role, make 'The Man Who Could Work Miracles' an enormously engaging combination of farce, fantasy and philosophy."
+ Time p66 Mr 1 '37

Trade Paper Reviews

"Warner has picked this cruel, almost blood-thirsty production hot from the nation's headlines. It is stern film fare—perhaps too stern for many audiences, and will have to be given judicious buildup in order to overcome the bad taste it leaves in the mouths of those who see it. Family."
Box Office p17 Mr 6 '37

MAN WHO COULD WORK MIRACLES—Continued

"Refreshing and delightful are the terms to describe this Alexander Korda production. The comedy-fantasy lends itself perfectly to the elasticity of the screen. It is one of the most original productions the season has offered."

+ Film Daily p6 F 24 '37

"The casting, tempo, production, locale make this very English, very classy. The story itself may raise objections in too discerning church quarters. Starting as a heart-warming comedy, it gradually works up to a typical though rather mild anti-capitalist H. G. Wells treatise. On the other hand, the story offers splendid opportunities to showmen; it is the sort that carries real human appeal to all types."

Phila Exhibitor p36 Mr 1 '37

"[It has] complete lack of human appeal. This film will show little draw power on this side. . . . Title character of the film, Roland Young, tries hard to liven up and lighten a ponderous role, but fails. . . . Picture is billed as a comedy, but there are few instances in which audiences are given reason even to giggle."

+ Variety p15 F 24 '37

MAN WHO FOUND HIMSELF. RKO 65min

Cast: John Beal. Joan Fontaine. Philip Huston

Director: Lew Landers

Based on the novel, *Wings of Mercy*, by Alice F. Curtis. "John Beal plays the young flying doctor, fifth in a family line of famous surgeons, who quits in anger when his colleagues and his sweetheart believe him guilty of unprofessional conduct in the matter of another young woman. He hits the hobo trail west; is picked up by an old flying chum and becomes an airplane mechanic under an assumed name." (Hollywood Reporter)

Trade Paper Reviews

"[It] serves to introduce Joan Fontaine, a beautiful, vivacious girl, who, with further proper material and handling, should go far."

+ Film Daily p5 Mr 4 '37

"This [is a] pleasantly entertaining romantic melodrama. The picture is made on a limited budget, though this is not obvious, and is shy on name draw, but it is one of RKO's recent best in this class and will give general satisfaction on the popular level."

+ Hollywood Reporter p3 Mr 1 '37

+ Motion Pict Daily p22 Mr 4 '37

"Hokey but entertaining, 'The Man Who Found Himself' will prove enjoyable to audiences in the neighborhoods but a bit boring to the more discriminating patrons of the de luxers. The story is obvious and hasn't been perked up too much. . . . Principal importance of the picture is that it marks the debut of Joan Fontaine, sister of Olivia de Havilland. She is beautiful and well-poised. Under the expert handling of Landers, she comes through with a performance which should encourage her studio sponsors."

+ Variety (Hollywood) p3 Mr 1 '37

MAN WHO LIVED AGAIN. Gaumont British 65min N 1 '36

Cast: Boris Karloff. Anna Lee. John Loder. Frank Cellier

Director: Robert Stevenson

See issue of December 28, 1936 for other reviews of this film

Newspaper and Magazine Reviews

N Y Times p25 D 16 '36

"Right in the midst of all this gaiety . . . I happened in on a horror film, and perhaps I liked it more than it deserves. There are a lot of gadgets, anyhow, in 'The Man Who Lived Again,' and Karloff, as a 'mystery scientist' who can transfer one man's brain and mind and soul to another man's body, is agreeably gruesome. It appealed to the child in me, I guess." John Mosher

+ New Yorker p51 D 26 '36

News-Wk p37 D 26 '36

Trade Paper Reviews

"All the chills and suspense expected in a Karloff thriller are present in abundance in this frankly melodramatic film. Noted for his impersonations of monsters, the star is here extraordinarily successful in his portrayal of a mad scientist and even garners sympathy for the terrifying character. Adults."

+ Box Office p21 Ja 2 '37

"Boris Karloff is at it again, this time working without any weird make-up but very effectively. . . . The film hits the heights of weirdness and suspense in the closing minutes, and has enough shock stuff to whet the appetite of the most rabid thrill fan."

+ Film Daily p8 D 16 '36

"This English contribution to the Boris Karloff cycle is a horror picture which defeats its own purpose by being too fantastic. . . . The reaction is one of slight interest and amusement, with not a scare in a houseful of women or children. Consequently 'The Man Who Lived Again' will not do much more than filler duty on the American screen. The picture makes use of all the old formulae in its attempt to be weird. . . . But it is all a little useless so far as the fundamental purpose is concerned. . . . John Loder and Anna Lee manage to inject a pleasant note of romance without intruding too much into the main story."

+ Hollywood Reporter p3 D 11 '36

"Moving his baby-scaring tricks to London, Boris Karloff has been induced to spread horror in the midst of very English surroundings in a tenderly entertaining concoction called 'The Man Who Lived Again.' The box office potentialities are fair. Gaumont-British has followed the most tried and true formulae of Hollywood producers in turning out spine-chillers. . . . Plot construction offers nothing very original nor exciting, let alone anything that is very believable."

+ Variety p18 D 23 '36

MARKED WOMAN. Warner 97min Ap 10 '37

Cast: Bette Davis. Humphrey Bogart. Lola Lane. Isabel Jewell. Eduardo Ciannelli

Director: Lloyd Bacon

"It is the [story of] the battle of an honest and courageous district attorney against a powerful king of the underworld, who has entrenched himself in the community by ruthless intimidation. Its comparative novelty comes from its emphasis on the girl victims of the oppressor, who are exploited and terrorized into complete submission." Hollywood Reporter

Trade Paper Reviews

"This is a grim, relentless drama, apparently based on the recent New York vice investigation. No effort has been made to soften the force of the picture, with little stress placed on comedy or romance. Bette Davis is excellent as a night club hostess."

+ Film Daily p10 F 26 '37

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor

"This strong and uncompromising crime melodrama is raw meat fare that will be unpalatable to some. It is well made, however, and with Bette Davis in a dramatic role as a nightclub hostess plus publicizing as a sensational expose of underworld sex life it will be profitable at many box offices. Mark it up as high-power program material in its class."

+ Hollywood Reporter p3 F 23 '37

— Motion Pict Daily p10 F 25 '37

"This is a violent type of homicidal melodrama—crude, vigorous, shocking. . . Picture's box office prospects are hard to gauge. It is sombre, playing in a rather stern, old-fashioned way on the theme that the wages of sin—even if the sin is under duress—are death."

Variety (Hollywood) p3 F 23 '37

MASQUERADE IN VIENNA. Kraska 90min Ja 25 '37

Cast: Paula Wessely, Anton Walbrook, Peter Petersen, Hilde von Stolz, Walter Janssen, Olga Tschechowa

Director: Willy Forst

Music: Vienna Philharmonic Orchestra

Score: Willy Schmidt-Gentner

Austrian dialogue film in German with English sub-titles produced in Vienna three years ago and not released here because it was re-made as an American film in Hollywood in 1935, starring Luise Rainer and William Powell and titled *Escapade*. It won the prize of the Venice Biennial Exposition. "Based on an actual incident that occurred in pre-war Vienna, 'Masquerade in Vienna' tells the story of a gay and philandering artist who paints the frivolous wife of a famous surgeon with only a mask and a muff for decoration and then carelessly allows the painting to appear on the cover of a weekly magazine." (N Y World-Telegram)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency F 4 '37

Newspaper and Magazine Reviews

"It is likely that you will find it more than faintly reminiscent. [The Hollywood version] served to introduce the captivating Luise Rainer. The original production has far more authentic atmosphere than its copy and it is engagingly acted, but the story of high-society scandals in 1905 remains dramatically insubstantial. . . 'Masquerade in Vienna' has won numerous honors on the Continent, but one wonders why the narrative was selected for special commendation in Venice. It bristles with situations and has an attempted killing in the end, without ever assuming structural unity. . . [It] has not benefited by the several years that have elapsed since it was first shown abroad, nor by the fact that its essential qualities for entertainment have already been distilled in a more briskly paced Hollywood production." Howard Barnes

+ — N Y Herald Tribune p15 Ja 26 '37

"'Masquerade in Vienna' lives up to all the compliments showered upon it. Even after 'Escapade,' probably even more because of 'Escapade,' it is still gay, casual, original. Hollywood copied it faithfully, scene for scene, sometimes gesture for gesture. All it could not catch was the charm, the lighthearted spontaneity. . . It is difficult to understand now why the American version was clumsy, dull, when the Viennese original sparkles constantly. . . The whole film is a delightful example of Viennese comedy." Eileen Creelman

+ N Y Sun p26 Ja 26 '37

"It is unfortunate that we should have seen 'Escapade' before having had an opportunity to admire 'Masquerade in Vienna.' . . 'Esca-

pade,' we now realize, was a rather bad imitation. Like most copies, it tended to exaggerate the distinctive qualities of the original, understating one, overemphasizing another and throwing the entire theme slightly out of focus. . . 'Masquerade in Vienna' steers a deftly guided course between farce and drama and it emerges as a frivolous, yet tender, romantic comedy." F. S. Nugent

+ N Y Times p16 Ja 26 '37

"In spite of its wordiness and excessive length, [it] . . . emerges as a gay, entertaining, superbly acted film with deeply poignant overtones. . . Even though 'Masquerade in Vienna' isn't altogether satisfying, it is far superior to the usual run of films, foreign and domestic, and is a worthy attraction." William Boehnel

+ N Y World-Telegram p13 Ja 26 '37

"There is in the whole film a generally pleasant and acceptable quality." John Mosher

+ New Yorker p67 Ja 23 '37

"[It has] the charm and light-heartedness of a frivolous era. . . The performers seem to be having as much fun as we had, and the tempo, slightly slower than its Hollywood counterpart, keeps well enough ahead of the spectator. . . This version preserves unquestionably the authority of originality."

+ Stage p16 F '37

"Many critics declared it better than its celebrated [Hollywood] copy. . . The resulting farce is played with such subtle humor and skill that spectators are scarcely disturbed by the fact that all dialog is in German, necessitating brief English footnotes."

+ Time p56 F 8 '37

Trade Paper Reviews

+ Motion Pict Daily p5 F 1 '37

"This is the vehicle from which Metro's 'Escapade' was copied. It is vastly inferior to the copy. Neither photography, nor lighting, nor direction are up to even mediocre Hollywood standard. The cast is charmingly natural; for the art house patrons who see the picture, they will make up for the sorry lack of technical excellence."

+ — Phila Exhibitor p46 F 1 '37

"A year and a half ago Metro made 'Escapade,' [a re-make] of this Viennese production and there couldn't be any mistake where it came from. Reich's yarn was taken over lock, stock and barrel. . . Which is quite a compliment, from a U. S. viewpoint, to 'Masquerade in Vienna.' And deservedly so. Picture represents a beautifully balanced yarn, ingredient for ingredient, from the Continental viewpoint, aside from which it has one ace Hollywood quality—it's a cut-to-order piece for starring assignments. Importation of the original should do okay on the class circuit."

+ Variety p24 Ja 27 '37

MAYTIME. MGM 130min Mr 12 '37

Cast: Jeanette MacDonald, Nelson Eddy, John Barrymore, Herman Bing, Tom Brown

Director: Robert Z. Leonard

Music: Sigmund Romberg

Music director: Herbert Stothart

Based on the play of the same title by Rida Johnson Young. "The plot is told in flashback, opening in 1905. It is May day, and an elderly recluse is moved to tell her story to a young girl who has quarreled with her beau over pursuing an operatic career. The old lady has had a career. She was Mornay, the great prima donna, and in 1865 she sang at the court of Louis Napoleon. The scene moves back to this success and the others that followed." (Hollywood Reporter)

MAYTIME—Continued

Trade Paper Reviews

"With the most glorious musical score yet to be heard on the screen, 'Maytime' is literally a triumph for all concerned. Hunt Stromberg gives it an exquisite production that must have taxed even the great resources of MGM. . . . And if all of this and more is not tremendous box office, Hollywood might as well stop making motion pictures. 'Maytime' has everything to make it a smash attraction of the highest caliber—powerful name draws, great and beloved music, a haunting story of a great love, and the finest of productions on all counts. It is ticketed for certain record-breaking business."

+ Hollywood Reporter p3 Mr 4 '37

+ Motion Pict Daily p2 Mr 5 '37

"[It is] assured tremendous box office reception. Combination of the Jeanette MacDonald and Nelson Eddy names with the music of Sigmund Romberg, the added marquee value of John Barrymore, an amplitude of melodic and dramatic incitements, capitally presented, guarantees highest order of entertainment wherever audiences have the faintest glimmer of musical taste and sentimental responsiveness."

+ Variety (Hollywood) p3 Mr 4 '37

MELODY FOR TWO. Warner 60min

Cast: James Melton, Patricia Ellis, Marie Wilson, Fred Keating, Dick Purcell, Winifred Shaw

Director: Louis King

"James Melton is a temperamental, sensitive band leader who gets [angry] and runs out on a contract when Miss Ellis, his solo singer, attempts to save him from oblivion by supplying him with musical arrangements from his hated competitor, Dick Purcell, whom Melton has fired." Variety (Hollywood)

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"James Melton's melodious voice and some bits of real good comedy add entertainment value to an otherwise colorless picture. Family." Calif Cong of Par & Teachers

"The music is pleasant, but the production as a whole lacks originality or novelty. (Patricia Ellis' gown is cut embarrassingly low!) Adults." Calif Fed of Business & Professional Women's Clubs

"Mature. Mediocre." DAR

"James Melton's attractive voice and personality add greatly to this film which is excellent family entertainment." Nat Soc of New England Women

"Well directed and photographed and though ethically negative, might appeal to an adult audience." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 23 '37

"A light, frothy musical revue in which a rather trite story is secondary to some delightfully catchy music. . . . James Melton's voice is very pleasing, but his acting lacks assurance."

+ Gen Fed of Women's Clubs (W Coast) Ja 12 '37

"The music is pleasant, but the production as a whole lacks originality or novelty. . . . The gowns are in questionable taste. Adults."

+ Jt Estimates Ja 15 '37

"The precept that what is good for the radio is good for the cinema audience is proved a fallacy in this film. It takes more than a good singing voice to make a success in motion

pictures: stage presence, the art of reading lines and an ability to act, all of which James Melton has yet to acquire. Even the best of actors would be handicapped with such trivial material. Adolescents, 12-16: poor entertainment; children, 8-12: no."

— Motion Pict R p7 F '37

"Catchy tunes sung effectively and well orchestrated . . . make pleasant enough light entertainment. Costumes of Patricia Ellis are ugly and one of them is vulgar, as are the salacious glances of one of the elderly men. Mature."

+ Nat Council of Jewish Women Ja 13 '37

"General patronage."

Nat Legion of Decency Ja 28 '37

"A: frothy comedy; Y: possible; C: no interest."

Parents' M p68 Ap '37

Newspaper and Magazine Reviews

"'Melody for Two' is scarcely strong enough to go it alone, although it has some good points. . . . The story is set in an atmosphere lacking in general appeal. . . . The leading role, that of Melton, will not gain the complete sympathy of the audience. He is characterized as an unreasonable leader and singer with a too abundant estimate of his importance. However, if you drop in on 'Melody for Two' you will get some return on your box-office investment."

+ Hollywood Spec p11 Ja 16 '37

Trade Paper Reviews

"This effort to star James Melton, who sings well but falls decidedly short as an actor, rates little better than booking on the lower half of unimportant dual spots. Melton's voice and a few laugh lines are its only redeeming features, and they cannot save the show. The action is slow; the story is trite; direction is halting and most of the cast are amateurish. In fact, in every department it is far below the standard which has marked most of the features put on the market by its producers during the current season. Family."

— Box Office p23 Ja 16 '37

"[It is a] satisfying picture with a swing band background. Has songs and comedy that will please."

+ Film Daily p6 Ja 12 '37

"This is a dull and unoriginal B musical lacking in story interest, humor or songs of quality. It is also lacking in cast effectiveness and its production is uninspired. It belongs strictly in the support category of the lesser duals."

— Hollywood Reporter p3 Ja 6 '37

— + Motion Pict Daily p8 Ja 7 '37

"The slim story contains quite a few laugh lines but as a whole just serves as a frame work for the musical numbers. Estimate: fair twin bill."

+ Phila Exhibitor p64 Ja 15 '37

"Music as good as that of many more pretentious offerings features 'Melody for Two.' Abetted by bright laugh lines in a story which provides light framework for the songs and swing tunes, it does fair box office in the double-header class."

+ Variety (Hollywood) p3 Ja 6 '37

MEN ARE NOT GODS. United artists 90min Ja 15 '37

Cast: Miriam Hopkins, Gertrude Lawrence, Sebastian Shaw, Rex Harrison, A. E. Mathews

Director: Walter Reisch

Dialogue film made in England. It is the story of a drama critic's secretary who is infatuated with a Shakespearean actor. When

he attempts to smother his wife while acting Othello, the little secretary, sensing the situation screams and breaks up the performance.

Audience Suitability Ratings

"All in all, not a very nice tale in spite of its moral solution. Miriam Hopkins, Gertrude Lawrence and A. E. Mathews cannot save this adult drama from mediocrity." T. J. Fitzmorris
— + America p408 Ja 30 '37

"A: fair; Y: better not; C: no."
Christian Century p334 Mr 10 '37

"[It] is a most bewildering picture. . . The production has some attempts at humor and Miriam Hopkins makes the most of the material at hand, but they are not enough to save the picture from being a bore. Adults." Am Legion Auxiliary

"The tempo of this English film is so different from our pattern that it is hard to tell if it is motivated or just happens. The direction, story and handling of the picture are unique and interesting to see. Adults." Calif Cong of Far & Teachers

"The picture is exceptionally well cast, which makes the story seem vital and interesting. Adults." Calif Fed of Business & Professional Women's Clubs

"Because of deft direction, the first half of this highly improbable melodrama is amusing; but the denouement shows illogical reactions and is unconvincing. Adults." DAR

"Adults & young people." E Coast Preview Committee

"Excellent acting, convincing emotional stress and vigorous action in a film in which the atmosphere is quite other than American. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 13 '37

"Excellent scenes from Shakespeare's 'Othello' as enacted on the stage of the old Alhambra Theater in London and interesting photographic shots of Hyde Park give this triangle story a most beautiful setting. Mature."
Gen Fed of Women's Clubs (W Coast)
F 3 '37

"The film is interesting but full of disappointments. It starts as brisk light-comedy but quickly falls into the most commonplace emotionalism. . . Much of the detail is very bad, especially the behaviour of the gallery crowd and the home life of a boarding-housekeeper's daughter. In spite of all this there is a certain speed and excitement about the film. Adults and adolescents."

+ — Mo Film Bul p212 D '36

"The humor is unsuited to American audiences, and one is left with a feeling of regret that a talented cast should have been used in such an ineffectual production. Adolescents, 12-16 & children, 8-12: no."
— + Motion Pict R p7 Mr '37

"Adults."
Nat Legion of Decency Ja 21 '37

"A: fair; Y & C: unsuitable."
Parents' M p68 Ap '37

"The plot is not new, but presents much that is interesting and furnishes a well wrought frame for the superb acting abilities of Miriam Hopkins, who is ably assisted by Gertrude Lawrence. . . The photography is especially noteworthy. Adults & young people."
Sel Motion Pict p10 F 1 '37

"It has good London atmosphere, good actors, and an interesting plot. Mature."
+ Wkly Guide Ja 16 '37

Newspaper and Magazine Reviews

Reviewed by Laura Elston
Canadian M p24 Mr '37

"All this is machine-made melodrama motivated for dramatic effect. And the falseness shines through, although Miriam Hopkins and Sebastian Shaw are adequate enough as the lovesick secretary and the emotion-torn Moor of Shakespeare. Gertrude Lawrence is miscast." (1½ stars) Beverly Hills
Liberty p43 F 27 '37

"The story itself is original, and Mr. Reisch's treatment is sparkling. Miss Miriam Hopkins in her early comedy scenes has never been better; Gertrude Lawrence's gravity and depth results in an excellent portrayal, while A. E. Mathews in his lampoon on a drama critic is superb. . . It is the indelible touch of Alexander Korda which distinguishes the new English film, giving it artistry, vitality and brilliance. . . Where the story fails is in its power to move one sufficiently, as a triangle of this kind should, yet, because of the experienced acting, the semblance of emotion, in the writing, becomes almost a fact. . . We advise you to see it if only for the sheer fun of Miss Hopkins's amusing characterization of the opening reels." Marguerite Tazelaar
+ N Y Herald Tribune p8 Ja 18 '37

"Technically, it is a well-made film. . . Dramatically, the picture is too often a little, just a little dull. The reason may be that, half way through the story, the film changes mood. It opens as farce comedy, easy lively farce that borders on the hysterical. . . None of the principals are at their best; Miss Lawrence is dignified to the point of aloofness, and she has no moments of comedy. These are left to Miss Hopkins who plays them almost too exuberantly. Mr. Shaw is certainly miscast." Eileen Creelman
+ — N Y Sun p24 Ja 18 '37

"Not being sure what he was after, high farce or low tragedy, I am unable to compliment [the director] upon his success or commiserate with him for his misfortune. [The film] travels an uncertain road with erratic steps. Even the players seemed puzzled by the script. It must be confusing to have to change character as rapidly as the famous chameleon on the plaid scarf. . . After its genial lightweight beginning, this heavy-handed, mawkish conclusion is as startling as it is absurd." F. S. Nugent
— N Y Times p28 Ja 19 '37

"Miriam Hopkins, Gertrude Lawrence and A. E. Mathews . . . lend a much more important note than it deserves to such stuff as 'Men Are Not Gods,' and, moreover, only succeed in increasing one's surprise that their joint efforts could turn out a film so ponderous and so dreary and one so often on the verge of ludicrousness. . . Its dialogue is hackneyed, adolescent and fearfully dull." William Boehnel
— N Y World-Telegram p12 Ja 18 '37

"[It is] of that species of English drollery and drama that has baffled every American I have ever known. So many competent people have been concerned with its making that it's astonishing it could be so feeble. . . It's all rather haphazard." John Mosher
— New Yorker p67 Ja 23 '37

"Although it has Miriam Hopkins, Gertrude Lawrence, and A. E. Mathews in the cast, this mesalliance of light comedy, soggy dramatics, and Shakespeare's 'Othello' indicates that even Alexander Korda, its producer, has his mortal moments."

— News-Wk p20 Ja 30 '37

"'Men Are Not Gods,' apparently the same applies to movie producers, for the usually trustworthy Alexander Korda slips precariously as he delivers a picture that closely skirts the excruciating. Britannia may rule the waves, but that doesn't keep the English film factories from grinding out cinematic boloney. For an effort that is so extraordinarily faulty one can hold little brief." Herb Sterne
— — Script p8 F 13 '37

"The British make Class B pictures, too, but it is not their custom to send them for exhibition on Broadway. . . It starts out as

MEN ARE NOT GODS—*Continued*
comedy, works some way or other into melo-
drama, and finishes up as Class B." Katharine
Best

— Stage p18 Mr '37

"Miscast as a morbidly jealous wife, Gertrude Lawrence manages to give her role a lynx-eyed dignity which is an excellent foil for the brittle vibrance of Miriam Hopkins."

Time p46 Ja 25 '37

Trade Paper Reviews

"This Alexander Korda production's appeal will be found strongest among those patrons who demand originality on the screen. This element the story has, but with it there is improbability in both plot development and characterizations. . . . Alexander Korda has given the feature perfectly adequate production, the firm's technical staff gives fair direction and photography, and the cast makes the most of the material at hand."

+ — Film Daily p12 Ja 19 '37

"[It is] all too abruptly brought to a close by the director's sudden detour into a climax of melodramatic improbabilities, played heavily on the loud pedal. . . . Miriam Hopkins . . . does her best to restore balance to the proceedings. As the young actor, Sebastian Shaw has a hard battle with an unsympathetic and unexplained role. Gertrude Lawrence, inappropriately cast as the young wife, tries hard with what material comes her way. . . . Walter Reisch's direction is badly handicapped by the indecisive nature of his story material."

— + Hollywood Reporter p7 D 29 '36

+ Motion Pict Daily p9 D 8 '36

"Despite a provocative title, superb direction, photography, some broad satirical comedy, the picture is handicapped by some broad Brittisms of accent, manner, an unconvincing story, a fatal inconsistency of intent. Estimate: women will like it."

Phila Exhibitor p43 F 1 '37

"The most naive message which has come from England since the Stamp Act of 1765. . . . How the capable players were able to keep from laughing as this ingenuous piece of fiction was being photographed is difficult to understand. . . . As a bit of sheer nonsense, this film leads the list."

— — Variety p14 Ja 20 '37

MICHAEL STROGOFF. See The soldier and the lady

MIDNIGHT COURT. Warner 60min
Mr 6 '37

Cast: Ann Dvorak, John Litel, Carlyle Moore, Jr. Joseph Crehan

Director: Frank McDonald

The tale of a district attorney who loses his office in disgrace, deserts his wife and sinks in the social scale. He cleans up a gang of auto thieves and is reunited with his wife.

Audience Suitability Ratings

"It is an adult film with social interest to heighten its melodramatic appeal." T. J. Fitzmorris

+ America p552 Mr 13 '37

"Mature." Am Legion Auxiliary

"This [is a] heavy stereotyped gangster story. . . . The punishment allotted in the final scene is inadequate to the crime committed. Adults." Calif Cong of Par & Teachers

"This picture is thought-provoking in that it reveals the ease with which homeless youths are led into criminal paths. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Of questionable social value, as this shows how easy it is for automobile thieves to cheat the law. Adults." DAR

"Mature audiences." Nat Soc of New England Women

"The usual story of racketeers versus the law, with a moral but there is so much hackneyed type of underworld drama that the whole is destructive of ethical standards. Adults." S Calif Council of Fed Church Women

"[It is] an interesting expose of underworld politics. . . . The story is laid against the background of the night court, where juveniles and first offenders are thrown with hardened criminals and illustrates the harm which may be done by this practice. Mature." Mrs T. G. Winter

Fox W Coast Bul F 6 '37

"While not always pleasing the picture is a clear cut expose of a present day evil and provides a thought-provoking entertainment. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)
Ja 25 '37

"[It is] a stimulating, tense, dramatic story of a disillusioned former district attorney defeated by the power of gangland, and realizing the futility of fighting entrenched might. Adults."

Nat Council of Jewish Women Ja 27 '37

"Adults."

Nat Legion of Decency Mr 4 '37

"A: fair; Y: possible; C: no."
Parents' M p68 Ap '37

"Mature audiences."

Sel Motion Pict p5 Mr 1 '37

"Mature."

Wkly Guide Mr 6 '37

Newspaper and Magazine Reviews

"'Midnight Court' is mildly disappointing. It merely goes to prove that regardless of thoroughly competent direction and skilful acting, a film must support a large part of its weight on its story translation. The progression of events, and their relation to the outcome is excellently done, a tribute to Don Ryan and Kenneth Gamet, but the totality of effect in the plotting somehow lost its élan in the translation from the original writing to screen adaptation. It is a subtle point, but justified and discernible to the audience." Paul Jacobs

+ — Hollywood Spec p13 Ja 30 '37

"The story of the brilliant ex-prosecutor who, in a mood of cynicism turns his presumably unlimited talents to the service of the underworld, grows rich, then turns honest again and cleans up the town at the behest of some lovely girl (whom he then proceeds to support with the ill-gotten gains) is retold with considerable unbrilliance in 'Midnight Court.'" B. R. C.

+ — N Y Times p27 Mr 4 '37

Trade Paper Reviews

"'Midnight Court' is an interesting, absorbing and wholly convincing drama which offers proof that good pictures need not be expensive ones. Family."

+ Box Office p25 Ja 30 '37

"'Midnight Court' represents an hour's entertainment. Another racket story, it follows formula even so far as making it necessary to kill the juvenile lead in order to bring about justice in the end. . . . The original screenplay lacks vigor partly due to bad dialogue, though in spots melodrama is nicely handled."

+ — Film Daily p8 Ja 27 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Pretending to be no more than it is, strictly a program attraction of court-rooms and rackets, 'Midnight Court' will provide moderate entertainment for the audiences for which it was made. It seldom deviates from formula, and the efforts of all concerned are confined to bringing life to a time-worn theme."

+ — Hollywood Reporter p3 Ja 20 '37

+ Motion Pict Daily p13 Ja 22 '37

"Bryan Foy can be credited with a better than average production in the low budget class. Estimate: program."

+ — Phila Exhibitor p38 F 1 '37

"'Midnight Court' is a B picture given an A production, but still chiefly for the duals. It can, however, be exploited into a more profitable investment than the average second layer."

+ — Variety p15 Mr 10 '37

"Conviction in the playing and story which carries implications beyond the surface action of the melodrama gives this modest programmer a semblance of importance above its B classification. . . . [It] creates satisfactory entertainment for picture's intended place on average bill."

+ — Variety (Hollywood) p3 Ja 20 '37

MIGHTY TREVE. Universal 65min Ja 17 '37

Cast: Noah Beery, Jr. Barbara Read. Samuel S. Hinds

Director: Lewis D. Collins

Based on the short story of the same title by Albert Payson Terhune. "It details the adventures of an orphaned boy, his dog, horse, and parrot in overcoming a sheep rancher's aversion to dogs." Hollywood Reporter

Audience Suitability Ratings

"Although films in which the chief actor is animal rather than human are generally set aside for pet fanciers and children, this quietly engaging story is recommended for its wholesome qualities." T. J. Fitzmorris

+ America p432 F 6 '37

"A & Y: fine of kind; C: mostly excellent." Christian Century p334 Mr 10 '37

"Entertaining for family." Am Legion Auxiliary

"The picture would obviously hold most appeal for child audiences but because of one very tense scene, it is unsuitable for them. Adults." Calif Cong of Par & Teachers

"Interesting for all lovers of dogs. Family. Good." DAR

"The fine comradeship between a man and his dog is excellently depicted and well worth the seeing. Good family & junior matinee entertainment." E Coast Preview Committee

"An appealing film, very well acted. The magnificent dog which dominates the story is truly wonderful. For all the family, although perhaps it is too tense for children whose emotions are easily stirred." Nat Soc of New England Women

"This [is a] highly ethical, ably directed and photographed film of outstanding family appeal." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ja 23 '37

"Beautifully photographed outdoor scenery, appropriate musical score, lighting and silences contribute much to this entertaining picture. All ages & junior matinee."

+ Gen Fed of Women's Clubs (W Coast) Ja 12 '37

"To all lovers of dogs and dog stories this picture will be a delight. . . . The theme will meet with universal response from audiences of all ages though the pathos is sometimes too sharp for imaginative children. Adolescents, 12-16: emotional but very interesting; children, 8-12: not for the sensitive."

+ Motion Pict R p7 F '37

"This wholesome, unsophisticated picture is well suited to rural and juvenile audiences, and all who are particularly interested in animals. . . . Although sentimental and melodramatic it sustains interest and has a number of dramatic and suspenseful climaxes. The photography is particularly beautiful. Family."

+ — Nat Council of Jewish Women Ja 13 '37

"General patronage."

Nat Legion of Decency Ja 21 '37

"A & Y: good, with special appeal to animal lovers; C: tense for the sensitive."

Parents' M p68 Ap '37

"Dog lovers will find 'The Mighty Treve' pleasant entertainment. . . . Ordinary mortals who have no great affection for dogs will find in this picture a trite story fairly well told."

Scholastic p28 Mr 6 '37

"Family."

Sel Motion Pict p8 F 1 '37

"The entire production is carried along solely on the acting of the dog. Good for 'Be Kind to Animals' Week. Family-junior."

Wkly Guide Ja 9 '37

Newspaper and Magazine Reviews

"Dog lovers will swoon with pleasure over this revamped Terhune story. . . . 'The Mighty Treve' derives its strength from fundamentals—natural beauty, the flowing rhythm of massed bands of sheep, the sinister grace of a crouching puma, the devotion of a wonderful dog to a lovable boy." Paul Jacobs

+ Hollywood Spec p12 Ja 16 '37

"Who doesn't love a dog yarn? Ever since Beautiful Joe of the '90s, the dog has been a sentimental creature of fiction. And this is a simple and direct story. Not pretentious, just an appealing little picture." (1½ stars) Beverly Hills

Liberty p54 F 13 '37

"'The Mighty Treve' drew tears from the dog lovers, cheers from Terhune readers and jeers from various and sundry uncouth first-nighters. Nevertheless, this story of a boy and his dog is a fast-moving picture." Lucille Johnson

+ — Script p12 Ja 16 '37

Trade Paper Reviews

"This picture is ideal for the Saturday afternoon [juvenile] trade or the neighborhood patrons who like the boy-and-dog-against-the-world formula. Family."

+ Box Office p23 Ja 16 '37

"Possessing the same type of human simple qualities that made 'Stormy' such a fine picture, 'The Mighty Treve' is a grand dog picture which should go over big with the family type of audiences. It is a show that dog lovers, both [juvenile] and grownups, shouldn't miss, for the shepherd dog, Tuffy, who plays Treve, does everything but talk."

+ Film Daily p6 Ja 12 '37

"Keyed for small-town audiences and the [juvenile] trade, this sentimental tale of a dog will doubtless return a nice profit for the new Universal. Sophisticated audiences, however, will probably be critical of the always-predictable plot development."

+ Hollywood Reporter p3 Ja 9 '37

+ — Motion Pict Daily p5 Ja 11 '37

"Though short on what the marquee needs, 'The Mighty Treve' is a picture that deserves more than passing attention. It will probably

MIGHTY TREVE—Continued

land on the small end of twin bills, but it should prove more than satisfying to family, small town audiences. [It is] sincerely told, well-made, with a dog, Tuffy, who steals honors."

+ Phila Exhibitor p64 Ja 15 '37

"A genuine human interest picture, 'The Mighty Treve' is entertainment that will please the entire family. [Children] and grownups will get a bang. Dog lovers in particular are due for a sincere heart throb. . . Treve, played by Tuffy, won approval from the audience. His appearance and natural talent create sympathy."

+ Variety (Hollywood) p3 Ja 9 '37

MILL ON THE FLOSS. National provincial 90min

Cast: Frank Lawton. Victoria Hopper. Fay Compton. Geraldine Fitzgerald

Director: Tim Whelan

Filed in England. Based on the famous novel of the same title by George Eliot. Against the placid background of a picturesque old English mill in the early nineteenth century, this tells of the tragedy of Maggie Tulliver's two love affairs—the first with the crippled son of her father's bitter enemy and the second with the fiancé of her cousin.

Audience Suitability Ratings

"Most of the dialogue is taken from the novel but the atmosphere is not reproduced and the change of ending is a blunder. . . The acting is of very high level and the picture is not as grim as it sounds. . . The film has faults, but it is fresh, vigorous, and interesting, and though it has some overstrained, it has no dull moments. Suitability: family. There is no reason why elder children should not see it."

+ Mo Film Bul D '36

Trade Paper Reviews

"In spite of painstaking production and faithful reference to story sequence of events, this screen rendering of George Eliot's classic fails to catch the spirit of the book, and devolves into a slow-moving, unimaginative pastoral. Somehow the color and intensity of the original is overlooked, and interest and sympathy dwindle. Maggie emerges as commonplace and the story loses significance."

— + Hollywood Reporter p7 Ja 20 '37

+ Motion Pict Daily p4 Ja 18 '37

MIND YOUR OWN BUSINESS. Paramount 75min D 18 '36

Cast: Charles Ruggles. Alice Brady. Lyle Talbot. Benny Baker. Jack LaRue. Frankie Darro

Director: Norman McLeod

"Ruggles is Nature Editor of a paper and writes a dry, conventional column dealing with birds, bees and flowers. He is given honors by a Boy Scout Troop. One night he is taken ill, and without his knowledge his fluttery wife, Alice Brady, writes his column. She [writes] local gossip in terms that usually describe birds, bees and flowers. The column is a sensation and Ruggles is lionized." Film Daily

Audience Suitability Ratings

"A, Y & C: amusing."

Christian Century p127 Ja 27 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The story is good, dialogue clever and acting splendid. The Boy Scout sequences are constructive as well as entertaining, and as for the snipe hunt, well, it must be seen to be appreciated. Family & junior matinee." Am Legion Auxiliary

"Family. The Boy Scouts of America effect a thrilling rescue which will delight younger members of the family." Calif Cong of Far & Teachers

"The picture is in excellent taste; it is the kind of near-gangster film that the children can enjoy and not be harmed. Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Mediocre." DAR

"A diverting, ingeniously concocted farce which will delight and at the same time instruct almost any audience. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 2 '37

"[It is a] laugh provoking bit of entertainment. All ages."

+ Gen. Fed of Women's Clubs (W Coast) D 14 '36

"Good. Family."

+ Motion Pict Guide Mr '37

"The film is well acted and directed, the lines and situations are amusing and the training and ability of the Boy Scouts are pleasingly pictured. Adolescents, 12-16 & children, 8-12: yes."

+ Motion Pict R p7 Ja '37

"A plausible story with much clean humor, understanding direction and an interesting insight into Scout lore. Family."

+ Nat Council of Jewish Women D 23 '36

"General patronage."

Nat Legion of Decency Ja 14 '37

"This is an hilarious comedy in which Charles Ruggles and Alice Brady prove themselves inimitable comedians. Family."

+ Sel Motion Pict p7 Ja 1 '37

"Well acted and thoroughly entertaining. Family."

+ Wkly Guide Ja 9 '37

Newspaper and Magazine Reviews

"Another silly Charlie Ruggles farce. Hollywood isn't doing right by our Charlie these days. . . Can be recommended only to Mr. Ruggles's most ardent fans. Family."

— + Christian Science Monitor p15 Ja 23 '37

"Emanuel Cohen's newest for Paramount is decidedly on the off-side. Provided with an accomplished cast and capable direction by Norman McLeod, 'Mind Your Own Business' misses fire. . . In the first place, suspense was held to a minimum; whereas suspenseful surprise is the chief factor in building progressive interest in this type. The audience was never allowed the gasps of joyous relief which would have stepped up the intervals between the comic high-points." Paul Jacobs

— + Hollywood Spec p12 D 19 '36

"The comedy, to descend to the colloquial, is a honey. It's a hilarious fragment that concerns an editor on a daily paper. . . Leisurely in pace, the humor never hurries yet it's first at the tape in a walk. Frequently the Ruggles pantomime, a Brady gesture, expresses the Ultimate; I had to pick myself out of the aisle a couple of times." Herb Sterne

+ Script p7 F 20 '37

Trade Paper Reviews

"This is highly satisfactory entertainment. It has new story characters and is an ideal vehicle for Charlie Ruggles and Alice Brady."

Boy Scouts figure prominently in the action, which should mean that exhibitors will have little trouble making local tie-ups. The picture, which will appeal to family audiences, was very well directed by Norman McLeod. His long comedy training is evident in his able handling of laugh situations."

+ Film Daily p6 D 14 '36

"Here is a jolly little comedy that will keep the folks in high good humor and delight the kids. It is a first rate Emanuel Cohen program contribution to the Paramount output and will invigorate the bill wherever it goes, coining shekels on the strength of its new comedy team, Charlie Ruggles and Alice Brady, as well as on its merits as a clean, fresh and rollicking chucklefest."

+ Hollywood Reporter p3 D 9 '36

+ Motion Pict Daily p11 D 10 '36

"This combination of farce comedy with a Boy Scout unit expertly incorporated [has the] drawing power of child patronage. Estimate: nice entertainment."

+ Phila Exhibitor p39 Ja 1 '37

"Chief trouble with 'Mind Your Own Business' is that it fails to make up its mind; whether to be a modern yarn of the Fourth Estate, a gangster-kidnap fable or a light comedy glorifying the Boy Scouts. . . The film will have a tough time standing alone. Picture won't particularly heighten Charles Ruggles popularity. Dialog is far below his standard, and the situations are often so absurd and punchless that they fail to realize on his capabilities for droll comedy. . . Early fun poking at Ruggles as a scout-master and the absurd use of Boy Scouts to capture the gangsters probably will mar efforts to tie-up with Scout units locally."

— Variety p23 F 17 '37

"This offering should appeal to all audiences since it has adult and juvenile attractions. With possibilities for wide popular appeal, this one should warm the heart of many an exhibitor. While not intended to carry a show by itself, the picture is top-bracket stuff and a worthy addition to Paramount's releases."

+ Variety (Hollywood) p3 D 9 '36

MORE THAN A SECRETARY. Columbia 80min D 21 '36

Cast: Jean Arthur, George Brent, Lionel Stander, Ruth Donnelly, Dorothea Kent

Director: Alfred E. Green

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Good. Family but mature for children."
DAR

"An entertaining comedy-romance with cleverly amusing situations and smart dialogue."
E Coast Preview Committee
Fox W Coast Bul Ja 16 '37

"Objectionable in part. Objections: questionable dialogue and suggested illicit relationships between employer and secretary."

Nat Legion of Decency D 24 '36

"Adults & young people."

Sel Motion Pict p11 Ja 1 '37

Newspaper and Magazine Reviews

"There is a shade of comedy in some of the physical-culture gongs-on in the office, but neither Jean Arthur nor George Brent can really do much to make the piece exciting. Miss Arthur plays the plain, sensible, competent girl whose subtle but sure charms are

at the end appreciated by her employer, to their mutual advantage. You can probably gather what the story is like." John Mosher
New Yorker p116 D 19 '36

"No plot, no acting, and few wisecracks worth more than passing notice. This is included here simply as a warning."

— Stage p14 Ja '37

Trade Paper Reviews

"In this, another rollicking comedy from the Columbia Studios, Jean Arthur . . . firmly establishes herself as a topflight star as well as one of the most versatile actresses in motion pictures. . . [She] assures the picture box office value on any program. Family."

+ Box Office p27 F 20 '37

"Another of the office secretary cycle, served with a light touch and not to be taken seriously. Five writers receive credit of a sort for their participation in turning out this one, and that may account for the fact that the story simply did not seem to jell effectively. It wanders along at times as if seeking some place to alight and get going with a purpose and a clear notion of what the climax is going to be. . . Jean Arthur is very stereotyped in her part. George Brent acts as if he hadn't been sold on his part, either. Lionel Stander does his stooge part for the editor, but they didn't give him the lines or the business to score with."

— + Film Daily p18 D 11 '36

"Meaty dialog and a good cast are this one's assets. The combination isn't enough to completely square a story that doesn't belong on the same block with the production accorded it, but the names and the lines should bring it along for better than fair returns. . . There's a standout [performance] by a new girl whose possible future may more than justify the making of this picture regardless of how it fares at the box office, from the studio's point of view. The player is Dorothea Kent."

+ — Variety p14 D 16 '36

MURDER GOES TO COLLEGE. Para- mount 67min Mr 5 '37

Cast: Roscoe Karns, Marsha Hunt, Lynne Overman

Director: Charles Reisner

Based on the novel of the same title by Kurt Steel. "A professor of mathematics, who has become deeply involved in the numbers racket, is murdered. The finger points to any number of people. He holds IOUs of his colleagues, his widow is involved, as is the boss racketeer and others." [Variety (Hollywood)]

Audience Suitability Ratings

"A routine murder affair, this film emerges as only fair amusement." T. J. Fitzmorris
+ — America p576 Mr 20 '37

"Story moves quickly and dialogue is good. Interesting for mature audiences." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"The picture is entertaining and amusing for a murder-mystery, but it gives the impression that gambling among faculty members of colleges is the usual thing and the drinking sequences are a bit tiresome. Mature." Calif Fed of Business & Professional Women's Clubs

"Entertainment value is lessened by excessive drinking. Adults." Nat Soc of New England Women

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MURDER GOES TO COLLEGE—Cont.

"A confusing plot, the comedy relief being spoiled by the ever-present bottle. Mature."
S Calif Council of Fed Church Women
Fox W Coast Bul Mr 6 '37

"The picture is a rather involved humorously treated and fast moving detective story. The atmosphere is not altogether wholesome because of the inappropriate mixing of college faculty life with drinking, night clubs and gambling. Comedy consists mostly of the constant smashing of whiskey bottles and wise-cracking by a seemingly nitwit detective. Adolescents, 12-16: waste of time; children, 8-12: no."

— Motion Pict R p8 Mr '37

"A fairly interesting melodrama which is saved from mediocrity by the clever comedy of Roscoe Karns and Lynne Overman. Family."
+ — Nat Council of Jewish Women F 24

"Adults."

Nat Legion of Decency Mr 11 '37

"The story misses the mediocre and becomes good entertainment by the fresh treatment given it by the clever comedy sequences of Roscoe Karns and Lynne Overman. The over-stressed drinking is objectionable. Adults."
+ — Sel Motion Pict p11 Mr 1 '37

Newspaper and Magazine Reviews

"A shade more entertaining than a freshman course in economics. Adults."
Christian Science Monitor p15 Mr 13 '37

"Not quite enough meat for a first film, it will support the other half. . . This B is distinctly better than most of its class." Paul Jacobs

+ — Hollywood Spec p13 F 27 '37

"A mystery comedy that is better than average." Herb Sterne

+ — Script p11 Mr 13 '37

Trade Paper Reviews

"Roscoe Karns and Lynne Overman grab all the laughs in this comedy-murder yarn, which will prove adequate as a programmer. Family."
+ — Box Office p17 Mr 6 '37

"It's a very enjoyable comedy mystery. . . Although the piece even carries suspense for the mystery fans, the who-did-the-killing is only a background on which to hang a lot of fun. As program fare, this show should fit nicely on any bill."

+ — Film Daily p6 F 24 '37

"Having the murder committed amidst the ivy-covered walls of old Keats doesn't raise 'Murder Goes to College' much above the usual formula, but with the treatment Paramount has given it the picture will do well enough in the dual spots that go for mysteries. There's plenty of comedy in the lines, some new twists in developments, and an almost total abstinence from romance by way of novelty."

+ — Hollywood Reporter p3 F 19 '37

+ — Motion Pict Daily p2 F 20 '37

"Story puts the offering way above average murder mystery. . . With plenty of action, plenty of mystery, plenty of laughs, picture should register with both mass, class. Estimate: good program."

+ — Phila Exhibitor p33 Mr 1 '37

"A comedy [mystery] with plenty of laughs, 'Murder Goes to College' provides an altogether acceptable program offering that should be appreciated by all types of audiences. . . Being devoid of top bracket marquee names, exhibitors may have to dig to sell this one, but after that it should sell itself."

+ — Variety (Hollywood) p3 F 19 '37

LES MYSTERES DE PARIS. Gandra
88min Ja 29 '37

Cast: Henri Rollan. Lucienne le Marchand. Madeleine Ozeray

Director: Felix Gandra

Based on the novel of the same title by Eugene Sue. French dialogue film with English sub-titles produced in France. The adventures of the Duc de Gerolstein who wanders about Paris and discovers in a pathetic waif, his own daughter, Marie.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency F 18 '37

Newspaper and Magazine Reviews

"[It] is lurid melodrama presented straight, with never an intentional grimace or a muttered aside to a giggling audience. There is nothing intentionally funny about this Eugene Sue shocker. The French can still apparently get a few real shudders from its horrors. The story is one of those preposterous romances now usually written as burlesques of the more naive theater of the last century." Eileen Creelman
+ — N Y Sun p8 Ja 30 '37

"The outstanding figures of good and evil in the novel of the Parisian under-world of a century ago are acting and declaiming from the screen in a way that doubtless would win the approval of their creator, Eugene Sue. Naturally, the French producers had to limit themselves to the most melodramatic and romantic parts of the work, so they made no attempt to emphasize its sociological character." H. T. S.
+ — N Y Times p21 Ja 30 '37

Trade Paper Reviews

"[It is] a spine-chilling screen version of Eugene Sue's sordid and horror-filled sociological story. . . Cast is skillful, but story baffling. English titles are of small help in interpreting the tale for those unacquainted with French."
Film Daily p3 F 6 '37

+ — Motion Pict Daily p4 F 8 '37

"[It is] a horror picture which doesn't quite jell. Comparable to United States grade B celluloid, class circuit patrons will adjudge it as a minor importation, whose attempts at producing goose-pimples frequently get entirely too macabre."

— — Variety p15 F 3 '37

MYSTERIOUS CROSSING. Universal
60min D 27 '36

Cast: James Dunn, Jean Rogers, Andy Devine

Director: Arthur Lubin

"A mysterious disappearance and murder is solved by a newspaper man and his pal." Calif Cong of Par & Teachers

Audience Suitability Ratings

"Family-mature, Too exciting for children." Am Legion Auxiliary

"Fast moving and amusing, with some attractive southern scenes, but as a whole, only fair entertainment. Adults." Calif Cong of Par & Teachers

"For those who like murder mysteries, newspaper reporters and jittery scenes, this will please. Good. Mature audience." Calif Fed of Business & Professional Women's Clubs

"Mildly entertaining mystery whose solution is obvious. Family but mature for children. Mediocre." DAR

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"With attractive settings and a fair story of its kind, this film, although encumbered by rather heavy comedy, will interest mystery murder fans. Mature audience." Nat Soc of New England Women

"On the whole there is too much tiresome detail interwoven which is only saved by some fair comedy for relief. Mediocre. Adults." S Calif Council of Fed Church Women
Fox W Coast Bul D 19 '36

"Mature."

Jt Estimates D 1 '36

"Suitability: family."

Mo Film Bul p13 Ja '37

"Another program picture in which the cast is capable, the direction adequate and the photography good. The story is negligible. Family."

+ — Nat Council of Jewish Women D 9 '36

"General patronage."

Nat Legion of Decency D 24 '36

"For those who like murder mysteries, newspaper reporters and jittery scenes. Mature."

Sel Motion Pict p7 Ja 1 '37

Newspaper and Magazine Reviews

"The whole affair is impossible. Adults & young people."

— Christian Science Monitor p17 Mr 6 '37

Trade Paper Reviews

"While this one will break no records, it does furnish a sizeable quantity of thrills, and good suspense."

+ — Film Daily p7 F 2 '37

"A fairly entertaining murder mystery yarn built to stock pattern. Because of its close weaving and smart pacing it will give good service as a dual support number. A touch of individual color is captured by locating the story in and around New Orleans, but it is still the old dependable one."

+ — Hollywood Reporter p3 Ja 4 '37

+ — Motion Pict Daily p7 D 21 '36

"Generally well played for what it is, weak on names, but with the Devine comedy, it will please neighborhood audiences or on twin bills."

+ — Phila Exhibitor p42 Ja 1 '37

"Compact and paced better than the average [mystery]. 'Mysterious Crossing' is a fair dueler. . . [It] may be just another [mystery] but it has that quality of showmanship that leaves audiences unaware of the time passed."

+ — Variety (Hollywood) p3 Ja 4 '37

N

NANCY STEELE IS MISSING. 20th century-Fox 85min Mr 12 '37

Cast: Victor McLaglen. Walter Connolly. Peter Lorre. June Lang

Director: George Marshall

Based on the novel of the same title by Charles Francis Coe. "[McLaglen is cast] as a waiter in an exclusive club, who kidnaps a financier's baby in 1916 and then passes twenty years in jail for other crimes. . . McLaglen finally gives up the idea of collecting the still outstanding ransom, returns the girl to her rightful parent and goes back to prison." (N Y Herald Tribune)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 11 '37

"Well-knit drama with first rate direction and acting, and more important overtones than usual in such tales. Family."

+ Wkly Guide Mr 6 '37

Newspaper and Magazine Reviews

"If the result fails to jell into a completely effective thriller, due largely to the incredible character assigned McLaglen, it still has its points and several very good moments. . . In spite of its spurious and generally phony atmosphere 'Nancy Steele Is Missing' is well acted for the most part and contains one memorable scene. This shows the arrival in a tier of prison cells of the news that America has gone to war."

+ — Cue p18 Mr 13 '37

"Any photoplay that has Peter Lorre in a leading role is certain to be marked by sinister excitement, but 'Nancy Steele Is Missing' is stingy with his talents. When the great star of 'M' is on the screen, the film has taut melodramatic power. . . Too much of the time the work is busy with a sprawling narrative. . . A diagram would be helpful in following the motivation for the various situations. Even a glib production and the incidental suspense do not keep 'Nancy Steele Is Missing' from being a confused and unsatisfactory show." Howard Barnes

— + N Y Herald Tribune p9 Mr 8 '37

"[It] is a well acted, shrewdly written melodrama, considerably changed from Charles Francis Coe's original tale, but changed perhaps for the better. . . This is well-made melodrama." Eileen Creelman

+ — N Y Sun p27 Mr 8 '37

"[It] is a feeble and fumbling and confused melodrama. . . Parts of it are exciting and move along competently in the best traditions of brassknuckle melodrama. But for the most part the film finds itself in hot water because not even the nimble and excessive invention of the authors is able to overcome the shortcomings of the original idea. . . Victor McLaglen does a nice job as Dannie and fine performances are offered by Walter Connolly and Peter Lorre. But their efforts are of little avail. 'Nancy Steele Is Missing' is Grade B entertainment." William Boehnel

— + N Y World-Telegram p20 Mr 8 '37

"You may gather from this vague outline that the story wanders and has its baffling aspects. A clear, and also entertaining, part is played, though, by Peter Lorre. . . Walter Connolly patters quietly along as the father, quite helpless in the midst of such untoward emotions. It would all have been simpler if Victor McLaglen could have shown us a wicked kidnapper." John Mosher

New Yorker p93 Mr 13 '37

"To discover a new ingredient for the formula of cinema kidnapping is a feat that might well deserve an Academy Award. . . It furthermore enables Actors Victor McLaglen, Peter Lorre and Walter Connolly, without much feminine support, to combine their highly diverse specialties effectively in an outstanding contribution to the cinematically rare genre of psychological melodrama."

+ — Time p34 Mr 15 '37

Trade Paper Reviews

"[It is a] powerful drama with McLaglen scoring impressively in tense human story. . . [It] packs a terrific punch, especially at the finale that will have the patrons gripping their seats."

+ — Film Daily p8 Mr 10 '37

"This strong and suspenseful crime melodrama is lifted above the program level by good dialoging, excellent direction and exceedingly good performances from a cast that is topped by names that mean something on the marquee. . . It is without humor and has little sympathetic appeal or romance interest. Nevertheless, its suspense and its incisive character-

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

NANCY STEELE IS MISSING—*Cont.*
drawing have considerable audience value and it will be a money-maker."

+ Hollywood Reporter p3 Mr 3 '37

+ — Motion Pict Daily p6 Mr 4 '37

"A hard hitting prison melodrama of the modern school built around three strong performers, Victor McLaglen, Peter Lorre and Walter Connolly. Two fisted material for which the box office potentialities should be strictly okay. . . [It] is a moving piece of screen literature. It is distinguished by inspired management of plot, situations and dialog. In less accomplished hands, the story might have suffered from the banality which is so dangerous a pitfall to prison tales of the type."

+ Variety p14 Mr 10 '37

"Dealing with strange and hitherto side-stepped angles of kidnapping and its consequences to all those involved, it addresses itself compellingly to audience attention. Throughout most of its protracted length it will spell-bind with its succession of excitements and should warrant exceptional box office tribute."

+ Variety (Hollywood) p3 Mr 3 '37

NIGHT WAITRESS. RKO 57min D 18 '36

Cast: Margot Grahame, Gordon Jones.

Vinton Haworth. Marc Lawrence

Director: Lew Landers

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: unwholesome; C: no."
Christian Century p1735 D 23 '36

"Average entertainment for adults." Am Legion Auxiliary

"A novel twist is given to the story by the method used in locating the stolen schooner; otherwise the usual suspense and melodramatic situations characterize this film. Adults." Calif Fed of Business & Professional Women's Clubs

"Nothing constructive. Adults. Mediocre. Unwholesome." DAR

"A sea gangster story well acted and fairly interesting, with some good shots of the harbor police patrol in action. Adults." Nat Soc of New England Women

"Although rather mediocre in general this detective mystery story is well directed and cast and is constructive in the vindication of right. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul D 12 '36

"Adults."

Jt Estimates D 1 '36

"The climax should have been exciting, but is actually rather tame, the director missing the opportunity the situation offers. Up to this point the suspense is well maintained and the frustration of the criminals' plans is effectively led up to. Suitability: adults."

+ — Mo Film Bul p14 Ja '37

"Not recommended. Adults."

— Motion Pict Guide Mr '37

"A mediocre production with fair direction, good photography and effective scenery. A waste of time for anyone."

— Nat Council of Jewish Women D 3 '36

"Adults."

Nat Legion of Decency D 31 '36

"Adults."

Sel Motion Pict p7 Ja 1 '37

Newspaper and Magazine Reviews

"An aimless little fiction, in which such familiar ingredients as policemen and robbers, public homicide, Margot Grahame and the San Francisco waterfront are unambitiously re-shuffled, 'Night Waitress' is a bit duller and less important than even the average dull and unimportant film. . . Its people seem a little shame-faced about it all, which is, of course, only proper." B. R. C.

— N Y Times p31 D 18 '36

"A feeble, fumbling and determinedly dog-trot melodrama about a night waitress in a San Francisco waterfront fish cafe. . . 'Night Waitress' is worked out with a minimum of ingenuity, imagination and thought. . . Miss Grahame is, of course, as good as the part of Helen enables her to be—graceful, skillful and believable under the most trying difficulties. But not even Miss Grahame, who has already proved her ability, can stand up much longer under the onslaughts of such spurious, labored and palpably fabricated stories as she has been asked to appear in this last year." William Boehnel

— + N Y World-Telegram p7a D 19 '36

Trade Paper Reviews

"There is a quality of sincerity about this drama of the waterfront that makes it very appealing. Also a nice love interest that gets away from the routine. . . This production will hold the thrill fans and satisfy those who want their romance mixed in with thrills."

+ Film Daily p11 D 18 '36

"Small budget, no names, 56 minutes' running time. Naturally it spells 'the other picture' on dual bills. But as such it has several advantages. First, it moves briskly. Second, the production detail and the dialog have a commendable directness. Worst flaw, but it does not constitute an insurmountable hurdle, is the casting of Margot Grahame as the night waitress. Her diction and manner make the characterization improbable. . . Gangsters in this case don't look like gangsters. It's off-type casting all the way."

+ — Variety p18 D 23 '36

NOBODY'S BABY. MGM 65min

Cast: Patsy Kelly, Lyda Roberti, Lynne Overman, Robert Armstrong, Rosina Lawrence

Director: Gus Meins

"Lyda Roberti, Patsy Kelly, both nurses in a maternity ward, are each suspected of being the mother of a baby which really belongs to a cafe dancer." Phila Exhibitor

Audience Suitability Ratings

"The situations are amusing, the dialogue clever, and the cast excellent. Adults." Mrs T. G. Winter

+ Fox W Coast Bul F 27 '37

"A & Y: good comedy; C: possible."
Parents' M p68 Ap '37

Newspaper and Magazine Reviews

"In this we are given a generous quantity of amusing comedy of the farcical sort. Unimpressive from the production standpoint, decidedly the opposite so far as direction is concerned, weak in its narrative and satisfactory in its performances, 'Nobody's Baby' merits recommendation to those in search of laugh-provoking entertainment—to those who do not mind having a screen comedy unfold with dialogue as its principal story-teller." Allan Hersholt

— + Hollywood Spec p11 F 13 '37

Trade Paper Reviews

"This Hal Roach production is a laugh-laden film, well produced, well acted and well able to take care of itself on any program. Its box office success is assured by the presence of four stellar comedy names for the marquee. Family."

+ Box Office p23 F 6 '37

"This Patsy Kelly-Lyda Roberti starrer is the best thing the girls have done together and it looks [as if] Hal Roach spent more money on this production than he did on any of their previous efforts."

+ Film Daily p7 F 2 '37

+ Motion Pict Daily p7 Ja 29 '37

"[It is] snappy farce with lively music, typical Hal Roach brand of hokum. Estimate: okey comedy program."

+ Phila Exhibitor p33 F 15 '37

"Obviously over length, 'Nobody's Baby' has quite a few good comedy sequences, an intriguing night club setting and some romantic high-lights, but on the whole can be counted as nothing more than a very ordinary program picture that will serve best, after considerable cutting, on a dual program."

— + Variety (Hollywood) p3 Ja 28 '37

O

O. H. M. S. See You're in the army now

OFF TO THE RACES. 20th century-Fox
58min F 19 '37

Cast: George (Slim) Summerville. Jed Prouty. Shirley Deane. Spring Byington. Russell Gleason

Director: Frank R. Strayer

This is the fourth in the series of Jones Family pictures. "The same cast as before keeps the identity of the eight Joneses intact and the stimulating addition of Slim Summerville as a horsey ne'er-do-well relative (with a horse but no money to feed it) adds valuable comedy strength. Slim, with his trotter and his small daughter bobs up uninvited for the county fair, just as Shirley Deane's first boyfriend arrives as a week-end guest." (Hollywood Reporter)

Audience Suitability Ratings

"The piece is well cast and photographed, and while the development of the plot is obvious, it is nevertheless amusing. Family." Am Legion Auxiliary

"Adults & 8-18: good." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Absolutely improbable fun with the Jones Family and their relatives. This lacks the high ethical standards usual with this series. Family. Good." DAR

"Good laughs for family audiences." Nat Soc of New England Women

"This latest edition to the popular Jones Family annals will be sure to prove a good picture for any audience. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 30 '37

"[It] will prove highly amusing for all ages."

+ Gen Fed of Women's Clubs (W Coast)
Ja 22 '37

"Wholesome, lively entertainment, with excellent characterizations, it reaches a thrilling climax. Family."

+ Jt Estimates Ja 15 '37

"Adolescents, 12-16 & children, 8-12: yes."
Motion Pict R p8 Mr '37

"Family."

Nat Council of Jewish Women Ja 20 '37

"General patronage."

Nat Legion of Decency F 11 '37

"A, Y & C: good."

Parents' M p68 Ap '37

"Family-juvenile."

Wkly Guide F 6 '37

Newspaper and Magazine Reviews

"The Jones Family series of domestic comedies is beginning to slip, if we may judge from the tendency toward farce revealed in 'Off to the Races.' . . . The theme of the stories in the series is built upon the assumption that we are taken into the home of an ordinary American family. 'Off to the Races' fails to entertain us because it fails to make us believe it."

+ — Hollywood Spec p10 Ja 16 '37

"[It is] a brief, inert, humorless little comedy of the homespun school. . . . It stretches its thin and feeble story, which is made up almost entirely of all the staples of commonplace cinema, to the breaking point. . . . [It] has little value as entertainment." William Boehnel

— N Y World-Telegram p7a F 6 '37

"Another episode in the screen adventures of the Jones Family. . . . I'm still confused as to why people pay good money to see the screen mirror the awful monotony of the everyday. They must, or astute Mr. Zanuck wouldn't perpetually reboil the same pot of stew. . . . There are brief moments of charm that approximate Tarkington. . . . A red flannel night-shirt, styled for contemporaries who still admire 'em." Herb Sterne

+ — Script p11 Ja 30 '37

Trade Paper Reviews

"Backed by an already built-up reputation, the latest tale of the Jones Family is a natural for the all-around family trade, packing more comedy, a better story and brighter lines than its predecessors. Family."

+ Box Office p47 Ja 9 '37

"This is the best of the Jones Family series, from the standpoint of the script, direction and editing. Slim Summerville comes into the saga for the first time. . . . He adds considerably to the effectiveness of the comedy, which is broad as usual, but more compact in this one than in the three which preceded it."

+ Film Daily p6 F 1 '37

"With the connivance of Uncle George (Slim) Summerville the popular Jones Family this time takes in the trotting races at the county fair for one of the most amusing of its adventures. This is the fourth of the series of folksy domestic comedies that began a year ago with 'Educating Father' and has become a neighborhood dependable. It is one of the best and will attract ticket-buyers wherever there are family audiences."

+ Hollywood Reporter p3 Ja 4 '37

+ Motion Pict Daily p3 Ja 5 '37

"This is 100% for the family trade, a barrel of fun with domestic clashes growing to the point of hilarious comedy. Estimate: excellent family fare."

+ Phila Exhibitor p64 Ja 15 '37

"Differs little from previous films in series excepting that the pace is swifter, the plot more sensibly developed and the humor not as exaggerated. Then, too, there's a county fair sulky hoss race for a thrill finish. 'Off to the Races,' will appeal to family trade, as have

OFF TO THE RACES—Continued

others in this group, especially in neighborhood houses. But for the most part exhibitors probably will grab it for the lighter, comedy section of a double bill, where it should be satisfying."

+ Variety p29 F 3 '37

"The domestic adventures of the Jones Family, now a film comedy institution, proceed delightfully and with high amusement content in 'Off to the Races.' The series continues to grow in excellence. This entry, like its predecessors, is directed and played joyously, filled with ripe observation. . . It is a natural for the family trade, may be counted on to make new converts to the Jones Family fans and will hold up its end of the program anywhere for ample returns."

+ Variety (Hollywood) p3 Ja 4 '37

ON THE AVENUE. 20th century-Fox
85min F 12 '37

Cast: Dick Powell, Madeleine Carroll, Alice Faye, Ritz Brothers, George Barbier

Director: Roy Del Ruth

Dance director: Seymour Felix

Music & lyrics: Irving Berlin

Music director: Arthur Lange

Dick Powell presents a revue which satirizes the life of the richest girl in the world. She, in turn, seeking vengeance, buys his show and attempts to ridicule him but finds she loves him instead.

Audience Suitability Ratings

"A: fairly amusing; Y: amusing; C: probably good."

Christian Century p231 F 17 '37

"Family." Am Legion Auxiliary

"Perhaps lacking in the originality of development and continuity of some of [Powell's] former pictures, but amusing entertainment. Adults." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Good. Tuneful Irving Berlin songs highlight this otherwise undistinguished story. Mature." DAR

"Older family." Nat Soc of New England Women

"Good clean entertainment, no drinking. Family." S Calif Council of Fed Church Women

Fox W Coast Bul F 20 '37

"All in all, lively, tuneful and inescapably entertaining. All ages."

+ Gen Fed of Women's Clubs (W Coast)
F 10 '37

"Adolescents, 12-16: yes; children, 8-12: fair."
Motion Pict R p8 Mr '37

"Dick Powell plays his varied role to good advantage but Alice Faye with her sly comedy and the Ritz Brothers with their usual slapstick farce and fun-making all but steal the picture. Family."

+ Nat Council of Jewish Women F 10 '37

"General patronage."

Nat Legion of Decency F 11 '37

"A & Y: highly enjoyable; C: little interest."
Parents' M p68 Ap '37

"Family."

Sel Motion Pict p6 Mr 1 '37

"A highly amusing and entirely entertaining musical comedy with pleasing songs, good acting and plenty of laughs." Family."

+ Wkly Guide F 13 '37

Newspaper and Magazine Reviews

"The songs are catchy, innocuously administered. There are Hollywood girls and Hollywood dimensions. There is comedy, there is melody, there is glitter, there is Romance. Briefly, there is 'boom-boom and go-go.'" J. K.
Boston Transcript p6 F 20 '37

Canadian Moving Pict Digest p6 Mr 12 '37

"Save that we don't recall anyone's remarking in tense tones, 'The show must go on,' this is just another big lolloping musical. Adults & young people."

Christian Science Monitor p15 F 27 '37

"As musicals go, the story isn't very important, since it serves merely to hang together a burst of splendid stage spectacles, dance sequences, and Mr. Berlin's likeable, memorable melodies. . . Most of the ample comedy is provided by the madcap trio, the Ritz Brothers, whose unpredictable antics give the piece considerably more speed than it might originally have had."

+ — Cue p17 F 13 '37

"Quite the cleverest of the sort that we have had. . . I was getting fed up on back-stage stories, but this one revives my interest in them. It is one you should see. . . The outstanding feature of the story and song and dance interpolations is that we are given just enough of everything. As you leave the theatre, you will not feel cheated, even though you may feel you could have stood quite a lot more of it."

+ Hollywood Spec p7 F 13 '37

"Please note—this film has the first stage revue which doesn't present an army of girls in military formations on a twenty-acre lot. The show has twenty-four chorus girls who really dance on a fifty-foot-wide stage. This alone is revolutionary! And the Berlin tunes are pleasant and tuneful." (3½ stars) Beverly Hills

Liberty p54 Mr 13 '37

"'On the Avenue,' a well-dressed musical, is pretty silly when it comes to drama—sillier even than a musical comedy has a right to be. Frequent production numbers, each boasting a new Berlin melody, and quick-paced direction keep things going happily enough. The film takes its plot rather more seriously than most such pictures. The fault is not in the story itself but rather with the carrying out of its intention. . . The Ritz Brothers . . . are at their wildest and funniest. . . Alice Faye puts over the Berlin songs . . . as even Mr. Berlin must rejoice to hear them." Eileen Creelman

+ — N Y Sun p30 F 5 '37

"[It] is a moderately amusing revue with no more of a plot than we can expect from these things, but with a pleasant Irving Berlin score and a disarming informality in its production to lure us into liking it. Although its slapstick and variety turns seem a bit beneath the dignity of the Radio City Music Hall, it does provide a rather welcome relief from the sober dramas Hollywood has been firing at us recently. . . There isn't much [to it], but it is enough to get the picture by. 'Sing, Baby, Sing,' and 'Pigskin Parade' were better." F. S. Nugent

+ — N Y Times p17 F 5 '37

"No matter how many other song and dance screen entertainments you may have seen before, here is one called 'On the Avenue' which is the 'tops' of its kind. It is gay, brisk, light, tuneful, slick, amusing and exceedingly well plotted, directed and played. In short, here is a grand entertainment." William Boehnel

+ + N Y World-Telegram p29 F 5 '37

"[The songs] in 'On the Avenue' appear as Irving Berlin's gracious contribution to a work otherwise quite sad. Here they are well dressed and turned out. . . Few, though, on this earth are so equipped that they can switch their senses on and off at will, and in such a way contrive to see only the Berlin incidents. Most of us have to see the whole picture, and take

the bitter with the sweet. And the bitter is trying here, and can't be wholesome, either. Of course the trouble is the usual one, what we have been trained to expect in musical films—that plot business again.” John Mosher

— + New Yorker p72 F 13 '37

“‘On the Avenue’ is distinguished chiefly for Irving Berlin’s score. . . Madeleine Carroll proves decorative, at least, in a role that no one could make very endearing. . . Unfortunately, a strong supporting cast, headed by Alice Faye and the Ritz Brothers, isn’t allowed to give quite as much support as the principals seem to require.”

— + News-Wk p24 F 13 '37

“Yes, it’s a lively, joyous, and liting show of great pictorial beauty, snappily directed by Roy Del Ruth.” Rob Wagner

+ Script p8 F 13 '37

“You’ll slap your knee in glee at least six times. One of these times (I still have the bruise) is the staged burlesque of the wealthiest girl in the world. That is really funny.” Katharine Best

+ Stage p88 Mr '37

“Like most musicals, [it] has for a plot a clothesline upon which the producers can hang whatever suits their fancy. This time the line is pretty raveled, the appendages superb. . . Madeleine Carroll, whose chiseled sophistication makes her ideal for such stories as ‘Lloyd’s of London,’ is badly miscast, still manages to lend her ridiculous role dignity. . . Best moments of all are contributed by the insane Ritz Brothers, who put on three zany acts.”

+ — Time p56 F 15 '37

Trade Paper Reviews

“Lavishness of production, a galaxy of established names, and the additional appeal of Irving Berlin’s reputation as a song-smith and producer will assure the box office success of this musical. But, as a motion picture, it is disappointing in entertainment values which fall far short of what could be expected from such a combination. Both script and direction fail to take full advantage of the picture’s possibilities, resulting in plenty of slow, draggy footage interspersed with the several song hits and impressive production numbers. Family.”

+ — Box Office p23 F 13 '37

“Open wide all avenues to the box-office for here is a great money show. Irving Berlin’s music of which three songs should be hits, Dick Powell and Alice Faye outdoing their previous efforts in singing them, the Ritz Brothers, those three provokers of riotous laughter, gorgeous femininity, all combine to make this grand musical comedy entertainment. It ranks with the best shows of this type.”

+ Film Daily p9 F 3 '37

“Darryl F. Zanuck’s big and glittering new musical will go a long way toward holding its own against his previous noteworthy successes in this field. It has established names—including that of Irving Berlin—at least three new song hits, a real story and a gorgeous production to send it marching along to box-office victories.”

+ Hollywood Reporter p3 F 1 '37

+ Motion Pict Daily p4 F 2 '37

“With plenty of names, several good tunes, ‘On the Avenue’ could have been a knockout. As it shapes up, it should do fairly well. Fault can be placed on a yarn which isn’t worthy of the players, the tunes or the numbers. The picture seems to lack pace.”

+ — Phila Exhibitor p33 F 15 '37

“‘On the Avenue’ should fare moderately well. It’s no sock, but has attractive personalities in Dick Powell, Madeleine Carroll, Alice Faye, and the ever funny Ritz Brothers. It needs, however, all the tuneful support it can get from the Irving Berlin score. . . Plots in filmusicals are never to be taken seriously,

of course, but either the comedy and adhesive components are such that it more than nullifies any deficiency in credulity, or the negative aspects becomes so assertive as to be disturbing to the sum total. That’s the prime deficiency here.”

+ — Variety p14 F 10 '37

“With superb music, gorgeous travesty, a sparkling screen play trigged out in most luxurious fashion and played by a company which excels par in most of the performances, ‘On the Avenue’ presents a combination for showmen to embrace with open arms as one of the topnotch offerings of the season. As a musical it has had few peers. Smart, brilliant from every angle, it will jog the jaded appetite of the sophisticate. At the same time it has the vitality and heart appeal, the broad fun and good nature, to beguile the mob.”

+ Variety (Hollywood) p3 F 1 '37

ONCE A DOCTOR. Warner 58min Ja 23 '37

Cast: Donald Woods, Jean Muir, Gordon Oliver

Director: William Clemens

“Donald Woods is the promising young interne whose career is nipped in the bud when he is framed on a charge of negligence by the drunken foster-brother he had shielded in the accidental death of a girl.” Phila Exhibitor

Audience Suitability Ratings

“A: ordinary; Y: doubtful value; C: no interest.”

Christian Century p231 F 17 '37

“Mature.” Am Legion Auxiliary

“Trite theme, fair production qualities and slight entertainment value. Adults.” Calif Cong of Par & Teachers

“There is very little spontaneity or originality in this story. . . Many of the incidents that make up the plot are extremely coincidental and make the production appeal artificial and forced. Disappointing. Mature.” Calif Fed of Business & Professional Women’s Clubs

“Good. Mature & 14-18.” DAR

“Adults & young people.” E Coast Preview Committee

“Excellent for mature audiences over 14.” Nat Soc of New England Women

“Rather unconvincing. . . Results of drinking and dishonesty are well depicted. Adults.” S Calif Council of Fed Church Women

“Adults.” Mrs T. G. Winter

Fox W Coast Bul F 6 '37

“Romance, interesting hospital scenes and a most exciting sea episode add interest to the picture. Adults & young people.”

+ Gen Fed of Women’s Clubs (W Coast) Ja 25 '37

Reviewed by H. M. Le Sourd

Motion Pict & Family p6 Ja 15 '37

“Fair. Adults & young adults.”

+ — Motion Pict Guide Mr '37

“‘Once a Doctor’ fails to deliver its message because it relies too heavily on coincidence. . . The implied slur cast on medical associations because they do not permit brilliant young men to practice without licenses remains unjustified. Adolescents, 12-16 & children, 8-12: no.”

+ — Motion Pict R p8 F '37

ONCE A DOCTOR—Continued

"General patronage."

Nat Legion of Decency Ja 28 '37

"A: fair; Y: possible; C: no."

Parents' M p68 Ap '37

"While the scenes of drunkenness in the hospital and the misuse of authority are to be condemned as inaccurate and incredible, the good direction and competent acting are to be commended, as is the depiction of a really serious situation which is solved satisfactorily. Adults & young people."

Sel Motion Pict p10 F 1 '37

Trade Paper Reviews

"[It has a] good combination of thrills, drama and romance."

+ Film Daily p6 F 27 '37

"'Once a Doctor' winds up as a B picture for two reasons. First, it very obviously was churned out as a B yarn from Brian Foy's unit, and second, the original story and its treatment are so hackneyed in hanging a melodramatic twist on the theme which has served for several standout productions in recent years, that direction and trouping were relied on to keep it from landing further down the alphabet. These elements make it a passably acceptable dual bill runner-up, but the picture is another example of the fact that—A or B—the story's the thing, and here it just isn't."

+ Hollywood Reporter p3 N 25 '36

"Aimed at twin-bill brackets, this one is purely routine melodrama, although its exploitable title may have some box-office value. A competent cast is unable to do much with a story so obvious [that the] denouement of each situation is apparent on presentation."

+ Phila Exhibitor p60 Ja 15 '37

"Sprightly and at times almost brilliant performances by Donald Woods and Jean Muir are tossed away on this age-worn story. Four writers struggled to impart some original slants to the plot. . . In the attempt to bolster melodramatics of story, both the scripters and director seem to have thrown away what chances the picture had of amounting to something other than another secondary feature. As such it will glean most popularity doubling with more important pieces on the same bill."

+ Variety p14 F 3 '37

ONE IN A MILLION. 20th century-Fox

95min Ja 1 '37

Cast: Sonja Henie. Adolphe Menjou. Don Ameche. Arline Judge. Jean Hersholt. Borrah Minevitch

Director: Sidney Lanfield

Music & lyrics: Lew Pollack. Sidney Mitchell

Music director: Louis Silvers

"Menjou while traveling in Switzerland with his down-and-out musical troupe meets Sonja Henie, a marvelous skater. She is preparing for the Olympics, but he sees her as a money-making proposition. After winning the Olympic contests, her amateur standing is questioned but she is cleared by the efforts of Don Ameche who has fallen in love with her. Under Menjou's guidance she comes to America where she triumphs at Madison Square Garden." Film Daily

Audience Suitability Ratings

"A: fairly good; Y & C: good."

Christian Century p95 Ja 20 '37

"The skating scenes are beautiful, the supporting cast excellent, with plenty of fun for all. Family." Am Legion Auxillary

"Miss Henie's skating is the epitome of beauty in motion. A slight story is carried by a cast of performers whose names assure entertainment. Family." Calif Cong of Par & Teachers

"The picture is top-notch entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Delightful entertainment for all. Excellent." DAR

"A gayly, absurd comedy. Family." Nat Soc of New England Women

"This [is a] unique and entrancing production suitable for any audience. Family." S Calif Council of Fed Church Women
+ Fox W Coast Bul Ja 2 '37

"[It is] a most entertaining screen creation. All ages."

+ Gen Fed of Women's Clubs (W Coast) D 14 '36

"[It] is first and last a triumph for its lovely skating star, Sonja Henie. Family. Outstanding."

+ + Jt Estimates D 15 '36

Reviewed by H. M. Le Sourd
Motion Pict & Family p7 F 15 '37

"Very good. Family."

+ + Motion Pict Guide Mr '37

"The Ritz Brothers are amusing, especially in their bullfight on skates, but a little of Borrah Minevitch and his gang would have been better than too much. Withal it is a most enjoyable film. Adolescents, 12-16 & children, 8-12: yes."

+ Motion Pict R p8 Ja '37

"There is never a dull moment in this gay, merry musical comedy replete with beautiful girls, mad comedians, the exquisite skating of Sonja Henie, and with a clever story ideally suited to present the talents of the 'world's greatest skater.' Family and junior matinee."

+ Nat Council of Jewish Women D 23 '36

"General patronage."

Nat Legion of Decency Ja 7 '37

"It was a happy idea to take this particular champion and whirl a film around her. . . Sonja's skating measures up to all that you expect from the world's foremost ballerina on blades. Her acting? Well, it is far better than most of her supporting cast have to offer."

+ Scholastic p23 Ja 30 '37

"The delightful young star's exquisite skill on the ice, plus the irresistible Ritz Brothers, tuneful songs, and a pleasant story. . . result in a highly entertaining picture. Family."

+ Wkly Guide Ja 2 '37

Newspaper and Magazine Reviews

"This [is] one of the best entertainment bets of the season. The marvelous windup at Madison Square Garden, New York, is one of the finest exhibitions of ice pageantry and poetry of motion ever screened." Laura Elston
+ + Canadian M p25 Mr '37

"As describing the charming and graceful Sonja Henie, this title upsets the tradition of Hollywood hyperbole by being very nearly right. A gigantic and entertaining screen musical is given uniqueness by Miss Henie's skating. Family."

+ + Christian Science Monitor p15 Ja 9 '37

"Sonja Henie's skating, the Ritz Brothers' comedy and the harmonica playing of Borrah Minevitch—each with enough merit to carry the weight of a whole production—are combined in 'One in a Million' to make it a noteworthy production that will be a tough mark for the other studios to shoot at during the rather long stretch of this year there still is left."

+ Hollywood Spec p11 Ja 2 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Once on skates, Miss Henie is lyric. She is the poetry of motion itself. *Sans* skates, Miss Henie is considerably less lyric. Adolphe Menjou, Jean Hersholt, and Don Ameche are prominently present—none at his best, we regret to report." (3 stars) Beverly Hills
Liberty p60 F 6 '37

"Sonja Henie . . . makes her picture debut. . . For her skating sequences, which drew spontaneous applause from the entranced audience yesterday, it is to be highly recommended. Had the film been cut down to essentials, edited for greater continuity and followed a story pattern less haphazard, it might have been really good." Marguerite Tazelaar
+ — N Y Herald Tribune p14 Ja 1 '37

"Miss Henie, dimpled, smiling, Scandinavian blond . . . sets even a holiday audience agog. . . Dancing on skates as ballerinas can never dance on the ground, she soars over the ice, in effortless, flowing, joyful grace. It is a performance you won't believe even as you watch it, so startlingly perfect is the harmony of each movement." Eileen Creelman
+ N Y Sun p11 Ja 2 '37

"Being neither sports writer nor poet, this department finds it hard to cloak in adequate language an occasion of such historic importance as the screen debut of Miss Sonja Henie. . . In spite of its story . . . 'One in a Million' is merely a disconnected variety show and, on the whole, a good one." B. R. C.
+ N Y Times p29 Ja 1 '37

"Sonja Henie skates for us in 'One in a Million' and we'd like to see her skate more. In general the film belongs to the vaudeville class, with bright interpolations by Borrah Minevitch and party, the Ritz Brothers, Adolphe Menjou, Jean Hersholt, and Ned Sparks." John Mosher
+ New Yorker p77 Ja 9 '37

"Of all sports, skating is the most rhythmic and beautiful—even more so than fancy diving. But like diving, the routine is rather limited and then it is the same thing over and over again. That's why I'm afraid Sonja Henie is a one-picture girl. . . Borrah Minevitch and the Ritz Brothers repeat on previous performances. Don Ameche's good looks and charm, and Adolphe Menjou's superb artistry are largely cancelled by over-unctionness approaching burlesque. . . Both play at high concert pitch in every sequence. No light or shade." Rob Wagner
— + Script p12 Ja 9 '37

"[It] may be kindergarten to Skater Henie. Audiences are likely to find them the brilliant crystallization of a levitationist's dream. Sonja Henie contradicts not only the law of gravity but also the rule that women athletes are physically unsuited for roles as romantic heroines."

+ Time p56 Ja 11 '37

Trade Paper Reviews

"Boasting a wide variety of entertainment, Sonja Henie's picture debut vehicle is headed for high place among this season's top money grabbers. While the feature takes full advantage of the Olympic skating champion's almost unbelievable skill and grace, so wisely it is produced, cast, scripted and directed, that it has plenty to win audiences of all types over and above her performance, which in itself is of a calibre to mark her as potential star material. . . In brief, the picture has no weak spots and will win the highest plaudits from showmen and theatre patrons wherever it is shown."

+ Box Office p23 D 26 '36

"Wherever skating means something, this novel musical of Darryl Zanuck's should be terrific. Such grace and artistry on skates one has never seen until one sees Sonja Henie. A symphony of motion, there never has been anything like her on the ice. With her pert, beautiful and captivating smile, Zanuck has a

discovery who is as sensational on ice as Fred Astaire is on the dance floor. And there's plenty of other entertainment for those who may not be skating enthusiasts. The picture introduces Borrah Minevitch and his Harmonica Band. Whatever they did on the stage is just ordinary to what they do in this show."

+ Film Daily p10 D 22 '36

"Stepping right off the beaten track of musicals into pastures green and fresh, this merry melange featuring the figure skating of Sonja Henie, world's champion, easily ranks a smash hit. Besides shining with a galaxy of tried and trusty entertainers it introduces to the screen a most engaging and preeminent personality in the young, Norwegian three-times winner of the Olympic championship, who will charm not only by the wonderful skill and grace of her art but by her personable self."

+ Hollywood Reporter p3 D 19 '36

+ Motion Pict Daily p13 D 21 '36

"Evidence of Darryl F. Zanuck's showmanship is once again proven with the timely release of this picture in the skating season. Exceptional entertainment value plus a waiting audience to witness the debut of the nationally known skating star should send the patrons skating to the box office to establish some record grosses."

+ Phila Exhibitor p42 Ja 1 '37

"Sonja Henie is a sensation in her film bow. Established star in one section of the show world, a skating ace, she steps confidently into pictures with immediate success. Displaying from her first scene a vivid personality, a freshness and charm which get over with men and women alike, and proving a potentially fine actress as well as an outstanding exhibitionist, Miss Henie contributes a large share to the picture's rich and varied entertainment. . . In the romance as well, she has warmth and spirit, with her trace of accent agreeable rather than irritating. . . 'One in a Million' is earmarked for prosperous business."

+ Variety (Hollywood) p3 D 19 '36

OURSELVES ALONE. See River of unrest

OUTCAST. Paramount 75min F 19 '37

Cast: Warren William. Karen Morley. Lewis Stone. Jackie Moran

Director: Robert Florey

Based on the novel, *Happiness Preferred*, by Frank R. Adams. It is a tale of the hounding of a doctor by a woman who seeks revenge for the death of a relative. When she finds the outcast doctor, she sees that her hatred was unfounded and learns to love him.

Audience Suitability Ratings

"[It] provides good if sometimes stern entertainment. . . It may interest the adults." T. J. Fitzmorris

+ America p480 F 20 '37

"A: perhaps; Y: better not; C: no."
Christian Century p366 Mr 17 '37

"Mediocre. Mature." DAR

"Adults & young people." E Coast Preview Committee

Fox W Coast Bul F 20 '37

Motion Pict & Family p7 Mr 15 '37

"Adults."

Nat Legion of Decency F 11 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

OUTCAST—Continued

"A: human interest story showing dangers of mob hysteria; Y: mature; C: unsuitable."
Parents' M p68 Ap '37

"Adults & young people."

Sel Motion Pict p11 Mr 1 '37

"[It is] an interesting story which . . . gets a bit maudlin during the lynching scenes, but otherwise the picture is satisfying."

+ — Wkly Guide F 6 '37

Newspaper and Magazine Reviews

"'Outcast' is a gripping drama with the same basic theme as that of 'Maid of Salem'—distorted mob psychology, the power for evil of ignorance wedded to prejudice."

+ Hollywood Spec p9 F 13 '37

"The characterizations do much to keep the helter-skelter incidents fluent and striking. . . As is so often the case, the principals turn in the least skillful performances. . . 'Outcast' is chiefly significant in demonstrating that even as good a screen idea as exploring the mysteries of therapy grows stale with too much exploitation." Howard Barnes

— + N Y Herald Tribune p16 Mr 3 '37

"It's a crisply directed, naturally played and well-told melodrama at that, several degrees more diverting—for all its Class B stature—than a dozen Class A specials we might name. . . It is good, forthright, melodramatic stuff, with a closely written script . . . and a number of well-handled characterizations." F. S. Nugent

+ N Y Times p27 Mr 3 '37

"[It] is a generally lively and engrossing melodrama called 'Outcast,' in which the original idea manages to keep pretty well ahead of the finished product. . . If it had been welded together more firmly, 'Outcast' might have resulted in a genuinely superior entertainment. As it is it is only fair-to-middling film fare." William Boehnel

+ — N Y World-Telegram p27 Mr 3 '37

Reviewed by John Mosher

New Yorker p94 Mr 13 '37

News-Wk p24 F 27 '37

"A minor investigation of the same mob violence which made 'Fury' one of last year's outstanding pictures, 'Outcast' fails to achieve equal merit because of a top-heavy plot which takes an interminable while to get going."

— + Time p58 F 15 '37

Trade Paper Reviews

"For any audience and on any program, this is a first rate entertainment feature, qualified by all standards to hold its own among the best program pictures of the current season. Family."

+ Box Office p23 F 6 '37

"Though constructed with too much plot, 'Outcast' nevertheless emerges as quality entertainment, capable of holding up its share on any bill."

+ Film Daily p7 F 2 '37

"This is a decidedly satisfying program picture. . . It will show considerable box office strength as a dual leader. The story . . . requires much time for its exposition, but once launched on its dramatic course, builds with sure and strongly moving steps. The hokum elements are given fresh twists and there is a fine sanity and human note in the dialog."

+ Hollywood Reporter p3 Ja 27 '37

+ Motion Pict Daily p2 Ja 28 '37

"This is a top-line programmer that should encourage ticket buyers. Estimate: good program."

+ Phila Exhibitor p33 F 15 '37

"It's an action filler of sufficient merit to class as strong support. Smaller houses can use it alone. . . Doris Malloy and Dore Schary rate praise for an intelligent script and crisp dialog."

Latter fits each character, a mark of splendid writing."

+ Variety p15 Mr 10 '37

"In the name of entertainment, this is a tragic indictment of the readiness of humans to condemn one another. . . [It is] a powerful, convincing drama, told with simple eloquence and haunting impression. With marquee leaders to augment the excellent cast it might have been a smash money production, despite its grim and uncompromising intensity, because of its artistry and genuine emotional appeal. As it is, the picture still is entitled to impressive showing and reward in the higher program levels."

+ Variety (Hollywood) p3 Ja 27 '37

P**PARADISE EXPRESS.** Republic 58min F 22 '37

Cast: Grant Withers, Dorothy Appleby, Arthur Hoyt, Maude Eburne

Director: Joseph Kane

"[It is the story of] how a receiver for a bankrupt railroad put the road on its feet again in spite of the villainies of a trucking company." Wkly Guide

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 4 '37

"Family."

Wkly Guide F 20 '37

Trade Paper Reviews

"[It is a] pleasing railroad receivership story that should go over with popular house audiences."

+ Film Daily p21 Mr 5 '37

"Despite the fact that it is based on the overworked theme of a railroad's fight against the encroachments of truck competition, 'Paradise Express' will prove satisfying screen fare for the neighborhoods and small town theatres. . . The greatest handicap the picture will have in getting business is its title."

+ — Hollywood Reporter p4 Mr 6 '37

+ Motion Pict Daily p22 Mr 4 '37

"Story moves along nicely, with a capable cast. Title could have been made to fit the story a little better. Estimate: nice program."

+ Phila Exhibitor p36 Mr 1 '37

"Title might have been a better one, but the cast is capable enough to help this film ride the double trails. On the whole a nice little action drama."

+ Variety p17 F 24 '37

"Compounded of sure-fire hokum and given a brisk ride by a troupe of players who know their way around, this comedy-melodrama will make the grade in the spots aimed for. The neighborhoods and county seats will find a lot of red meat here to sink their teeth into."

+ Variety (Hollywood) p3 Mr 6 '37

PARK AVENUE LOGGER. RKO 64min F 26 '37

Cast: George O'Brien, Beatrice Roberts, Willard Robertson, Ward Bond

Director: David Howard

Based on the Saturday Evening Post story of the same title by Bruce Hutchison. A wealthy lumber owner sends his son to a lumber camp

to learn what real work is like. The son learns of crooked dealings in the camp and clears them up.

Audience Suitability Ratings

"Good. Family." Calif Fed of Business & Professional Women's Clubs

"Interesting views of the timber country, a pleasant romance and a good deal of hand to hand fighting make this a vigorous story, which will especially appeal to men and boys." Nat Soc of New England Women

Fox W Coast Bul F 13 '37

"[It is] a fairly entertaining melodrama. . . The highlights of the picture are the spectacular logging scenes. Family."

+ — Gen Fed of Women's Clubs (W Coast) F 3 '37

"This is a melodrama of the logging camps which offers nothing remarkable or unusual, although the beautiful views of the forest country are up to the standard for an out-of-door picture. Adolescents, 12-16; yes, especially boys; children, 8-12; possibly."

+ — Motion Pict R p8 F '37

"General patronage."

Nat Legion of Decency F 11 '37

"A, Y & C: good."

Parents' M p68 Ap '37

"Family."

Sel Motion Pict p4 Mr 1 '37

Newspaper and Magazine Reviews

"'Park Avenue Logger' [is] sturdy entertainment in its own right. Although it is intended as class B fare, it will stand on its own merits anywhere. In fact it could easily carry any supporting picture with it." Paul Jacobs

+ — Hollywood Spec p12 Ja 30 '37

Trade Paper Reviews

"Designed as clean, wholesome, light entertainment for the rank and file of theatre patrons, this Hirshman production will fare well in the subsequent runs. Family."

+ — Box Office p25 Ja 30 '37

"'Park Avenue Logger' is a first-rate action comedy and stands out far and above recent George O'Brien pictures. Draw value inherent in O'Brien's name, a splendidly pictured logging locale, and a light treatment should combine to make it easy to sell in the neighborhoods and where better-than-average support is required on double bills. A lack of the usual suspenseful elements which have heretofore characterized O'Brien pictures may go hard with the gun and chase addicts, but should please the more judicious."

Hollywood Reporter p4 Ja 19 '37

+ — Motion Pict Daily p12 Ja 27 '37

"Estimate: good for neighborhoods, twin bills."

+ — Phila Exhibitor p38 F 1 '37

"A rapid-fire comedy-melodrama containing an abundance of action and plenty of he-man stuff, 'Park Avenue Logger' is an entertaining program production that will be well received. Amusing and virile, it should enjoy wide audience appreciation."

+ — Variety (Hollywood) p3 Ja 19 '37

PAROLE RACKET. Columbia 61min F 20 '37

Cast: Paul Kelly, Rosalind Keith, Leona Maricle, Thurston Hall

Director: C. C. Coleman, Jr.

"[It is an] underworld thriller in which a pretty girl reporter and an honest detective sergeant try to free a large city from the grip of racketeers." N Y World-Telegram

Newspaper and Magazine Reviews

"[It is a] class B picture. . . It comes about to the level of expectations, no lower, certainly no higher." Eileen Creelman

+ — N Y Sun p27 Mr 8 '37

"[It is] another Grade B film. . . The players do what they can with the material in hand, but the story is too stereotyped in plot and treatment to enable their fine performances to help matters much." William Boehnel

+ — N Y World-Telegram p20 Mr 8 '37

Trade Paper Reviews

"This production is number two on the double feature program, and the exhibitor will run it to give the thrill-fans their red meat. It has plenty of that, but when it comes to analyzing the plot, it does not stand up very well."

+ — Film Daily p8 Mr 11 '37

+ — Motion Pict Daily p23 Mr 4 '37

"Those spots which like gangster films and fast-action melodramas will go for 'Parole Racket.' To houses which demand story substance and a certain amount of plausibility, this production will only fit in with another more important feature. It seems apparent that the producers turned this out with no intention of making it better than casually satisfying 'B' grade subject."

+ — Variety p15 Mr 10 '37

PENNIES FROM HEAVEN. Columbia 80min N 25 '36

Cast: Bing Crosby, Madge Evans, Edith Fellows, Louis Armstrong

Director: Norman McLeod

Music: Arthur Johnson

Music director: George Stoll

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste; Y: good; C: fair." Christian Century p1735 D 23 '36

"Bing Crosby's fans will be delighted with the melodies of this light story. Family. Good." DAR

+ — Fox W Coast Bul D 5 '36

"Good. Family."

+ — Motion Pict Guide Ja '37

"A, Y & C: light and amusing." Parents' M p40 F '37

Newspaper and Magazine Reviews

"Bing Crosby, whose thin, crooning voice has saved many a musical picture from possible oblivion . . . performs another valiant service for 'Pennies From Heaven,' Columbia Pictures' item designed to prove that Crosby can act as well as sing. A 'Little Orphan Annie' plot, to which Crosby and voice are hitched by 'thin strings of sentiment, the new picture gives the crooner opportunity to do everything but fight the Battle of Shiloh. The result is eight reels of action, melody and satisfaction. . . Crosby's best performance in many months is seen in the picture, and tremulous Donald Meek is excellent as the chess-playing, doddery old grandfather."

+ — Lit Digest p23 D 26 '36

"It didn't take me quite an hour to be thoroughly fed up with Bing Crosby's 'Pennies From Heaven.' . . [It] is persistently cheery throughout, it begins in the death house, and is later concerned with an orphanage and Madge Evans as a county welfare worker. I suppose it overcomes these handicaps by the

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

PENNIES FROM HEAVEN—*Continued*
brilliance of its dialogue. "Are you married?" someone says. "No, I'm sane" is the retort. My, we just roared at that!" John Mosher
+ — New Yorker p116 D 19 '36

"There's nothing quite like barley-sugar sentiment to satisfy film fans and draw pennies into the box office. . . The preview audience emphatically stamped its approval on the fable, so it's a little beside the point to observe that the picture lacks emphasis, has too much incident and too little coherence. . . Crosby is in first-rate voice, handles his rôle with skill. . . Madge Evans is too sweet a girl really to convince as a meanie social worker. . . The real hit of the picture is colored Louis Armstrong. . . We should be seeing (and hearing) more of him." Herb Sterne
+ — Script p10 D 19 '36

"Director Norman Z. McLeod handles the whole thing with an easy grace and a sublime disregard for the important facts of life. *You'll enjoy the inconsequentiality of it.*"
+ — Stage p16 Ja '37

Trade Paper Reviews

"'Pennies From Heaven' may qualify as a fair grosser because of Crosby's name, but basically it's a weak picture with a story that has little movement and only a scattered few mild giggles. It's spread pretty thin over 80 minutes, despite a good tuneful score which should be no handicap. Basically the story is not only trite but lacking in situations. It meanders along. . . Story hops disconcertingly from realism to hokum farce with pauses for Crosby to sing. All of this might have been excused if the thing had zip or comedy. It lacks both."
+ — Variety p14 D 16 '36

PENROD AND SAM. Warner 68min F 27 '37

Cast: Billy Mauch. Frank Craven. Spring Byington. Craig Reynolds. Philip Hurlie
Director: William McGann

Based on the novel of the same title by Booth Tarkington. "Squabbling youngsters bring family discord as a result of a fight between Penrod and the son of the banker who employs his father. When the bank is held up, the gangsters seek refuge in the barn, official headquarters of the youngsters' organization. Their capture by the junior 'G' men furnishes a smash climax." (Phila Exhibitor)

Audience Suitability Ratings

"There are no pretensions to novelty or impressiveness in the picture, but it will serve the purpose of family entertainment in an obvious vein." T. J. Fitzmorris
+ — America p504 F 27 '37

"A very human little story showing the sincerity, loyalty and tenderness of youth. Family." Am Legion Auxiliary

"This well cast and convincingly acted picture affords excellent entertainment for the whole family." Calif Cong of Par & Teachers

"Believable characterizations, plenty of excitement and adventure make this picture especially suited to young people. Fine ethics displayed. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"The picture is remarkably well done and displays deft and sympathetic direction. A few details strain one's credulity but as a whole the picture is very natural with the alternating tears and laughter of boyish affairs. It is so close to real life that its strong emotional appeal will perhaps be too hard on sensitive children. Family." Nat Soc of New England Women

"The high ethical value of the beauty of father-and-son comradeship, together with loyalty, honor, truthfulness and courage in action in crises, are well emphasized in this capably directed and cast revival of the popular Booth Tarkington novel, with its appeal to all ages. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 23 '37

"The production reflects the skill and understanding of the director, who has so nicely blended his material and succeeded in keeping the work of the children natural and convincing."

+ — Gen Fed of Women's Clubs (W Coast) Ja 12 '37

"Family."

Jt Estimates Ja 15 '37

"The problem of putting adult interest into a picture featuring children has been solved in this dramatization of 'Penrod and Sam' though not by the same methods that Mr. Tarkington employs in his stories. . . The earlier sequences are more nearly what we expect from our knowledge of the 'Penrod and Sam' stories. . . Then the melodrama begins. . . Thus the producers in seeking to improve upon the original material have introduced a false and perhaps dangerous ambition to susceptible youngsters who will undoubtedly see the picture. . . In spite of its faults the picture has many entertaining moments, and in much of it the delightful spirit of Booth Tarkington's stories is gratifyingly evident. Adolescents, 12-16: entertaining; children, 8-12: no, too emotional."

+ — Motion Pict R p8 F '37

"Fresh, clean, and modern, this charming picture boasts a well chosen, capable cast and is directed with understanding and sympathy. Family."

+ — Nat Council of Jewish Women Ja 13 '37

"General patronage."

Nat Legion of Decency Ja 28 '37

"A & Y: excellent; C: good, possibly exciting for sensitive."

Parents' M p68 Ap '37

"The long-sought box-office rival to Shirley Temple appears to have been found in the person of Philip Hurlie. . . This picture has some but very little resemblance to Booth Tarkington's book, 'Penrod and Sam'. . . It is a pity that William McGann, director of this picture, has failed so utterly to make his boys act like the kind of boys they are supposed to represent. . . Of course, Director McGann is not wholly responsible; he didn't have a good script to work with."

+ — Scholastic p28 F 27 '37

"Good juvenile entertainment for the whole family."

+ — Wkly Guide F 27 '37

Newspaper and Magazine Reviews

"[It] is family entertainment on a comprehensive scale. . . Although the story is changed from Tarkington's original and brought up to the minute by introducing the 'G-man' idea, 'Penrod and Sam' captures the mood of the original by weaving the story threads from the same homely, tolerant humor. . . [It] comes under the category of a minor big hit." Paul Jacobs

+ — Hollywood Spec p11 Ja 16 '37

"Nobody has caught the spirit of youth since Mark Twain immortalized Tom Sawyer and Huck Finn as well as Booth Tarkington. The Hoosier knows his average American boy and Penrod has come to be the personification of middle-class youth." (2 stars) Beverly Hills
Liberty p54 Mr 20 '37

"We never thought we'd live to see a cycle of Junior G-Men. But here's the start. *My, how Mr. Tarkington's Penrod has changed.*" Katharine Best

Stage p18 Mr '37

"Even the audience which did not read Booth Tarkington's Penrod stories when they were the same age as the protagonists will catch some of the back-yard necromancy of their childhood in this latter-day version of a Penrod sequel. To the audience which is reading them now, the greatest picture ever made would come out second-best to 'Penrod and Sam' if coupled with it on a double bill. The plot contains more Warner Bros. than Tarkington, but the liberties do not affect the characters."

+ Time p53 Mr 8 '37

Trade Paper Reviews

"Retaining much of the charm that made the Booth Tarkington original one of childhood's literary classics, Warner Brothers' production of 'Penrod and Sam' is an ably constructed family trade vehicle. It will be a natural for any exhibitor and can be counted on for land-office business in every neighborhood spot. . . The screen play is adequate, but it is easy to see where Tarkington left off and the studio writers started. Family."

+ Box Office p23 Ja 16 '37

"[It is] better than average program fare. . . Many of the familiar Tarkington characters feature the proceedings and the whole adds up to a very pleasant hour of entertainment due to hold its own anywhere. . . Billy Mauch as Penrod acquits himself with high honors. His performance doubtless marks the beginning of a new 'Penrod' series on the screen. A small colored lad named Philip Hurlie proves a consistent scene-stealer as Verman."

+ Hollywood Reporter p3 Ja 7 '37

+ — Motion Pict Daily p6 Ja 8 '37

"A Bryan Foy production that spells entertainment from fade in to fade out. . . This is okey screen fare for entire family."

+ Phila Exhibitor p60 Ja 15 '37

"The spirit of Booth Tarkington's boyhood tales is happily blended with the behavior and concerns of today's juveniles in this up-to-the-minute version of 'Penrod and Sam' to make topnotch entertainment for youngsters and oldsters alike. It may be played across the board as a winner of the family trade and will tote its own load on any program."

+ Variety (Hollywood) p3 Ja 7 '37

LES PETITS. Franco-American 80min D 29 '36

Cast: Constant Remy, Emanuel Roncier, Jeanne Boitel, Colette Borelli

Directors: Constant Remy, Alfred Machard
French dialogue film with English sub-titles produced in France. "Child psychology plays an important part in story of romance between a little boy and girl in school, both of whom, despite the harmlessness of their association, are expelled. After dramatic episodes their neglectful and un-understanding fathers plan a future of happiness for them." (Film Daily)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ja 14 '37

Newspaper and Magazine Reviews

"Slightly in the tradition of 'La Maternelle,' but lacking its gripping interest, 'Les Petits' is directed and acted so cleverly that the outcome is in doubt until the very last moment. . . The fine work of the child members of the cast is reinforced by good acting by the adults. There are many flashes of humor and sarcasm to relieve the serious side of the story."

H. T. S.

+ N Y Times p17 D 30 '36

Trade Paper Reviews

"Reminiscent of the memorable standout French film, 'La Maternelle,' this feature has its locale in a fashionable school for children. . . While lacking much of the genius of 'La Maternelle,' this is interesting audience fare. Performances by the tiny lead players, Emanuel Roncier and Colette Borelli, are superb. Despite child angle, feature is adult entertainment and unsuited to younger generation of patrons."

+ Film Daily p7 Ja 2 '37

— + Motion Pict Daily p6 Ja 4 '37

PILOT X. See Death in the air

THE PLAINSMAN. Paramount 115min Ja 1 '37

Cast: Gary Cooper, Jean Arthur, James Ellison, Charles Bickford, Helen Burgess

Director: Cecil B. De Mille

Music: George Antheil

Music director: Boris Morros

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Since it was directed by Cecil B. De Mille, it is unfolded on a broad, changing canvas and is stirringly played. . . The picture can be recommended to young and old." T. J. Fitzmorris

+ America p312 Ja 2 '37

"A & Y: fine of kind; C: too strong."
Christian Century p62 Ja 13 '37

"Family but mature for children. Excellent."
DAR

+ + Fox W Coast Bul D 19 '36

"Interesting and entertaining for the family."
Am Legion Auxiliary

"Gary Cooper's restrained acting has never shown to better advantage. Family. Tense for children." Calif Cong of Par & Teachers

"[It is] a picture which will stimulate and satisfy all ages of audiences. Family." Calif Fed of Business & Professional Women's Clubs

"The romantic embroidery of the story does not obscure the bitter truth of historic facts. Family." E Coast Preview Committee

"Although too stimulating for young children, this film will afford educational entertainment for the family." S Calif Council of Fed Church Women

"A first class picture not of talky-talk Americanism but of a momentous time in building our traditions. And hats off to Gary Cooper for some unforgettable acting. Family." Mrs T. G. Winter

+ Fox W Coast Bul Ja 23 '37

"This [is a] fascinating and intensely interesting screen masterpiece. Family-mature."

+ + Gen Fed of Women's Clubs (W Coast) Ja 12 '37

"Family-mature. Outstanding. Best of the month."

+ + Jt Estimates Ja 15 '37

Reviewed by H. M. Le Sourd
Motion Pict & Family p3 Ja 15 '37

"A combination of fact and fiction, this super-Western is most convincingly and effectively done. . . Every young person, especially boys will get a thrill out of this picture. Very good. Family."

+ + Motion Pict Guide F '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THE PLAINSMAN—Continued

"With a thrilling story written round the exploits of real people, a new kind of love interest and the flavor of frontier history, it cannot fail to enthrall an American public. Adolescents, 12-16; excellent; children, 8-12: too exciting for some."

+ Motion Pict R p8 F '37

"De Mille's direction proves him to be a real showman who can handle a virile drama without the trappings and pomposity which characterize most of his other pictures. Only the Indians seemed a bit Hollywood. . . This real America saga is thrilling entertainment, and stimulates interest in the red-blooded heroes of the early West. Family."

+ Nat Council of Jewish Women Ja 13 '37

"General patronage."

Nat Legion of Decency D 17 '36

"A, Y & C: good."

Parents' M p40 F '37

"The riding, shooting, and joking combine to make a glorified western melodrama with plenty of entertainment value but not much historical significance. Although the producers plainly believe that they are presenting a contribution to history, it doesn't make a historical film to dress people in boots and to name the characters Bill Hickok, Calamity Jane, General Custer, and Buffalo Bill. The frontier settings have been done before and more thoroughly."

+ — Scholastic p28 Ja 9 '37

"The daring courage of the early Scouts and their understanding of Indian nature are well depicted and the romantic embroidery of the story does not obscure the bitter truth of historic facts. Family."

Sel Motion Pict p11 Ja 1 '37

"One of the best of its kind. Family. Outstanding."

+ + Wkly Guide D 12 '36

Newspaper and Magazine Reviews

"[It] is indeed the outstanding achievement of De Mille. . . The producer has shrewdly avoided repeating what has been set forth in other films concerned with happenings soon after the Civil War. . . Mr. Cooper gives an efficient performance. . . Miss Arthur handles her role with the necessary hardness of a woman who undertakes to drive a stage coach and who is calm in the presence of murderous Indians." Mordaunt Hall

+ Boston Transcript p4 Ja 2 '37

"The Plainsman" is one of Cecil De Mille's finest efforts." Laura Elston

+ Canadian M p25 F '37

"A super-Western which steps into the class of film epics. . . [It] employs one of the oldest and still one of the best film settings—the great out-of-doors. Adults & young people."

+ Christian Science Monitor p15 Ja 16 '37

"The narrative is a Western on a grand scale, humanised by real characterisations and laced with stirring action. Excellent portrayals, great production, and sound De Mille direction, with few De Mille excesses, make this a vigorous spectacle entirely worth seeing."

+ Film Wkly p28 F 13 '37

"It is unquestionably the best picture Mr. De Mille ever has made, and it certainly is a better Western than those in which Hoot Gibson and William Boyd and Buck Jones are currently saving our Nell, but neither statement comes under the head of hysterical praise. . . You will enjoy the pictures of the country in which the old killers worked—for these alone, to say nothing of the first-class performance put on by Gary Cooper, I recommend 'The Plainsman' to you." Pare Lorentz

+ Judge p24 F '37

"De Mille has telescoped and shifted history for dramatic effect, as he honestly admits in his film foreword, but your Beverly Hills frankly

concedes being engrossed in his picturesque border tale. It gets you from its first moments." (3½ stars) Beverly Hills

Liberty p47 Ja 9 '37

"It is not a picture which precisely follows the stories of Hickok and Calamity; it certainly weaves Buffalo Bill Cody into their lives in a way which would no doubt have stunned that simple Indian-fighter. For all of its gestures to romanticism and its evasions of exact fact, it turns out to be a rather splendid, exciting super-Western. . . 'The Plainsman' isn't going to offend any one and it will be found stirring by many. Youngsters in particular will take to it, and its cellophoned Western history can be swallowed practically whole."

+ Lit Digest p21 Ja 23 '37

"Two thousand Indians are used, where any other director would have been content with two hundred. The fighting is fiercer and lasts longer, one battle being robbed of its effect by exaggeration. The sound, too, is inchoate. But for the rest 'The Plainsman' is exciting for every minute of its two hours. Gary Cooper has never done better in a type of rôle he has made his own, and Jean Arthur's Jane is a heroine who is, for once, a help instead of a hindrance." R. H.

+ Manchester Guardian p12 F 5 '37

"The director has handled the inevitable Indians with a surprising restraint; the story is substantially true; and the march of events is very stirring." Mark Van Doren

+ Nation p137 Ja 30 '37

"As it is, Mr. Gary Cooper's attempt to graft on to his own personality a character as noble as Don Quixote . . . made an audience accustomed to his common-sense ways acutely anxious. . . The plains of western America were made to gallop over, and the charge of General Custer's horse, to muted but martial music, is a sweet sight. . . Its moral is interesting, though presumably accidental. The Washington government sends its demobilised soldiers to settle in the West and then sells the Indians rifles to blot them out with. One might expect this from Russia. From Tory Hollywood it is a bit of a shock."

New Statesman & Nation p245 F 13 '37

"[It] is an exciting and frequently heroic motion picture. Cecil B. De Mille has lavished his most cunning showmanship on its production; the authors have taken justifiable liberties with historical fact to achieve stunning melodramatic sequences and the company, headed by Gary Cooper and Jean Arthur, gives a brilliant account of itself." Howard Barnes

+ N Y Herald Tribune p15 Ja 14 '37

"[It] is a smashing big spectacle. It was this kind of picture, even in the primitive days of the silent screen, which first made movies popular. 'The Plainsman' proves again that Westerns, intelligently and dramatically produced, are still grand entertainment. This super-colossal Western has the good fortune not only to have Mr. De Mille as producer and director, Gary Cooper and Jean Arthur as co-stars, but also a story that makes sense, and characters vivid as the period they represent. . . 'The Plainsman,' blessed with humor as well as melodrama, is the best talkie Cecil B. De Mille has yet turned out." Eileen Creelman

+ N Y Sun p27 Ja 14 '37

"[It] is another of those action-crammed, spectacular and inaccurate canvases that Mr. De Mille delights to paint and audiences generally are delighted to see. . . [It] is an excellently contrived large-scale horse opera."

F. S. Nugent

+ N Y Times p16 Ja 14 '37

"Cecil B. De Mille has been shrewd enough to keep it blood-curdling, pungent, flavorful and slightly juvenile. For the events that are depicted on the screen numb credulity with their savagery and their child-like heroics and are sometimes hard to take. . . In its acting, its direction, its narrative, its background and atmospheric color, 'The Plainsman' is uncommonly satisfying, swift and engrossing

entertainment that goes right up on the top of your list of films that must be seen." William Boehnel

+ + N Y World-Telegram p25 Ja 14 '37

Reviewed by John Mosher
New Yorker p65 Ja 23 '37

"There is nothing here that hasn't been done often before, only this time it is done by De Mille. . . Red-blooded Americans step from the pages of our fantastic frontier history to live on the broad canvas on which De Mille catches the epic of a young nation pushing westward. . . [It] comes close to presenting an authentic account of the notorious bad man, [Wild Bill Hickok]."

+ News-Wk p30 Ja 16 '37

"There has always been a touch of genius as well as absurdity in this warmhearted sentimental salvationist, [Cecil B. De Mille]. . . Now—startlingly—Mr. De Mille seems to have grown up. 'The Plainsman' is certainly the finest Western since 'The Virginian'; perhaps it is the finest Western in the history of the film." Graham Greene

+ + Spec p267 F 12 '37

"Here is the epic drama that your soul thirsts for, with history and melodrama and thrilling music and glamor all rolled into one beautiful ten-reel package. . . There is an heroic sweep to 'The Plainsman'—something not easily defined—and a graciously delineated character. . . It makes grand horse opera." Katharine Best

+ Stage p77 Ja '37

"'The Plainsman' one of the most expensive Westerns and one of the most grown up, consciously preserves the faults and virtues characteristic of ordinary Westerns. . . Its technique is the technique of the chase. Through most of its turbulent length it is excitingly devised, brilliantly photographed and filled to overflowing with Nick Carter characters who suddenly take on larger-than-life proportions, as if sculptured by Rodin. . . Seldom has Cecil B. De Mille recaptured so successfully the sweep of panoramic action which was his hallmark in the silent days. Often his cameras, handled by four of Hollywood's topflight cinematographers, clinch the pictorial language of the plains in brief, consummate idioms."

+ Time p19 D 23 '36

Trade Paper Reviews

"It is good entertainment, and the names of the producer and those of the stars, should insure its success as far as the box office is concerned. . . Gary Cooper is perfectly at home in this sort of role. . . and Jean Arthur manages to hold up her end quite satisfactorily, although she never seems quite at home as 'Calamity.' . . This is strongly recommended for those who like their film-fare with a real punch in it."

+ Canadian Moving Pict Digest p6 Ja 23 '37

"'The Plainsman' is a big and a good Western. It should do all right for business, possibly irregular in spots, but ranging from big to good. It should never go below that parity on a first week. Apart from the marquee values of Gary Cooper and Jean Arthur in this De Mille spectacle it's strong entertainment. If perhaps a bit bullish on the masculine appeal, there's enough of the feminine angle deftly interpolated."

+ Variety p14 Ja 20 '37

Audience Suitability Ratings

"A & C: fair; Y: good."

Christian Century p198 F 10 '37

"[It has] an obvious plot wherein the solution is easily anticipated. . . There is some comedy relief furnished in typical style by Zasu Pitts. Mature." Am Legion Auxiliary

"Trite story and only fair production qualities. Adults." Calif Cong of Par & Teachers

"This is an average but interesting mystery story. Good. Family-mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-18." DAR

"The plot is feasible, the direction smooth and the entertainment is light and not too frightening. Adults & young people." E Coast Preview Committee

"Family, exclusive of young children." Nat Soc of New England Women

"Fair entertainment for the family." S Calif Council of Fed Church Women
Fox W Coast Bul D 19 '36

"Mature."

Jt Estimates D 1 '36

"Fair. Adults & young adults."

+ — Motion Pict Guide Mr '37

"The story becomes a wild and ridiculous melodrama with several murders, secret panels and a stolen gem all involved. The famous comedy team of James Gleason and Zasu Pitts struggle valiantly to inject some humor into the proceedings, but the comedy is forced and unconvincing and in a story intended as a comedy the series of horrors is unnecessary. The director seems to have felt pressed for time, as the action is so rapid that the audience has little opportunity to pick up the threads of the plot. Adolescents, 12-16 & children, 8-12; no."

— Motion Pict R p6 D '36

"With enough humor to relieve the tenseness, this murder mystery is fairly entertaining. Family."

+ — Nat Council of Jewish Women D 9 '36

"A & Y: good mystery; C: unsuitable."
Parents' M p40 F '37

Newspaper and Magazine Reviews

"Film technically weak, and though the plot thickens it doesn't gain much momentum. Adults & young people."

— + Christian Science Monitor p13 D 26 '36

"Never for a moment would I fail in my respect for La Pitts, yet I cannot but feel that Miss Withers is more a role for the Oliver genius. Miss Pitts is always the victim type, I think, and not the astute female who can unravel a murder case. . . Naturally, too, the sketch is not without its murder, yet as a whole it isn't quite as exciting or entertaining as some of the others have been. It's really a mild mystery movie." John Mosher

+ New Yorker p117 D 19 '36

"It's a pleasure to view an unpretentious feature that bats such a high entertainment average. . . Imagine Zasu Pitts as a sleuth and you've an idea of the comic possibilities. Zasu employs few of her stock mannerisms and the improvement is tremendous. A really great actress is Miss Pitts, but only once (in Von Stroheim's 'Greed') has she been given an opportunity to do anything but flutter. . . Opening slowly to a few audible yawns, the script gathers momentum." Herb Sterne

+ Script p11 D 26 '36

Trade Paper Reviews

"This is sure-fire for the thrill and mystery fans, with a plot that keeps moving fast and is loaded with surprise twists and the unexpected always happening. . . The laughs are

PLOT THICKENS. RKO 68min D 11 '36

Cast: James Gleason. Zasu Pitts. Owen Davis, Jr. Louise Latimer

Director: Ben Holmes

See issue of December 28, 1936 for other reviews of this film

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

PLOT THICKENS—Continued

there in good number to relieve the tenseness of the thrill situations."

+ Film Daily p8 D 9 '36

"The Gleason-Pitts combination is a good one for stories of this trim, Miss Pitts' dumb-as-a-fox approach as a lady dick matching well with the slightly comical flavor Gleason applies to Piper, as chief inspector. Going to no great pains to escape the routine in either the frame-work or the telling of murder mystery stories, 'Plot Thickens' is, however, sufficiently interesting in its line to satisfy the fans it will attract. Average grosses should be scored."

+ — Variety p15 D 16 '36

THE PLOUGH AND THE STARS. RKO

72min Ja 15 '37

Cast: Barbara Stanwyck, Preston Foster, Barry Fitzgerald, Denis O'Dea, Eileen Crowe, Una O'Connor, Arthur Shields

Directors: John Ford, Arthur Shields

Based on the play of the same title by Sean O'Casey. "The scene is the Irish struggle for autonomy—the prelude to the Irish Republic in 1916, with its short uprising of the citizen army this time. The dramatic crux rests on the contest of a young wife, Barbara Stanwyck, versus the Irish cause for the heart of Preston Foster, commandant of the rising rebels. Fatefully and compellingly the fighting narrative is developed from the suggested honeymoon, through the rebel occupancy of the Dublin post-office and riotous events to the tragic sniping and battling across rooftops between the English and Irish soldiery and the lowering of the rebel flag, with woman-must-weep and man-must-fight refrain of personal drama." Variety (Hollywood)

A Guide to the study of the screen version of The Plough and the Stars, prepared by Frederick Houk Law, is obtainable from Educational and Recreation Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"There is a great deal to the production's credit on the mechanical side. It is acted with fervor and realism. . . If you can see it through calmly, this is strong and morbidly interesting entertainment for adults. But one may perhaps be forgiven a sigh for the picture which might have been made, had there been used less of O'Casey's local color and more of the pure idealism of a Padraic Pearse." T. J. Fitzmorris

+ America p360 Ja 16 '37

"A: notable; Y: grim; C: no."

Christian Century p166 F 3 '37

"Excellent. Mature & 14-18." DAR

"It is interesting to note that although books have dealt with this important period, it is here for the first time portrayed on the screen. Adults & young people." E Coast Preview Committee

Fox W Coast Bul Ja 2 '37

"The picture strikes a somber note from the opening scene and although the character of Fluther is a humorous one, leaves a feeling of overwhelming defeat and sorrow. The characters are sympathetically played, with Preston Foster and Barry Fitzgerald outstanding, while Barbara Stanwyck struggles bravely, if a bit wearily, through a steady stream of tears. . . Strong drama, well acted and directed, but not good entertainment. Adults." Am Legion Auxiliary

"One of the best pictures of the month. . . The picture is excellently cast, acted and directed and while it treats the serious subject of the brutality of war, it has some delightful comedy. Adults." Calif Cong of Par & Teachers

"Outstanding for its realistic backgrounds and human characterization, the film lacks dramatic coherence and leaves one with a depressing feeling of futility. Eileen Crowe deserves special mention. Adults." Calif Fed of Business & Professional Women

"A rhythmic balance of light and shade, perfect characterizations in minor roles and highly skilled photography make a smoothly paced, rarely satisfying picture. . . A finished production for mature audiences." Nat Soc of New England Women

"[It is] a very successful adaptation. . . Keen bits of humor give balancing relief to the predominating pathos in this well directed and produced masterpiece of its kind. Mature." S Calif Council of Fed Church Women

"Many scenes are gems in themselves sharply etched and genuinely moving. Recommended to those who like thoughtful drama, artistically presented. Mature." Mrs T. G. Winter

Fox W Coast Bul Ja 16 '37

"Entertainment for audiences that appreciate and enjoy thought-provoking and artistic screen presentations."

+ Gen Fed of Women's Clubs (W Coast) Ja 4 '37

"The comic characters, played by members of the Irish Players. . . are superb. But the main parts are less happily conceived. Barbara Stanwyck and Preston Foster do not seem to belong to the tenements, though their acting reaches emotional heights. They are too spick and span, too suave. And Bonita Granville, of 'These Three' fame, looks far too healthy for the consumptive Mollser. John Ford's imaginative direction is a pleasure to watch. . . As history this film should be seen. Without undue pro-Irish propaganda it makes a clear instructive background for the revolution of 1922, and for all subsequent Irish history. Suitability: adults. Quite unsuitable for children."

+ Mo Film Bul p220 D '36

Motion Pict & Family p6 Ja 15 '37

"Very good. Adults & young adults."

+ + Motion Pict Guide Mr '37

"[It is] filmed with great attention to historic accuracy and detail. Though full of action, with striking character studies, remarkably fine photography, plenty of comedy relief and good direction, it nevertheless leaves one dissatisfied. The treatment is episodic and somewhat confused. The story seems to be continually jumping from one theme to another. In the street fighting it is often difficult to tell which side is which, and many sequences are so dark as to be almost undistinguishable. The sordid sorrow and misery which pervade the film are absolutely true to history but they are most depressing; unless one likes horrors the fighting is too realistically shown with not much left to the imagination. . . Those who like the Irish School of Drama will think the picture is good but others will not be enthusiastic. Adolescents, 12-16: no—too violent; children, 8-12: positively no."

+ — Motion Pict R p8 Ja '37

"The sensitive direction of John Ford establishes tragic atmosphere and seems to capture the very nature and spirit of the indomitable Irish. . . The Abbey Players and Una O'Connor create most of the highlights in characterization. Mature."

+ Nat Council of Jewish Women Ja 6 '37

"Adults."

Nat Legion of Decency D 17 '36

"A & Y: excellent; C: mature."

Parents' M p40 F '37

"Although this film belongs more to Ford and Nichols than to the sardonic, lyrical, and fiercely indignant O'Casey, it still has its roots in the facts of the great Irish playwright's life. . . The film as a whole lacks form. There is a possibility that the blame may be placed with the comely Miss Barbara Stanwyck and stalwart Preston Foster, whose dramatic abilities suffer

by comparison with those . . . who appeared in the Abbey Players' production of the O'Casey play. . . There are also certain defects of timing when the action drags and when moods, both tragic and comic, are allowed to persist too long without a balance." M. B. R.
+ — Scholastic p14 Ja 23 '37

"Adults & young people."
Sel Motion Pict p12 Ja 1 '37

"A powerful play. . . The minor characters are particularly vivid and colorful, and the picture has an unusually dramatic climax. Suggested for schools and libraries. Mature."
+ + Wkly Guide D 5 '36

Newspaper and Magazine Reviews

"[It] is one of those ambitious productions with which one is inclined to be far more severe in criticising, than with an average film. Let it be said then that this production is worthy of anybody's attention, notwithstanding certain phases that might easily have been omitted and its occasional dramatic lapses. . . Barbara Stanwyck seems rather miscast. . . [She] is not wholly to be blamed, for the fault would appear to be partly that of Mr. Ford. . . He is at his best when he is directing something virile, but when he comes to any romantic angle he is lost." Mordaunt Hall
+ Boston Transcript p6 F 6 '37

"Another bit of evidence to support the contention that the movies are growing up. . . [It] is hardly likely to be popular fare. Though interspersed with a certain earthy humor, it is too tragic a picture to be a restful evening's entertainment." Laura Elston
+ Canadian M p25 F '37

Newspaper and Magazine Reviews

"Despite several fine performances and the general air of excitement created by Director John Ford, this . . . is a major disappointment. The tragedy has been converted into romantic melodrama featuring close-ups of Barbara Stanwyck. Adults & young people."
— Christian Science Monitor p15 F 13 '37

"Probably the most commendable aspect here is the respect shown by the producers for Mr. O'Casey's firsthand knowledge of his subject. . . Deft artizanship is evident everywhere in production detail. The acting is equally as capable, aided by the presence of members of the original Abbey Players. . . Additional credit for the power of the film is attributable to the settings, to superior photography and to a stimulating music score." J. P. Cunningham
+ Commonweal p304 Ja 8 '37

"The casting is not too happy; and there is an American flavour which is at odds with the subject. A drama with fine possibilities, most of which have been missed. Sean O'Casey's play, from which this film has been adapted, was almost a great tragedy. The picture never approaches the pure realism of the original, never captures its fine feeling for Irish character; and therefore is never convincing as a whole. Barbara Stanwyck is badly cast as the heroine; and while she acts with her customary competence, she is unable to create a credible portrait of an Irishwoman."
— + Film Wkly p28 F 13 '37

"Although it is dated 1937 and will not be released for some time yet, this picture stands very close to the top of my own private selection of the best pictures of 1937. . . It is a serious picture for serious audiences, and it will find a public. That RKO had the courage to make the film according to the play instead of pandering to the last gum-chewing drug store cowboy in the audience is a great compliment to the intellectual independence of the company." Frederick Stone
+ + Hollywood Spec p17 Ja 2 '37

"Both Miss Stanwyck and Mr. Foster are excellent as a wife and husband caught in the maelstrom of the brief and bloody revolt, but you will remember 'The Plough and the Stars'

best for its character roles." (3½ stars) Beverly Hills

Liberty p55 F 20 '37

"RKO has tampered only slightly with 'The Plough and the Stars,' has made its second Irish revolutionary film almost as excellent a screen product as the prize-winning 'The Informer.' . . [It is] a valuable, important item in screen fare. . . Fitzgerald makes the rôle of *Fluther* a magnificent comic spectacle and Erin O'Brien-Moore . . . proves that she is one of the most able actresses in the films."
+ Lit Digest p24 Ja 16 '37

"'The Plough and the Stars' is a failure at translation. In O'Casey's play the Irish uprising happens offstage, partly because O'Casey could not put it on the stage and partly because he was more interested in doing something else—reflecting it in the domestic tensions set up among a few persons created for the purpose. . . The film, it scarcely needs be said, takes us to the war. . . These scenes are exciting in themselves. But they destroy the play because they destroy its tensions. . . [It] prompts the question whether it might not have been better after all to set the camera down before the play and keep it winding for two hours." Mark Van Doren
+ — Nation p194 F 13 '37

"[It is] a stirring, eloquent and profoundly humorous screen transcription of Sean O'Casey's 'The Plough and the Stars.' The work has been fashioned by the brilliant craftsmen who made 'The Informer.' Once more they have created a notable and beautiful photoplay. . . John Ford has directed it magnificently, Dudley Nichols has kept the dialogue singing and provocative and a group of Abbey Theatre players lends rare distinction to the performance. . . Preston Foster has the difficult assignment of interpreting the newly conceived character of Clitheroe. It has lost much of its complexity in the film, but he brings a grave and steady portrayal to the part that is both romantically and dramatically effective. Barbara Stanwyck is far less successful as his wife, Nora." Howard Barnes
+ + N Y Herald Tribune p12 Ja 29 '37

"The picture is a distinguished production, directed and photographed with the same care that made 'The Informer' one of last year's memorable films. . . [It] has not the continuity of force and theme that marked 'The Informer.' The tragedy is more diffuse, told less in crescendo. Like most dramas of futility, it leaves the audience feeling as frustrated as the characters. This is still a fine picture, principally for the pungent portrayals of the supporting cast." Eileen Creelman
+ N Y Sun p28 Ja 29 '37

"Sean O'Casey's 'The Plough and the Stars' has come to the screen. . . in a freely translated version which has realized part of the play's intent but missed more of it. . . [It] has softened Mr. O'Casey's ironical thrusts by seeing no more in his play than appeared on its surface. . . No one who has read or seen the play can accept that concept, for 'The Plough and the Stars' is not a personal tragedy but the tragi-comedy of a cross-section of Dublin during some of the bloodiest days of its life. . . We cannot quite understand how Dudley Nichols and John Ford . . . could have been guilty of so obvious a misinterpretation of the O'Casey work. . . The cast, in general, is as fine as the production. It is only with the script and the concept that we have any quarrel." F. S. Nugent
+ — N Y Times p15 Ja 29 '37

"That same quartet . . . which a little more than a year ago gave the world that mercilessly bitter and burning film, 'The Informer,' has done it again. . . [It is] an entertaining, stinging, beautifully acted version of Sean O'Casey's play. This, then, is the report of one who enjoyed nearly all of it, but who must confess reluctantly that, along with others, he nourishes an acute disappointment over certain changes in the original narrative. . . If RKO-Radio Pictures produced nothing else this season, the finely wrought direction, meltingly

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THE PLOUGH AND THE STARS—

Continued

beautiful acting and stirring drama of 'The Plough and the Stars' would still make this cinema year distinguished. . . On the whole the acting is as beautiful as the film. . . Barry Fitzgerald's . . . performance is magnificent." William Boehnel

+ + N Y World-Telegram p19 Ja 29 '37

"There isn't much that's surprising in this picture. . . Barbara Stanwyck and Preston Foster are very usual lovers. . . The absurd barroom scenes, and the various moments when Barry Fitzgerald's Fluther and Eileen Crowe's Bessie Burgess have the floor, are superior things, and even exacting O'Casey followers will find in them some air of the original." John Mosher

+ — New Yorker p72 F 6 '37

"'The Plough and the Stars' [has been called] the finest drama of the twentieth century. . . Unfortunately, the screen version of Sean O'Casey's play suffers a little in the inevitable comparison with its famous precursor. It stands by itself, however, as a distinguished and stirring film. . . Barry Fitzgerald . . . steals a film that holds a wealth of fine performances."

+ News-Wk p30 Ja 23 '37

"An illustrious screen transcription of Sean O'Casey's fine study of doom and destiny. Once again the triumvirate that created 'The Informer' . . . fuse their skill in creating a cinemasterpiece of prize-winning excellence. . . Barbara Stanwyck is genuinely moving in what is undoubtedly the finest acting assignment of her career. . . A picture for the critical. A 'must.'" Herb Sterne

+ + Script p12 Ja 23 '37

"Viewed simply as a movie without any reference to its merit as an adaptation of the play on which it is based, it is much above the average film in art and interest, although it is not so good a picture as 'The Informer,' with which it inevitably will be compared. . . Miss Stanwyck is pretty terrible, 'emoting' in Hollywood's worst manner. . . I must say in extenuation that the part is one almost impossible to make truly effective. Preston Foster, who plays Jack Clitheroe, is—as always—capable and dependable, not brilliant but satisfactory, and he looks Irish. . . It is The Abbey which saves the show. . . The exquisite artistry of Barry Fitzgerald, whom O'Casey has called 'the greatest comic actor in the world,' completely overshadows all the acting." Horace Reynolds

+ Stage p54 F '37

"'The Plough and the Stars' long ago achieved the rating of a contemporary classic. Its grimy and discursive picture of Dublin life, as background for the grim story of its principals, made it a contemptuous portrait, almost a definition of Ireland before the Free State. The current version. . . is considerably less than that. Nonetheless, changed, abbreviated and tautened to suit the tastes of the U. S. cinema audience, it remains a dark and ferociously exciting melodrama, well worthy of comparison with 'The Informer.' . . Less incendiary than its original, which caused a riot when first presented in Dublin, this version of 'The Plough and the Stars,' spoken in brogue that is not too thick for intelligibility, offers the most illuminating glimpse of Ireland's fight for home rule this far included in Hollywood's dossier on the subject."

+ Time p45 F 1 '37

Trade Paper Reviews

"Unquestionably a film triumph. All the breath-taking dramatic punch which won plaudits for 'The Informer,' all the intelligent production skill that marked 'Winterset' as an artistic contribution, have gone into RKO Radio's latest bid for recognition for consistent excellence."

+ Box Office p21 Ja 2 '37

"This is a grim, bitter, faithful picturization of the short-lived Irish uprising of 1916. It has

the masterly direction of John Ford, a fine screenplay by Dudley Nichols, and outstanding photography by Joseph August. . . Barbara Stanwyck does unusually good work. . . Foster gives strength and stature to his role. A memorable characterization, one of the best seen in many moons, is contributed by Barry Fitzgerald of the Irish Abbey Players. His style of comedy is distinctly his own."

Film Daily p4 D 26 '36

"RKO's courageous attempt to make an artistic successor to 'The Informer' . . . is a signal success. The discriminating will hail it as a compelling work of art. As to its popular appeal and box office potentialities there is less certainty. . . With astute selling it may prove not only a worthy prestige film but a profitable one."

+ Hollywood Reporter p3 D 22 '36

+ Motion Pict Daily p8 D 23 '36

"This is undoubtedly an artistic triumph. . . What story it will tell at the box office, however, is questionable. It will need lots of selling. . . Wise showmen will sell it for the better drama that it really is, cash in on critical controversy which is bound to arise."

+ Phila Exhibitor p39 Ja 1 '37

"Skillfully made but not impressive as a money entry. . . The critical select will attend and applaud. And that's about where it belongs; in a sure-seater for a run. So many changes have been made in adapting this O'Casey play that the tragic original has been modified into a romantic melodrama. Primarily the screen version is a woman's starring picture calling for an actress of considerably more gifts than Barbara Stanwyck here indicates she possesses. . . Ford has a particular flair for this type of story, and he gets over all comedy points."

+ Variety p14 F 3 '37

"'The Plough and the Stars' [is] a fit companion to 'The Informer' of last year and one which inevitably will be compared with that Academy award winner. Whether the current offering is a better dramatic piece than its distinguished predecessor will be widely debated by critics and discriminating picturegoers, and these discussions are bound to have considerable effect at the box office. . . The Sean O'Casey play must be expected to have audience limitations. Judged by experience, its business must be predicted as spotty, with reasonable expectations of substantial grosses in the ace houses, particularly in the keys where Irish population is heavy and where fine drama is relished for its intrinsic worth."

+ Variety (Hollywood) p3 D 22 '36

LE PRINCE JEAN. 20th century-Fox
90min D 11 '36

Cast: Pierre Richard-Willm, Natalie Paley, Nina Myral

Director: Jean de Marguenot

French dialogue film with English sub-titles produced in France at the studios of 20th Century-Fox. Based on a play of same title by Charles Mere. "This feature recounts how the heir to the throne of a make-believe kingdom returns from service in the French foreign legion only to find himself declared officially dead, while his brother reigns." (Film Daily)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 24 '36

Newspaper and Magazine Reviews

"M. Richard-Willm, the Prince, performs with a frenzy which sometimes seems to justify his screen brother's allusion to him as a madman, while that little court coterie of yes-men to Jean's successor, possesses all of the comic ele-

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ments of Gallic extravagance. . . The film, while up to date enough in its treatment and camera work, has a moldy quality in its fairy-tale essence which while it is not dull, is a little silly. . . During the scenes at the Charity Ball the dancing, lighting and music are effective." Marguerite Tazelaar

— + N Y Herald Tribune p10 D 12 '36

"It is a long-winded tale, going in for conversation rather than action. The last reel does speed up. . . The story, told more briskly, might have been amusing. Now it is a little sluggish. . . The cast plays in a typical French cinema style, which would be over-acting in a Hollywood production." Eileen Creelman

— + N Y Sun p15 D 12 '36

"The film tells the rather uninteresting story of the heir to the throne of a movie principality. . . The actors do the best they can with the material at hand." H. T. S.

— N Y Times p12 D 12 '36

"With recent events in England proving how much stranger truth is than fiction, I'd be a sucker to object to the plot of 'Le Prince Jean.' But I'd be an even bigger sucker if I failed to object to the manner in which the various incidents have been managed and to the acting. . . The story moves at a leaden pace and is treated with little or no imagination and the acting on the part of the entire cast is pretty flat and wooden. In spite of its timely theme, 'Le Prince Jean' is mediocre stuff and nonsense." William Boehnel

— + N Y World-Telegram p19 D 14 '36

Trade Paper Reviews

"[It is] not nearly as entertaining as it is timely. . . Production is very mild diversion."

— + Film Daily p6 D 14 '36

+ — Motion Pict Daily p6 D 14 '36

"French-made melodrama, not very thrilling in the telling and manages to impress only spasmodically. Runs 90 minutes; too long. . . On production, the picture is above the average."

— + Variety p15 D 16 '36

PRISONERS. Amkino 92min F 19 '37

Cast: A. I. Chaban. B. G. Dobronravov. M. F. Astangof

Director: Evgeny Cherviakof

Based on the play, Aristocrats, by N. F. Pogodin. Filmed in the U.S.S.R. in Russian with English sub-titles. "[It] is the zealously patriotic account of the rehabilitation of felons and saboteurs in a GPU labor camp." (N Y Times)

Newspaper and Magazine Reviews

"[It] is considerably above the Russian average." Mark Van Doren

+ Nation p306 Mr 13 '37

"The documentary nature of the new Soviet film . . . does not keep it from being a richly human, exciting and humorous screen work. . . Like its distinguished and somewhat similar predecessor, 'The Road to Life,' it plumbs the secrets of human behavior with such persuasive skill that it becomes an important psychological motion picture as well as a convincing demonstration that the Russians have hit upon a remarkably effective method of handling enemies of society. . . [It is] a notable motion picture." Howard Barnes

+ + N Y Herald Tribune p8 F 20 '37

"It may be regarded as an adult sequel to 'The Road to Life.' . . But the resemblance is entirely thematic, for 'Prisoners' is less moving, less credible, less competently produced. Like so many of the recent Russian pictures, it has been indifferently photographed, carelessly lighted and chopped rather than edited. . . 'Prisoners' lacks the coherence and the tech-

nical polish a really first-rate picture should have." F. S. Nugent

+ — N Y Times p9 F 20 '37

"As entertainment, it is pretty dreary stuff. As is usual in most Russian films, the acting is superb and the characterizations are supremely well drawn. But the picture is over-long and at times fumbling and confused." William Boehnel

— + N Y World-Telegram p7a F 20 '37

"'Prisoners' is about the rehabilitation of criminals, as managed by the Soviet regime. I don't think this is a theme well adapted to fictional treatment; or, to put it another way, 'Prisoners' bored the pants off me." Russell Maloney

— New Yorker p73 F 27 '37

Trade Paper Reviews

— + Motion Pict Daily p2 F 20 '37

"Russian films have been slipping in the past two years. . . They're neglecting the thing wherein Russia has always stood at the head of the parade—photography and montage. . . Story of 'Prisoners' is not too bad; if the technical habiliments of the film were satisfactory, picture might be in the upper ranks of Russian films. That's something, because stories have been the weakness in the past."

+ — Variety p19 F 24 '37

Q

QUALITY STREET. RKO 85min Ap 9 '37

Cast: Katharine Hepburn. Franchot Tone. Eric Blore. Fay Bainter

Director: George Stevens

Based on the play of the same title by Sir James M. Barrie. "The scene is Quality Street, England, 1805. . . To Katharine Hepburn, youngest of the prim residents, comes romance in the form of Franchot Tone. The whole street basks in the amour. Her elder sister, Fay Bainter, whose own romance never materialized, is over-anxious. Tone fails to declare his love, enlists for the wars." (Film Daily)

A Guide to the study of the screen version of Quality Street, prepared by William F. Bauer, is obtainable from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 18 '37

Trade Paper Reviews

"It is packed with delicious, whimsical humor that ripples and rolls along with never a dull moment. . . 'Quality Street' should do well everywhere—the ladies will love it, but it will also amuse the men."

+ Film Daily p8 Mr 10 '37

"Sir James M. Barrie's charming comedy reaches the screen as one of the most delightful pieces of entertainment of the season. If anything, it marks Katharine Hepburn's finest vehicle, not even excepting 'Little Women.' . . It is inconceivable that 'Quality Street' will be anything other than a box office sensation wherever it plays."

+ Hollywood Reporter p3 Mr 6 '37

"Although the producers may have taken liberties with a few of Barrie's characters, they have not suffered in their transition to the talking screen. . . All the charm and whimsy of Barrie has been maintained for general audience delight. . . It is very doubtful if Katharine Hepburn has ever done anything more suited to her distinctive personality."

+ Variety (Hollywood) p3 Mr 6 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

R

RACING LADY. RKO 59min Ja 29 '37

Cast: Ann Dvorak, Smith Ballew, Harry Carey, Berton Churchill, Willie Best

Director: Wallace Fox

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y & C: amusing of kind."
Christian Century p263 F 24 '37

"Family." Am Legion Auxiliary

"Mediocre. Inconsistent story. Family, but mature for children." DAR

"Although this film features the breeding and racing of thoroughbred horses, the gambling element would perhaps be offensive to some, yet the idealism of good sportsmanship is nicely demonstrated and apart from the betting, there are no objectionable sequences. . . An entertaining picture appealing to the mature." S Calif Council of Fed Church Women
Fox W Coast Bul D 26 '36

"In all a human, refreshing bit of cinema fare. All ages."
+ Gen Fed of Women's Clubs (W Coast)
D 14 '36

"Settings are conventional and the film should please the not too exacting. Suitability: family."
H. D. H.
+ — Mo Film Bul p14 Ja '37

"Fair entertainment for the family."
+ — Motion Pict Guide Mr '37

"It is a good program picture, especially for those who enjoy the excitement of the turf. Adolescents, 12-16: yes; children, 8-12: not sufficient interest."
+ Motion Pict R p9 Ja '37

"This is an entertaining picture despite its trite and unoriginal story. Family."
+ — Nat Council of Jewish Women D 16 '36

"General patronage."
Nat Legion of Decency D 24 '36

"A, Y & C: good program picture."
Parents' M p62 Mr '37

"Family."
Sel Motion Pict p5 Ja 1 '37

"Some good shots of horse racing, but otherwise somewhat dull. Family."
+ — Wkly Guide D 26 '36

Trade Paper Reviews

"A typical Damon Runyon yarn, this one has the authentic racetrack atmosphere, and a very attractive bunch of characters who hold the interest right to the exciting finish."
+ Film Daily p5 Ja 22 '37

"Racing sequences in this horse drama are entirely okay. Romantic angle, between Ann Dvorak and Smith Ballew, is uninteresting. There's a little comedy provided by some colored players. For the double-uppers."
+ — Variety p15 Ja 20 '37

RAINBOW ON THE RIVER. RKO 87min D 25 '36

Cast: Bobby Breen, May Robson, Charles Butterworth, Benita Hume, Alan Mowbray, Louise Beavers

Director: Kurt Neumann

Music directors: Hugo Riesenfeld, Abe Meyer

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"This film is admirably suited to young audiences who will not mind the occasionally overpowering odor of sweetness and light which attaches to it, and the effective singing of the star coupled with some agreeable comedy executed by Charles Butterworth ought to compensate the superior grown-ups." T. J. Fitzmorris

America p288 D 26 '36

"Family." Am Legion Auxiliary

"Beautifully photographed, against pastoral settings carefully selected to sustain the locale of the story, the voice of a little boy singing like an angel charms its way into the very hearts of his audience and another success is chalked up for little Bobby Breen. . . His rendition of 'Ave Maria' is perfect—one of the delightful moments in this praiseworthy production. . . Very good. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"Bobby Breen's lovely, unspoiled voice dominates this well staged, appealing story. Louise Beavers, as the faithful Negro mammy who rears the small son of her beloved mistress . . . gives a poignant, dignified characterization which is deeply moving because of its sincerity and simplicity. Family." Nat Soc of New England Women

"Bobby Breen, who takes the child lead, sings himself into the hearts of all. Especial credit is due the direction and excellent cast, all of whom have made their parts real. . . An exceptionally good picture for the family."
S Calif Council of Fed Church Women
+ Fox W Coast Bul D 12 '36

"Family and junior matinees."
Jt Estimates D 1 '36

"A carefully made, attractive film with every ingredient of success. It is entirely a matter of personal taste whether one likes or dislikes Bobby Breen, the child singer. . . The film is very well produced and abounds in music, humour and sentiment. Suitability: adults & adolescents."
+ Mo Film Bul p14 Ja '37

"The music is exceptionally good and the character work worth careful study."
+ Motion Pict & Family p5 D 15 '36

"Bobby's voice is beautiful. . . Perhaps it is asking too much to hope that so fine a songster might also be a natural boy. He postures and gazes aloft as expertly as a seasoned church soloist. Adolescents, 12-16 & children, 8-12: good."
+ Motion Pict R p9 F '37

"[It is] a deeply sentimental and emotionally appealing picture, in which Bobby Breen and Louise Beavers share honors for a fine performance. . . Family & junior matinees."
+ Nat Council of Jewish Women D 3 '36

"General patronage."
Nat Legion of Decency D 17 '36

"A, Y & C: good comedy with many songs."
Parents' M p40 F '37

Newspaper and Magazine Reviews

"This is an unusually fine family picture, and this angle should be stressed in exploiting the film."
+ Canadian Moving Pict Digest p6 F 13 '37

"[It is] a super-cargo of sentiment about the orphan son of 'quality folks.' . . Production sumptuous, direction heavy-handed. Family."
Christian Science Monitor p13 D 26 '36

"Hugo Riesenfeld and associates are entitled to high praise for their musical contributions to [the film] and are largely responsible for its being a picture you can not afford to miss."
+ Hollywood Spec p7 D 19 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Bobby Breen . . . plays and sings Philip with more confidence than we have observed since Al Jolson first did Mammey. We regret to report that Bobby is far too sure of himself for our simple tastes. And when you find that such able players as Charles Butterworth, May Robson, and Alan Mowbray are engulfed completely in the proceedings, you will be as surprised as was your Beverly Hills." (1 star)
Beverly Hills

Liberty p43 Ja 23 '37

"'Rainbow on the River' is a tuneful and lushly sentimental photoplay that should find high favor with the juvenile trade. . . Master Breen's pleasant treble is employed in a series of songs ranging from 'Ave Maria' to the syncopated rhythms of 'Rainbow on the River.' . . He is a far better vocalist than actor. His attitudinizing is frequently too affected for comfort, and his performing of the wisps of narrative will probably confirm child-actor-haters in their stand. The gestures at his command seem limited to holding out his hands in the manner of third-rate vaudeville tenors and gazing heavenward in the best choir-boy tradition. He may have a better voice than Freddie Bartholomew, but he has almost none of the latter's cunning at make-believe." Howard Barnes

N Y Herald Tribune p22 D 18 '36

"'Rainbow on the River' is amiable light entertainment." Eileen Creelman

+ N Y Sun p32 D 18 '36

"The most alarming vocal phenomenon of the day, curly haired Bobby sings as though he hopes each note will break a crystal ball somewhere in the rear of the orchestra. . . The lad has borrowed and developed a singing style as unreal as it is precocious. Each gesture is timed, each eye-roll measured, each heave of the chest calculated to the last shirt stud. Such perfection in a moppet is to be marveled at, and hissed. . . It's just as sweet as sweet can be. Yesterday's audience seemed to enjoy it immensely." F. S. Nugent

N Y Times p31 D 18 '36

"In the event that you don't dislike listening to boy sopranos, who are equally adept at singing hymns, Negro spirituals or popular tunes, then the place to visit this week is the Radio City Music Hall, where young master Bobby Breen is appearing in a sweet and sentimental piece of screen hocuspocus entitled 'Rainbow on the River.' . . I have a sneaking suspicion that Master Breen and all concerned with the production would have fared better had the story been less syrupy and deliberate in its attack on the heart strings. Machine made in all its situations—the film has the further misfortune to have had sentiment put on with such trowel-like strokes that pathos becomes bathos." William Boehnel

+ — N Y World-Telegram p25 D 18 '36

"He is a wistful child, young Breen is, without quite the bravura talents of the illustrious Temple—almost a shy child, you might say, if you were speaking of movie children. And the wistful note is rather stressed in 'Rainbow on the River.'" John Mosher

New Yorker p49 D 26 '36

"Moviegoers who heard Bobby Breen's lyric tenor in his first picture can decide for themselves whether they care to repeat the experience. Those who haven't encountered the child prodigy's prodigious self-confidence are perfectly safe in leaving well enough alone."

News-Wk p23 D 19 '36

"Here [the Hall Johnson Choir] tear your heart out with songs of a New Orleans of 1870. Master Bobby Breen attempts to tear your heart out with less idiomatic competency, but didn't get very far with us. . . When Dixie hears Master Breen say 'Ah reckons so,' there's going to be another Civil War. You'll hear the music on the radio, anyway."

Stage p16 Ja '37

"[It is] a sentimental costume drama, dated 1875, in which the cinema's No. 1 boy soprano lifts his clear and bell-like voice through a

gamut of songs. . . When not adroitly playing his own accompaniments on an adult size banjo, Soprano Breen shows himself past master of vaudeville song-plugging technique, including clenched fists, rolling eyes and trembling smile. . . Compared as pictures, 'Stowaway' comes out ahead of 'Rainbow on the River' which is still considerably above average for its genre."

+ Time p19 D 28 '36

Trade Paper Reviews

"Producer Sol Lesser's most pretentious film undertaking, this is box office. With a strong heart appeal to the masses, it will be particularly acceptable entertainment for the women and family trade. At the same time it establishes juvenile Bobby Breen—with his gifted voice and radio background—as a definite draw name."

+ Box Office p19 D 12 '36

"This picture may do okay at the box office but, in the same breath it must be stated that, as entertainment, it is not much. It is phoney and over-sugared sentimentality. Bobby Breen's buildup via radio and his former film click may insure box office despite the thick slush."

— + Variety p18 D 23 '36

RAZUMOV. Andre Daven Mr 9 '37

Cast: Pierre Fresnay, Jean-Louis Barrault, Daniele Parola, Jacques Copeau

Director: Marc Allegret

Based on the novel, Under Western Eyes, by Joseph Conrad. Produced in French with English sub-titles. "It is the story of Razumov, a Russian student unwillingly caught up in the net of revolutionary and counter-revolutionary activities of 1910. Mistakenly idealized by his student friends, whilst forced to spy on their undercover plans by the chief of police, Razumov is torn between bitter self-reproach at his cowardice and his intense desire to live. He has betrayed his friend, there is no honorable path open to him except one—and he takes it." (Cue)

Newspaper and Magazine Reviews

"In many phases of its plot and development 'Razumov' is similar to 'The Informer' and 'Crime and Punishment.' The film is marred by numerous faults in lighting and awkward sequences reminiscent of the old silent picture days, but it is nevertheless a gripping and tragic portrait."

+ Cue p19 Mr 13 '37

"[It] is distinguished by brilliant direction and knowing acting. . . It is a moving and tragic study. . . Marc Allegret, in his staging, has captured every inflection of the somber tale in striking imagery, and Pierre Fresnay and his colleagues realize the characters superbly. As they have demonstrated so often, the French are without peers in projecting subjective moods on the screen. The script lags at times, but the photoplay as a whole has conviction and brooding excitement." Howard Barnes

+ N Y Herald Tribune p18 Mr 10 '37

"All the irony, tempered with pity, that has characterized the novels of the late Joseph Conrad has been recaptured and projected across the screen in this stirring, beautifully acted French film. . . The film has been directed with feeling and insight and is superbly well performed by Pierre Fresnay as Razumov and by a brilliant supporting cast. Here is a photoplay that ranks among the best the French have sent us." William Boehnel

+ + N Y World-Telegram p29 Mr 10 '37

READY, WILLING AND ABLE. Warner
88min Mr 6 '37

Cast: Ruby Keeler, Ross Alexander, Lee Dixon, Allen Jenkins, Louise Fazenda

Director: Ray Enright

Dances: Bobby Connolly

Music & lyrics: Johnny Mercer, Dick Whiting

Music director: Leo Forbstein

Based on the short story of the same title by Richard Macaulay. "[It] deals with a couple of songwriters with ideas but no money. They agree to sell their newest musical for production if Jane Clark, the London star, will be imported to play the lead. But by mistake another Jane Clark, American returning from Europe, is signed instead." (Hollywood Reporter)

Audience Suitability Ratings

"A gay musical comedy revolving around a rather trite plot. . . Will prove diverting for the entire family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Enjoyable musical with some fine characterizations, excellent dancing, tuneful music and novelty finale. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family-mature." DAR

"General audiences. Of scant interest for children." Nat Soc of New England Women

"Good entertainment for the family." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter

+ Fox W Coast Bul F 20 '37

"In all, a most entertaining picture. All ages."

+ Gen Fed of Women's Clubs (W Coast) F 10 '37

"This is a light, entertaining farce, with interpolations of music and dancing, in which actors, agents and producers are subtly ridiculed. Adolescents, 12-16: entertaining; children, 8-12: little interest."

+ Motion Pict R p9 F '37

"Clever dance routines and beautiful stage settings enhance this otherwise mediocre musical comedy, which is somewhat redeemed by the excellent performance of Ross Alexander, the good dancing of Ruby Keeler and the note-worthy efforts of a well chosen cast. Family."

+ Nat Council of Jewish Women F 10 '37

"General patronage."

Nat Legion of Decency F 18 '37

"A & Y: entertaining; C: little interest."

Parents' M p68 Ap '37

"A musical show which is not any too good—the music is only fair, but the comedy is good and the acting of the two stars carries the picture. Family."

+ Wkly Guide Mr 6 '37

Newspaper and Magazine Reviews

"Strictly for screen musical fans. As the producer of the musical comedy within a musical comedy observes, 'The whole idea has been done a hundred times before.' Family."

Christian Science Monitor p17 Mr 6 '37

"Once more we have the musical-dance film in which the harassed hero manages only at the last moment to raise the money that will raise the curtain. . . Hollywood has the notion that an elaborate dance number can fit into nothing except a backstage story. . . 'Ready, Willing and Able' you will find to be mildly entertaining if you still can be entertained by a picture of the sort. For Hollywood its gaiety is dampened somewhat by the presence of the late Ross Alexander in the cast, the feeling of regret being accentuated by the fact that his performance is the best he gave the screen."

+ Hollywood Spec p8 F 13 '37

"If there were anything novel or funny about the plot, one might understand the studied preoccupation with the story that marks 'Ready, Willing and Able.' This latest backstage screen musical is long on exposition and short on fun. . . Ruby Keeler, the late Ross Alexander, Lee Dixon and a nimble chorus are responsible for the few lively sequences in the piece. They are few and far between. One might forgive the script for being stereotyped if it only prompted one to laughter occasionally." Howard Barnes

+ N Y Herald Tribune p12 Mr 15 '37

"Warner musicals have now settled down into such a definite pattern that little remains to be said about them. . . 'Ready, Willing and Able' is its name, and very fitting. It is amiable, undistinguished entertainment." Eileen Creelman

+ N Y Sun p18 Mr 15 '37

"'Ready, Willing and Able' overestimates itself by two-thirds, possibly by three. . . All this has been told with magnificent dullness and a colossal lack of humor." F. S. Nugent

+ N Y Times p27 Mr 15 '37

"A really delightful performance by the late Ross Alexander is the chief attraction. . . A feeble and fumbling variation of the old backstage theme, it rattles along repetitiously, and when it finally reaches its conclusion the chief casualty is a trifling waste of time." William Boehnel

+ N Y World-Telegram p15 Mr 15 '37

Trade Paper Reviews

"Lacking top names and light in entertainment value, this can hope for nothing better than a sustaining spot on the dualers. Family."

+ Box Office p23 F 13 '37

"'Ready, Willing and Able' is a fast-moving musical that is a cinch to click. While based on the now-familiar theme of 'who'll back the show,' it nevertheless is dressed up with good music and new angles. It is one of the best tuners of the year from the Warner plot. . . The dialog is breezy, and altogether the picture is surefire for laughs and a good hour's entertainment for any house."

+ Hollywood Reporter p3 Ja 23 '37

+ Motion Pict Daily p7 Ja 29 '37

"Estimate: good entertainment."

+ Phila Exhibitor p36 F 15 '37

"Lacks the flash names usually paraded with filmicals of this calibre and production class but is earmarked as substantial commercial number which will more than satisfy a multitude of patrons. . . Screen play makes no huffing-and-puffing pretensions but ambles along as plot of a musical should, with careless grace but with cohesion which keeps it from becoming jumbled. . . Miss Keeler gives excellent account of herself, her plaintive manner in sharp contrast to the exuberance of Ross Alexander who in this his final appearance leaves his best performance—topnotch."

+ Variety (Hollywood) p3 Ja 28 '37

REVOLUTIONISTS. Amkino D 24 '36

Cast: V. V. Shchukin, N. P. Khmelev, K. I. Tarasova, V. P. Maretskaya

Director: Vera Stroyeva

Dialogue film in Russian with English subtitles produced in the U.S.S.R. from documentary material. "It depicts in vivid sequences the sowing of the seeds that germinated in the Russian revolution. It spans a brief ten years in the emotional and dialectical reshaping of society—from 1896 to 1906—but in those years are reflected most of the individual and mass movements that gave birth to the U.S.S.R." (N Y Herald Tribune)

Newspaper and Magazine Reviews

"'Revolutionists' has an advantage over many recent Russian films in that it returns to the days before 1917 for its material. . . It has a special interest as showing the student class at work underground in the early days of this century, and as being among other things an excellent costume piece. . . [It has] a fine photographic sense which permits of [the characters] pausing now and then to present themselves in 'stills' of great beauty and power." Mark Van Doren

+ Nation p81 Ja 16 '37

"An important and eminently worthwhile item. . . For fidelity of detail and interest of anecdote 'Revolutionists' succeeds as do few films. . . At its best 'Revolutionists' equals in warmth and conviction 'The Youth of Maxim' which covers somewhat the same period in Russian history. On the whole it falls short of 'Maxim's' amplitude and universal pertinence."

+ New Theatre & Film p46 Mr '37

"Although it includes more oratory than dramaturgy, the new Soviet film, 'Revolutionists,' is a stirring documentary photoplay. . . It is rather awful to think what might happen to Soviet photoplays if their makers become convinced that talk is more important, from a propagandist viewpoint, than clearly outlined movement and gesture. 'Revolutionists,' while pointing at such a course, still has such superb cinematic moments that it is a noteworthy, if comparatively minor, addition to the brilliant catalogue of Russian films."

Howard Barnes

+ — N Y Herald Tribune p7 D 28 '36

"Done with the technical skill for which the Russian film folk are famous when on their own ground, 'Revolutionists' . . . is at once instructive and entertaining. The parts . . . explaining the reasons for the ideological split in the old Russian Social Democratic party . . . will interest only a limited number of persons. But there is enough action and excitement in the rest of the picture to make it well worth while." H. T. S.

+ N Y Times p15 D 26 '36

"Highly effective dramatically and admirably acted by its entire cast, the film, however is unduly long, and at times rather confusing in its narrative. But these are minor complaints against a photoplay that is definitely in the superior Soviet tradition." William Boehnel

+ N Y World-Telegram p13 D 28 '36

Trade Paper Reviews

"Powerful propaganda film. . . Although English titles are used, much of the screen-play's material remains loosely-knit and keeps this film from attaining the eminence it would enjoy were more action substituted for the rather pedantic speeches of cast principals. Notwithstanding, footage offers numerous scenes of supreme merit."

Film Daily p15 D 29 '36

+ — Motion Pict Daily p16 Ja 6 '37

"This one . . . is totally devoid of [arty] interest, being an out-and-out medium of propaganda. Only those who yearn for the steppes will find it digestible. Entertaining spots are few and far between."

— + Variety p11 D 30 '36

RIVER OF UNREST. Gaumont British
69min Ja 10 '37

Cast: John Loder, John Lodge, Antoinette Cellier, Niall MacGinnis, Bruce Lister, Clifford Evans

Directors: Brian Desmond-Hurst, Walter Summers

See issue of June 29, 1936 for other reviews of this film under title of Ourselves alone.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 24 '36

"A & Y: vigorous and good; C: mature."
Parents' M p68 Ap '37

"With its story, production, direction, dialogue, and casting inferior to ['The Informer', 'The Plough and the Stars' and 'Beloved Enemy'], 'River of Unrest' still succeeds conspicuously where the others failed, in giving a sense of the popular nature and the issues of the rebellion. Since the first three films are all in or near the top-flight of picture ranking, 'River of Unrest' had no easy task to maintain the tradition of excellence that the pictures of the rebellion have created. That it managed to stay in the running stamps it as a superior picture."

+ + Scholastic p22 F 6 '37

"Adults & young people."

Sel Motion Pict p11 Mr 1 '37

"Vigorous and tense, with fine atmosphere and national types. The title is little indication of the kind of picture it is. Recommended for schools and libraries. Mature. Outstanding."

+ + Wkly Guide Ja 9 '37

Newspaper and Magazine Reviews

"[It] catches some of the dour, bitter flavor of 'The Informer.' . . While the picture is weak in motivation, it has color and vigor of telling, excellent detail of direction. Both John Lodge and John Loder are personable; the Irish types look genuine; the lush countryside, for all the murder and blood, is lovely." (2½ stars)
Beverly Hills

Liberty p41 Ja 23 '37

"[It] exhibits a greater understanding of the Irish patriots [than 'Beloved Enemy']. Evidently the studio didn't feel that their English audiences demanded a heavy foot on the soft pedal. . . The story is nothing to write tomes about, but it unfolds dramatically; atmosphere and types are authentic; and the varied brogues of the insurgents are as Celtic as the Blarney Stone."

+ News-Wk p24 Ja 2 '37

Trade Paper Reviews

"The third production recently that deals with revolution in Ireland, this shapes up as a brisk melodrama that moves rapidly all the way, with saleable angles besides crisp direction. Lack of names for this side may handicap it but its entertainment values are strong. Estimate: well played, can be sold."

+ Phila Exhibitor p38 F 1 '37

ROBBER SYMPHONY. Concordia 125
min Ja 26 '37

Cast: George Graves, Magda Sonja, Hans Feher, Alexandre Rignault

Director: Friedrich Feher

Music: Friedrich Feher

Filmed in England and released there about a year ago. This is the first "composed" film produced in which the composer and director, Friedrich Feher, has blended the music and movement of the film into a whole. It is distinguished in Europe as "one of the ten best films produced throughout the world in 1936." This film fantasy tells of the adventures which befall a strolling boy musician when a band of robbers tries to recover a stocking of stolen gold which they have secreted in the boy's hand organ.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency F 4 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ROBBER SYMPHONY—Continued

"Remarkable pictorially, with a splendid musical score, and altogether charming. Family-juvenile."

+ Wkly Guide Ja 30 '37

Newspaper and Magazine Reviews

Boston Transcript p9 My 27 '36

"'The Robber Symphony' . . . earns our gratitude by allowing music its right place on the screen. This picture made by Herr Feher, a well-known director, has many faults. But it does use music not to illustrate but to express action. . . Unfortunately Herr Feher has forgotten that sound-films demand a simplification of the visual image. With sound conveying a part of what silent films had to show pictorially the eye must work less while the ear listens. But Herr Feher makes it work more, whilst at the same time keeping the ear fully occupied. . . The director makes his understanding of music defeat its own ends. Here and there one may discern wit, originality, and purpose. . . Herr Feher has 'composed' his film in such a way as to make it monotonous as well as musical." R. H.

+ — Manchester Guardian p8 My 20 '36

"[It] is more noteworthy as an experiment than as entertainment. . . It is a highly orchestrated fantasy with a few bright sequences and many tedious ones. . . Feher is a better musician than scenarist or director, with the result that one feels frequently tempted to shut one's eyes and listen to the score. . . It certainly excels its film supplement. . . The business of elaborating quaint notions on the screen is extremely difficult." Howard Barnes

+ — N Y Herald Tribune p14 Ja 27 '37

"This production, unique in several ways, is the product of one brain. Mr. Feher has made sure that his ideas would be carried out by placing his wife, Magda Sonja, and their sturdy little son, Hans Feher, in the roles of mother and boy. They do him credit. 'The Robber Symphony' is unlike any other film on Broadway. Its humor, as well as its direction and curious imaginative quality, is entirely its own. I enjoyed it, with Friedrich Feher's music at least sharing honors with his screen work." Eileen Creelman

+ N Y Sun p26 Ja 26 '37

"The story's rigamarole is pure fantasy, but it is fantasy forever getting its knuckles thumped by the stern taskmaster of picture-making. . . The unpleasant fact is that the manner of the 'Robber Symphony' is pathetically crude. All the artistry in the world cannot take the place of sound mechanics in film manufacture, which is primarily a mechanical art. The lighting of the interiors is almost uniformly poor; the quality of the photography is uneven; the editing is often shockingly amateurish. . . Possibly we expected too much of 'Robber Symphony,' or possibly we are low-brow, but we found it terribly disappointing. Mr. Feher could have used a film-wise collaborator." F. S. Nugent

— N Y Times p17 Ja 27 '37

"[It] contains much of the eerie, macabre ingenuity that made 'The Cabinet of Dr. Caligari' the outstanding film it was along with some of the apologetic and timid fantasy that was the pedestrian and undistinguished offering called 'Once in a Blue Moon.' However, since the good stuff definitely overshadows the bad moments, 'The Robber Symphony' emerges as a fair-to-middling entertainment that will probably appeal more to the select few rather than the general mass of movie-goers." William Boehnel

+ — N Y World-Telegram p19 Ja 27 '37

"Technically, the production is in many ways excellent. . . The first part of the film is largely successful, but the second half is less assured. This is due not to length as such, nor to any disabilities inherent in the method, but to a common difficulty of construction—

the working-out of the theme to a smooth and still convincing conclusion." A. Vessello

+ — Sight & Sound p27 Summer '36

"[It] is certainly the most interesting film of the last twelve months, heretical though it is, a picture cut to synchronise with the music. Containing moments of really sensitive direction, it goes on for nearly two hours, restless, scatterbrained, amusing, boring, cheap, lyrical, farcical. . . There seems to be a confusion of thought which prevents the picture—or the music—being quite the masterpiece which had been intended—intended, for there is no doubt about the bardic self-confidence of the director." Graham Greene

+ — Spec p978 My 29 '36

"There is much irreconcilable activity in the film, and an evident sentiment for many unnecessary sequences. But the film has its moments, and in them are charm and originality. It is not for vehement realists, but for those who aren't fussy about story distortion and enjoy experimentation and spontaneity, it is definitely worthwhile. *It's more a symphony of brilliant photographs.*"

Stage p20 Mr '37

"It was billed with great fanfare as the 'first surrealist symphonic cinema fantasy.' This turned out to be pure pressagentry, for [it] lacks even the prime surrealist quality of being unintelligible. Disillusioned thus, the first-night audience, which paid \$10 per seat, soon was disillusioned about the picture's other announced qualifications. Despite the recommendations of Europe and Venice, 'The Robber Symphony' is an incredibly inept execution of a brilliant idea. . . [The] score, a pleasant, tinkly copy of Franz Schubert, accompanies the pictures so well that only 400 words are necessary. Technically, however, 'The Robber Symphony' is early Keystone. The sound grinds, roars, squeaks. The photography is mostly bad, the acting lugubriously burlesqued, the fantasy laid on with a shovel."

— + Time p58 F 8 '37

Trade Paper Reviews

"The first symphonic cinema fantasy and decidedly an innovation, this film is noteworthy not only from an artistic standpoint but because its superb musical accompaniment, lovely pictorial backgrounds and imaginative comedy will interest all devotees of the finer things. Family."

+ Box Office p27 F 20 '37

"Billed as a 'surrealistic' film, with evident intent of its distributors on this side of the Atlantic to lure curious and fastidious type of patrons to box office, this feature is simply a humor-laden fantasy. . . Young Hans Feher's talent is unusual for so young a player, and he moves through the incongruous, mirthful episodes with the ease of a veteran. Film, especially in those sequences showing the lofty, snowclad Alps, is well photographed."

Film Daily p3 F 6 '37

"Played against an exquisite background of snow-clad mountain land, and symbolized almost to enchantment by music, this is a unique blend of fantasy, realism—and the grotesque. But fantasy and realism are a difficult partnership, and sometimes this strange combination strains the tempo, and all too abruptly the grotesque note becomes insistent, verging to naive and distortion. Played purely as a symbolized fairy story, however, the picture is superbly presented, with touches of genius."

+ Hollywood Reporter p4 My 16 '36

+ Motion Pict Daily p20 My 4 '36

"It is an interesting experiment along the 'Dr. Caligari' lines, though the recording, photography, editing, especially the direction—are weird, according to our standards. Given the proper build-up, which will emphasize the really melodious music, the irrational, abruptly comical characters, the feeling of story-book unreality it induces—it should draw. . . Estimate: art stuff, needs heavy selling."

+ Phila Exhibitor p46 F 1 '37

"A number of startlingly beautiful shots, scenes and numbers, but otherwise this film is poor. It must go down as an interesting experiment. Translated into box office that means rough weather ahead. . . Score is not by any means important but it is more than passingly pleasant. . . Picture might be okay in hideaway arties, on its novelty basis, but further than that it will have to fight hard."

— + Variety p12 Ja 27 '37

ROMANCE AND RICHES. Grand national 59min Mr 6 '37

Cast: Cary Grant, Mary Brian, Peter Gawthorne

Director: Alfred Zeisler

Filmed in England. "Grant is seen as the rich boy who bets he can earn his own way for one year. He has hard going, but he does it." (Phila Exhibitor)

Trade Paper Reviews

"The imagination of E. Phillips Oppenheim when put to work on the screen only goes to prove that an author can get away with plots inside book covers that appear more than slightly exaggerated and unbelievable under the acid test of the camera lens. . . Cary Grant and Mary Brian do wonders with their exaggerated parts, and so does Director Zeisler with the entire highly imaginative script."

— + Film Daily p11 Mr 2 '37

"A very entertaining little programmer importation with American names as leads, this is handicapped only by British accents, locale. Estimate: pleasant, best for neighborhoods, twin bills."

+ — Phila Exhibitor p32 F 15 '37

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SABOTAGE. See The woman alone

SANDFLOW. Universal 58min F 14 '37

Cast: Buck Jones, Lita Chevre, Bob Kortman

Director: Lesley Selander

▲ western melodrama.

Audience Suitability Ratings

"Western with unusually good scenic effects. Family. Good." DAR

"A good mixture of the usual ingredients for a successful Western which includes fine scenic effects, fast riding and rapid action. Family." E Coast Preview Committee

+ Fox W Coast Bul Ja 16 '37

"General patronage."

Nat Legion of Decency Ja 7 '37

"A, Y & C: good."

Parents' M p68 Ap '37

"The work of the perfectly trained horse is well worth seeing. Family."

Sel Motion Pict p12 Ja 1 '37

Trade Paper Reviews

"Equipped with far more plot than pictures of its kind are accustomed to present, this latest Buck Jones saga will satisfy his host of action-addicted fans."

+ Film Daily p6 F 1 '37

+ Motion Pict Daily p6 F 3 '37

"This isn't up to previous Buck Jones' efforts but it provides pleasant entertainment. The continuity is vague; it takes half the picture before the onlooker grasps full import of the plot. There is only one fist fight—Westerns certainly need action."

+ — Phila Exhibitor p36 F 15 '37

SCOTLAND YARD COMMANDS. Grand national 60min Ja 23 '37

Cast: Clive Brook, Victoria Hopper, Nora Swinburne

Director: James Flood

Based on the novel, *The Lonely Road*, by Nevil Shute. Filmed in England. "Brook is a man who becomes mixed up with a six-penny dance hall hostess and her brother, who is arrested for gun running. After luring the real culprits into the arms of the law, Brook succeeds in vindicating the youth and in winning the girl for himself." (Hollywood Reporter)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency F 18 '37

Trade Paper Reviews

"There is a very slow tempo to this British production, and the thrills and suspense do not develop till the last quarter of the production. The theme is taken up mostly with the love interest between the two principals, although the entire plot points to an appeal for the interest of the thrill fans."

— + Film Daily p7 F 16 '37

"'Scotland Yard Commands' is an English-made mystery thriller of quality hardly adequate for the American market. Lacking cast names of current interest, and failing in any way to capture either the spirit of mystery or of adventure necessary in such productions, it seems fit only for weak support in the grinds and neighborhoods."

— Hollywood Reporter p3 F 9 '37

— + Motion Pict Daily p4 Ja 18 '37

"English importation seems best suitable for the twin billers, whatever draw it has depending on Clive Brook's appeal."

+ — Phila Exhibitor p38 F 1 '37

SEA DEVILS. RKO 85min F 5 '37

Cast: Victor McLaglen, Preston Foster, Ida Lupino, Donald Woods

Director: Ben Stollhoff

"Story relates the efforts of McLaglen to get one of the ordinary seamen under his command, Donald Woods, to marry his daughter, Ida Lupino. McLaglen takes a great interest in Woods, but his plans are frustrated by the intervention of Preston Foster." Variety (Hollywood)

Audience Suitability Ratings

"In spite of its rough content, the film lays a wholesome emphasis on the courage and self-sacrifice of the Coast Patrol and will provide very good family entertainment for all but the excessively squeamish." T. J. Fitzmorris

+ America p552 Mr 13 '37

"A: depends on taste; Y: better not; C: no." Christian Century p263 F 24 '37

"Adults." Am Legion Auxiliary

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

SEA DEVILS—Continued

"It is far from being the tribute to the Coast Guard, that the captions announce. The building up of courage by the use of alcohol is objectionable. Mature." Calif Cong of Par & Teachers

"The story [is] a trifle mixed as to ethics and motivation. . . . The direction is exceedingly good and the entire production worthwhile if you like the type. Mature." Calif Fed of Business & Professional Women's Clubs

"The film is scarcely a tribute to Uncle Sam's Coast Guards. Mature. Good." DAR

"Adults." E Coast Preview Committee

"Some particularly fine acting, rapid action and magnificent marine photography. Mature." Nat Soc of New England Women

"Informed by the foreword that this picture is dedicated to the bravery and courage of the United States Coast Guards, there is a very great disappointment that this so-called bravery is represented in the form of drunken bravado and braggadocio, and too much personal enmity and revenge is dragged into the plot. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 27 '37

"A grippingly interesting picturization of the Coast Guard Service. . . . Excessive drinking on the part of the lead mars the high quality of this fine production. Mature audience."

Gen Fed of Women's Clubs (W Coast)
F 17 '37

"There are enough blows to afford vicarious joy to fight-loving men. Most women will not care for it at all. The influence of the 'Code' is seen in suppression of vulgar language and in the type of women presented. . . . Nevertheless a great deal of emphasis is placed on Malone's unquenchable thirst. Adolescents, 12-16: probably better not; children, 8-12: no."

Motion Pict R p8 Mr '37

"A fairly interesting melodrama. . . . A good cast is not convincing, perhaps due to a weak story, but there are some thrilling scenes and outstanding photography of the sea and storms. Adults."

+ — Nat Council of Jewish Women F 17 '37

"General patronage."

Nat Legion of Decency F 25 '37

"'Sea Devils' falls short of the requirements by a good margin except for the two good and melodramatic episodes which make up the last half of the film."

Scholastic p20 Mr 13 '37

"The story [is] a trifle mixed as to ethics and motivation. . . . There is excessive drinking, and the film is far from a tribute to Uncle Sam's Coast Guards. Mature."

— + Sel Motion Pict p4 Mr 1 '37

"The story is well told and the scenes of rescues at sea are thrilling. Family."

+ Wkly Guide F 20 '37

Newspaper and Magazine Reviews

Reviewed by Mordaunt Hall
Boston Transcript p4 Mr 6 '37

"Adults & young people."

Christian Science Monitor p15 Mr 13 '37

"Edward Small, its producer, spent a lot of RKO money in demonstrating that he should be in some other business. The production does not reveal one spark of cinematic knowledge. . . . There is not a convincing moment in it."

— Hollywood Spec p10 F 13 '37

"It needs no introduction, having been around—under one name and another—for years. . . . Call it a fairly entertaining time-killer and thank the script writers for not hav-

ing taken the Coast Guard too seriously."

F. S. Nugent

+ — N Y Times p26 Mr 16 '37

"In case you are in search of an hour or so of swell movie entertainment—if you like a film that is by no means epochal, but that makes you feel you haven't wasted your time—then the place to visit is the Rialto Theatre, where 'Sea Devils,' a rousing, two-fisted melodrama glorifying the deeds of the members of the Coast Guard, is on view."

William Boehnel

+ N Y World-Telegram p24 Mr 16 '37

News-Wk p30 Mr 6 '37

"Glorifying the Great American Lug is a popular movie pastime. . . . Through the length of the yarn, Victor McLaglen pushes around guys half his size, drinks and variously mooches off his ladylove, has very little in his favor besides the McLaglen grin. . . . He is allotted a cashing-in scene of renunciation that is as false as Miss Joan Crawford's eye-lashes. . . . On the black side of the ledger we find red-blooded action. There is a liberal quantity of very satisfactory comedy that is expertly performed by Preston Foster and Ida Lupino."

Herb Sterne

— + Script p10 F 13 '37

Trade Paper Reviews

"Because it is all that can be desired in entertainment and because it gives a refreshing insight into the activity of the coast guard the feature will be a hit with audiences in all classes and will be a box office boon. Family."

+ Box Office p27 F 20 '37

"When a couple of bragging fight lovers, McLaglen and Foster, meet as antagonists, there is plenty of action and a lot of enjoyable comedy. In the Coast Guard atmosphere, their exploits are thrilling and their love lives very entertaining. The picture is one of RKO-Radio's better efforts and should play to some good box office returns. Audiences which like screen fare of the robust type should go for it big."

+ Film Daily p11 F 11 '37

"This is a highly successful revival of the 'What Price Glory?' formula. . . . It is rowdy, two-fisted comedy with two big melodramatic episodes. It is splendidly made and is grand entertainment throughout. Mark it up for assured box office profits on all levels."

+ Hollywood Reporter p3 F 8 '37

+ Motion Pict Daily p6 F 9 '37

"This red-blooded drama moves at a fast clip, should satisfy patrons everywhere. Estimate: good action."

+ Phila Exhibitor p36 F 15 '37

"Fundamentally a story of the people of the coast guard service, their loves, hates, duties and recreations, picture is not distracted with flag-waving heroics, but presents the men of the service in a natural and human light. . . . 'Sea Devils' has various angles to sell in exploitation and with the entertainment to back it up, this Radio production should prove to be a money-getter."

+ Variety (Hollywood) p3 F 8 '37

SECRET AGENT K-7. Burr 65min

Cast: Walter McGrail, Queenie Smith, Duncan Renaldo, Irving Pichel

Director: Raymond K. Johnson

This is the first of a series of six films based on the radio serial of the same title. "The yarn shows the remarkable powers of [Agent] K-7 in solving two murders. With the finger already pointed at an innocent lad who is being defended by a sharp lawyer, K-7 works out a plan, and he even does it with mirrors, which finally brings the murderer to confess his guilt of the killings." [Variety (Hollywood)]

Trade Paper Reviews

"Considering the production cost and the market at which it is directed, this independent picture can hold its head up with many more ambitious and expensive offerings from major studios. It is good, exciting entertainment, which, coupled with the fact that its title character has a ready made audience, makes for more than average exploitation possibilities. Family."

+ Box Office p17 Mr 6 '37

"[It] will click in the low admission spots for which it is intended. Made on a small budget and tailored precisely to formula, it sustains curiosity and the guessing instinct through three or four murders and a multiplicity of clues, moving forward with an explicit unfolding that the child-mind can readily follow."

+ Hollywood Reporter p3 F 6 '37

+ Motion Pict Daily p9 F 15 '37

"Better than average independent production, this is a well woven murder mystery with an educational slant on G-man activities. Estimate: okey neighborhood."

+ Phila Exhibitor p38 Mr 1 '37

"'Secret Agent K-7' is a low cost independent production that has excellent exploitation possibilities and should do well enough in the territories. Already familiar to a large radio audience, this agent's adventures will undoubtedly be followed on the screen, especially in the areas at which this type of picture is definitely pointed."

+ Variety (Hollywood) p3 F 6 '37

SECRET VALLEY. 20th century-Fox
60min Ja 15 '37

Cast: Richard Arlen. Virginia Grey. Jack Mulhall

Director: Howard Bretherton

A western melodrama.

Audience Suitability Ratings

"Good family entertainment." E Coast Preview Committee

Fox W Coast Bul F 6 '37

"Fair. Family entertainment."

+ — Motion Pict Guide Mr '37

"General patronage."

Nat Legion of Decency F 4 '37

"A, Y & C: average."

Parents' M p68 Ap '37

"Good family entertainment."

+ Sel Motion Pict p11 F 1 '37

"A Western of the better sort, with natural cowboys. Family."

+ Wkly Guide Ja 23 '37

Newspaper and Magazine Reviews

N Y Times p22 Ja 25 '37

"[It is a] dull and monotonous Western. . . There are some nice outdoor scenes, and a pleasant cast. . . The film was produced by Twentieth Century-Fox. It was hardly worth the effort." William Boehnel

+ N Y World-Telegram p12 Ja 25 '37

"Sol Lesser's been turning out popular and inexpensive Westerns for so long that he must know exactly what audiences demand. . . Personally, I prefer added rowdiness; a little more gore, a great amount of fast riding and lots more brawls." Herb Sterne

+ — Script p12 Ja 30 '37

Trade Paper Reviews

"A topnotch production in the 'B' classification. This picture has all the hokum elements of the average action film, but is saved from being a run-of-the-mill offering by the exquisite outdoor photography and the excellent acting [of] Richard Arlen and Virginia Grey."

Box Office p21 Ja 2 '37

"Sol Lesser's production is a much more girl and boy affair than the plots usually used in outdoor dramas. This makes the proceedings very interesting and different, and with some beautifully photographed locations plus the action ingredients it should be a Class A Western, which can play wherever that type of product is used and in addition can garner many better dates."

+ Film Daily p8 D 28 '36

+ Motion Pict Daily p2 D 26 '36

"Estimate: good Western."

+ Phila Exhibitor p42 Ja 1 '37

"Producers, scripters and director have mixed cowboys and city gangsters in this opus of the far-stretching prairies, but the concoction is neither exhilarating nor satisfying. Richard Arlen will have to be depended on to drag them in. This is a handicap in that he's not now known as a western star, where they go for the cactus cinema and currently doesn't possess the lift to draw single-handed in other spots. 'Secret Valley' should round up fair business when teamed with a stronger feature."

+ — Variety p13 Ja 27 '37

"Principal has delivered a first-rate Western that is a credit to the producer and should prove a money-maker for the distributor. 'Secret Valley' is strictly a lower-bracket marquee number, but in its class it is quite above usual. Picture is swift and amusing and has plenty of Western he-man stuff that makes for box office. The film has a tongue-in-cheek quality sure to appeal to metropolitan audiences."

+ Variety (Hollywood) p3 D 24 '36

SHE'S DANGEROUS. Universal 65min
Ja 24 '37

Cast: Tala Birell. Walter Pidgeon. Cesar Romero. Walter Brennan

Directors: Lewis R. Foster. Milton Carruth

"Implicated in a murder, a girl detective is saved from the electric chair at the last moment by a clever trick." Wkly Guide

Audience Suitability Ratings

"A: good of kind; Y: thrilling; C: no."
Christian Century p263 F 24 '37

"[It has] a near tragic ending which is tense and too realistic for pleasure. Excellent cast and good direction. Adults." Am Legion Auxiliary

"A well told mystery story of robbery and murder with good suspense and a tense, dramatic ending that definitely makes it adult fare. Adults." Calif Cong of Par & Teachers

"Mature audiences will find this good entertainment because it holds the interest throughout. Adults." Calif Fed of Business & Professional Women's Clubs

"[It is] an improbable and exciting melodrama. Adults. Mediocre." DAR

"Notable is the use of symbolism and clever balance of humor in an interesting picture suitable for adult entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 23 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

SHE'S DANGEROUS—Continued

"The excellent acting of an able cast gives dramatic realism to this well-staged production with a tender love story adding to its entertainment. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)
Ja 12 '37

"The excellent direction creates breath-taking climaxes, and a good script provides many unusual surprises. Adults."

+ Jt Estimates Ja 15 '37

"Good. Adults & young adults."

+ Motion Pict Guide Mr '37

"Given a dime novel plot with a woman secret service agent . . . a picture is not likely to be an intellectual triumph, though clever direction may make it absorbingly interesting to audiences who like an exciting spy story. . . In this production the director and actors have handled their material unusually well. Adolescents, 12-16: no, sordid atmosphere of crime; children, 8-12: no."

+ — Motion Pict R p9 F '37

"The excellent direction creates breath-taking climaxes, and a good script provides many unusual surprises. Adults."

+ Nat Council of Jewish Women Ja 13 '37

"Adults."

Nat Legion of Decency Ja 28 '37

"A: fairly good; Y & C: unsuitable."
Parents' M p68 Ap '37

Newspaper and Magazine Reviews

"Out of Universal City comes another good one, a crime-and-punishment drama with no outstanding box-office names in its cast, but with far more merit than usually is found in ambitious star offerings. To me the most arresting feature of 'She's Dangerous' is the performance of Tala Birell."

+ Hollywood Spec p5 Ja 30 '37

"[It is] a complicated melodramatic plot that gets completely involved, loses all relation to life or reality. . . Just a passable melodrama, with Tala Birell an interesting lady Sherlock Holmes." (1 star) Beverly Hills
Liberty p56 F 20 '37

"Suspense is deftly extracted from material that's been through the projector many, many times before, by the discerning treatment of the co-directors. . . Walter Pidgeon brings understanding and humanness to a part that's not outstanding. . . Tala Birell is quite adequate to the demands of portraying the double-life lady. . . Okey on the lower end of a double bill." Herb Sterne

+ — Script p12 Ja 30 '37

Trade Paper Reviews

"Unoriginal as to plot motivation and characterization, the new Universal's latest effort comes up to the passable B class only because of straightforward production and smooth direction. Despite valiant performances by Walter Pidgeon and Tala Birell, and excellent comedy relief supplied by the reliable Warren Hymer and Walter Brennan, 'She's Dangerous' possesses more dull than lively moments and falls pretty low on the second-feature scale. Family."

+ Box Office p31 Ja 23 '37

"Hampered by a far-fetched original idea, this crook drama is hardly anything more than just another program number. . . The directors have given the piece a good pace, the players' performances are very capable, and all around the picture is well handled. However, all this does not overcome the obvious story which contains some highly imaginative situations."

+ — Film Daily p10 Ja 19 '37

"Considerable production skill went into the making of this program picture but it remains just another crime melodrama, with most of the ingredients drawn from staple stock. The type is too familiar to make any box-office

impression but the film will do its bit well as dual support."

+ — Hollywood Reporter p3 Ja 15 '37

+ — Motion Pict Daily p7 Ja 7 '37

"Fast action melodrama, this should hold interest. Estimate: okey for neighborhoods."

+ Phila Exhibitor p43 F 1 '37

"While deftly put together with familiar ingredients and well played, 'She's Dangerous' emerges as another crime melodrama. Picture is unpretentiously produced and presents criminal melodramatics in a vein already familiar to audiences."

+ — Variety (Hollywood) p3 Ja 15 '37

THE SILENT BARRIERS. Gaumont
British 100min Ap 1 '37

Cast: Richard Arlen, Antoinette Cellier,
Barry Mackay, Lilli Palmer

Director: Milton Rosmer

Previously known as The Great Barrier.

Based on the novel, The Great Divide, by Alan Sullivan. Filmed in Canada by an English company. "Film is a remarkable episode in empire building, depicting persistence and energy, with story based on the construction of the Canadian Pacific Railway, which made romantic American history." (Variety)

Newspaper and Magazine Reviews

"Fine camera work, excellent production and enterprising direction recreate vividly the problems and perils of the enormous undertaking and the personal dramas of its workers. Spectacular mountain scenery, thrills and first-rate acting combine to provide thoroughly good entertainment. . . [It] will please thousands of filmgoers. . . It is a good film as well as a great tribute."

+ Film Wkly p27 F 13 '37

"The British studios have always shown themselves strangely reluctant to make full-length films on themes of reality. With 'The Great Barrier' a start has been made. It cannot be called more than a start, for the makers, faced with a pioneering subject, seem to have been determined to include everything, or nearly everything, that has ever been in pioneering pictures. . . The director's praiseworthy intention of making a British film as fast and active as any American has resulted not in Canada being brought to the British screen so much as an imitation of American Westerns." R. H.

+ — Manchester Guardian p12 F 5 '37

"'The Great Barrier' is a sporting and fairly successful attempt to make a film of 'The Iron Horse' type with the smaller resources of an English company. . . It should appeal enormously to Canadian Pacific Railroad shareholders; it is a thoroughly worthy picture, with an excellent saloon shindy. . . Well-acted, well-produced, a little less than well-written. . . it shrinks into insignificance, with its conventional love story and the impression it leaves that the building of a railway depends on the heroic efforts of two or three men and a girl." Graham Greene

+ — Spec p267 F 12 '37

Trade Paper Reviews

"At last a British piece of flag-waving and back-patting that puts the Union Jack at full hoist. This is an all-round production, gripping, exciting, powerful, and making a direct box office appeal, regardless of the fact that its cast list features no outstanding names. . . The picture has been superbly photographed. With excellent technical backing [it] is a memorable salute to British colonial enterprise."

+ Hollywood Reporter p7 F 23 '37

+ Motion Pict Daily p13 F 16 '37

"From the standpoint of motion picture entertainment one of the best pictures ever made by a British company, and ranks with the best made anywhere. A safe booking for the U. S. With a little cutting it will provide full entertainment from opening to finish. . . It provides just the kind of story in which picture-goers revel, on a scale of expenditure that elicited a question as to which cost more—the building of the actual railway, or the making of the film."

+ Variety p14 F 17 '37

years of experience on stage and lot have taught him how to embellish the rôle of floorwalker, which he plays in this picture, with an episcopal grandeur. Nor should we pass on from comment upon this particular film, otherwise somewhat a non-descript musical thing, without a word of respect to Miss Pitts. A happy New Year to Miss Pitts, too." John Mosher

+ — New Yorker p50 Ja 2 '37

"It allows Hugh Herbert, as a nitwit kleptomaniac, to steal everything he can lay his hands on—not excepting the picture."

News-Wk p33 Ja 9 '37

"The supporting cast . . . pool their assorted strengths to haul a tepid musical to the entertainment line. When the aforementioned parade, spectators receive their money's worth. But during the lengthy expanses when the plot rears a bedraggled head, it's something else again. Let's mercifully draw obscurity over the yarn." Herb Sterne

+ — Script p10 F 6 '37

SING ME A LOVE SONG. Warner-First national 75min Ja 9 '37

Cast: James Melton. Patricia Ellis. Hugh Herbert. Zasu Pitts. Allen Jenkins. Nat Pendleton

Director: Raymond Enright

Music director: Leo F. Forbstein

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Some refreshing laugh novelties are offered in an amusing, light comedy-romance with music. Family."

Sel Motion Pict p13 Ja 1 '37

"Family."

Wkly Guide Ja 2 '37

Newspaper and Magazine Reviews

Boston Transcript p4 Ja 2 '37

"Although it is only a program comedy with songs, James Melton's first starring film contains some rather delightful moments. Family."

Christian Science Monitor p15 Ja 9 '37

"Melodrama with music—plus the maddest comedy character of many months. . . The pretty clerk is rather colorless in the hands of Patricia Ellis. But the picture is stolen by Hugh Herbert." (3 stars) Beverly Hills

Liberty p41 Ja 23 '37

"[A] quadruple performance by the increasingly amusing Mr. Herbert lifts the mediocre piece above its level and makes it a rollicking comedy. . . During [his] absence from the screen one is likely to grow restless. This, however, is doing Allen Jenkins and Walter Catlett an injustice, for even in lesser, or rather fewer roles, they command their customary laughs. It is perhaps only when Mr. Melton is making love to Miss Ellis, that attention wanders after having been so captivated by lunatic antics. . . The song numbers are moderately enhancing, the department store setting excellent, and Mr. Enright's direction bright, well paced and reasonably good from a story angle, when the run-of-the-mill plot is considered. The brilliance of the piece comes in the performance of the original gags." Marguerite Tazelaar

+ N Y Herald Tribune p5 D 26 '36

"'Sing Me a Love Song' is definitely Mr. Herbert's picture, although he graciously surrenders the stage now and then to Floorwalker Walter Catlett and to Merchant Prince Ignazio James Melton. . . The exploits of [Herbert as] Siegfried Hammerslag, the dilettante shop-lifter, will be recalled with relish wherever the votaries of high comedy are gathered." J. T. M.

N Y Times p15 D 26 '36

"What a comfort it is to hear the wild squawk and shrill giggle of Mr. Hugh Herbert! For twenty years and more he has been perfecting his own species of insanity. You can find him—given more room than usual, too, though still not really enough—in 'Sing Me a Love Song.' . . I would at the same time mention a worthy colleague, Mr. Walter Catlett, whose thirty

Trade Paper Reviews

"It is not a musical in the strict sense of the term, although it has James Melton singing some very catchy numbers written by Harry Warren and Al Dubin. Patricia Ellis is the feminine foil for Melton as the hero. But they are secondary to the grand work of Hugh Herbert who has an incidental bit as a kleptomaniac—a goofy gentleman who wanders in and out of the picture and gets the guffaws whenever he appears."

+ Film Daily p15 D 29 '36

"Cast doesn't hold a lot of drawing power. Zasu Pitts is the only box office individual, unless James Melton can attract on his radio reputation and one previous screen effort, but the picture has enough merit to make a satisfactory showing on its own. Story isn't much and the dialog fails to sparkle, yet there's a constant stream of laughs, thanks to an incidental running gag in the hands of Hugh Herbert. . . Practically the entire singing burden rests on Melton, and that was a mistake. This solo piping throughout the picture grows tiresome after awhile. That the Warren-Dubin songs are lacking in knockouts doesn't help, either. . . Some of the Hugh Herbert bits are comedy classics, and these will be remembered long after everything else in the picture."

+ — Variety p10 D 30 '36

SINNER TAKE ALL. MGM 77min D 18 '36

Cast: Bruce Cabot. Margaret Lindsay. Joseph Calleia. Stanley Ridges. Vivienne Osborne. Charles Grapewin

Director: Errol Taggart

Based on the mystery novel Murder for a Wanton by Whitman Chambers. "The story concerns a wealthy family which has received death threats. The head of the family, Charles Grapewin, owns many businesses including a metropolitan newspaper. He calls his daughter, Margaret Lindsay, and his two sons, to his home and learns that they, too, have received the threats. In succession, the two sons and the father are murdered." [Variety (Hollywood)]

Audience Suitability Ratings

"A: ordinary; Y: perhaps; C: no." Christian Century p62 Ja 13 '37

"Mediocre. Well cast melodrama. Mature audience." DAR

"A very baffling murder mystery filled with misleading clues, requiring the very closest attention to follow the involved plot, which is

SINNER TAKE ALL—Continued

camouflaged with unusual detail, clever lines and good acting. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul D 26 '36

"[It] offers engrossing entertainment for adults enjoying this type of drama."

+ Gen Fed of Women's Clubs (W Coast) D 14 '36

"Adults."

Jt Estimates D 15 '36

"Suitability: Adults & adolescents. There is too much killing for young audiences." H. D. H.

Mo Film Bul p14 Ja '37

"Objectionable in part. Objection: plot is solved by suicide."

Nat Legion of Decency D 24 '36

"Well-timed action, thrilling suspense and attractive settings, as well as brusque humor, will give a feeling of satisfaction to those who enjoy murder mysteries. Adults."

Sel Motion Pict p7 Ja 1 '37

"A pretty good detective yarn, well directed and acted, with a mystery that keeps the guessers busy. Mature."

+ — Wkly Guide D 26 '36

Newspaper and Magazine Reviews

"Moderate mystery thriller which is more grim than creepy. Adults & young people."

Christian Science Monitor p15 Ja 9 '37

"It has been directed by Mr. Taggart with speed, skill, and some cunning, and its story is original, if not credible. . . Mr. Cabot, the calm and collected hero, provided interest, not in a fascinating, but in a forthright fashion, while Miss Lindsay as the persecuted heroine gave a competent performance." Marguerite Tazelaar

+ N Y Herald Tribune p15 F 4 '37

"'Sinner Take All' is a pretty zippy mystery movie. . . Two of the film's three murders are virtual masterpieces of homicide." J. T. M.

+ N Y Times p27 F 3 '37

"[It] has little of the excitement, terror and thrills expected of first rate murder melodrama. To be sure, the film is gory enough—four murders take place in rapid succession—but somehow the terror that the murderer is supposed to strike into the hearts of the Lampier family never quite communicates itself in the same degree to the audience. . . Fair-to-middling is the best that can be said of 'Sinner Take All.'" William Boehnel

+ — N Y World-Telegram p15 F 4 '37

"Joseph Calleia doesn't really do much in 'Sinner Take All,' but he adds a sinister touch now and then. Bruce Cabot and Margaret Lindsay prattle along, and there are three murders, which is something." John Mosher

New Yorker p73 F 13 '37

News-Wk p24 F 20 '37

"Most detective films are often so concerned with bewildering the audience that all logic is tossed to the four winds of Hollywood. 'Sinner Take All' an exception to the rule, is a thoroughly competent example of mystifying that gives the customers an even break in trailing the culprit." Herb Sterne

+ Script p12 Ja 9 '37

Trade Paper Reviews

"On a dual 'Sinner Take All' is outstanding, and in many spots should be quite able to single with a healthy profit at the box-office."

+ Canadian Moving Pict Digest p6 Mr 6 '37

"This murder mystery with its well sustained suspense, brisk movement, snappy dialogue, and a number of interesting situations, makes pleasing program fare. Four murders get the plot somewhat involved, but the writers

worked out Whitman Chambers' novel in a manner that makes it all jell well. Errol Taggart's direction gives the proceedings good pace and he brings out some good performances in the players, especially in Bruce Cabot, who does very well as the breezy reporter."

+ Film Daily p3 D 12 '36

"'Sinner Take All' is a thoroughly entertaining mystery which will be rated by many audiences as superior to the so-called A pictures with which it will be played on double bills. It misses escaping the B class only through lack of bigtime casting and weak handling of the love interest and is a creditable first for both the writers and producers."

+ Hollywood Reporter p3 D 9 '36

+ — Motion Pict Daily p10 D 10 '36

"Even with four murders, a half dozen suspects, this one falls into the lower brackets of mystery thrillers. Estimate: weak program."

+ — Phila Exhibitor p38 Ja 1 '37

"Mounted with unusual care, intelligently directed from a well prepared script and smoothly acted, this is still the No. 1 [mystery] plot. . . All of the production effort is rather wasted on the trite story, but it does result in a picture above the usual [mystery] average and able to make its way alone in the less exacting spots."

+ — Variety p15 F 10 '37

"Produced on the B schedule, 'Sinner Take All' fails to show any possible chance of looming above that category, despite its length. As previewed, it is bulky and entirely too draggy for a mystery—even for one with four murders and six suspects, plus two stellar sleuths. The novel by Whitman Chambers provided a good story and despite the fact that their adaptation allowed the picture to roam on too wide a scale, Leonard Lee and Walter Wise have managed to work in several good situations and considerable good dialog."

+ — Variety (Hollywood) p3 D 9 '36

SLALOM. Kraska-World 66min D 18 '36

Cast: Guzzi Lantschner. Walter Riml. Heila Hartwich

Director: Max Obal

German dialogue film without English subtitles made at St. Moritz in Switzerland several years ago. This is the first full length skiing picture to be shown in the U.S. "Irked when her fiancé laughs at her inability to do winter sports, the heroine goes to St. Moritz to learn. There she encounters two ski-larking jacks-of-all-trades who teach her to ski in the intervals when they are not clowning on skates or escaping from the local policeman. Becoming superbly skillful almost overnight, the heroine dresses as a man, shows up her fiancé by beating him in the skijoring and bobsled races." (Time)

Audience Suitability Ratings

"A: perhaps; Y & C: fair."

Christian Century p823 Je 3 '36

"General patronage."

Nat Legion of Decency Ja 14 '37

Newspaper and Magazine Reviews

"This will appeal to ski enthusiasts and admirers of fine photography. The numerous shots of ski runners doing hairbreadth stunts furnish thrilling material. Family."

+ Christian Science Monitor p15 D 19 '36

"The film is a thing of beauty, stunning in its action sequence and magnificent in its natural setting. The slight story the picture is strung on is unimportant except for the humorous interludes; the real interest in the production lies

in . . . the perfection of the clean, clear camera work." Marguerite Tazelaar

+ N Y Herald Tribune p23 D 16 '36

"This ski-mad city may now treat itself to a glimpse of the best photographed plain and fancy skiing yet presented on a screen. . . A story goes along with the snow scenes, but not much of a story. . . [It] need not distract you from the extraordinary feats of actors as they flee across valleys, up mountains, down great hills, as they dance, flirt and make merry, all on skis. . . 'Slalom' is best enjoyed as an exposition of remarkable skiing, set against the vast beauty of Alpine scenery in winter time. The photography is excellent." Eileen Creelman

+ N Y Sun p42 D 16 '36

"'Slalom,' with a reasonably imperceptible story to bind it together, is a truly magnificent series of studies of some of Europe's greatest skiers, ski-jorers, skaters and bob-sledders in action. . . Whether you know anything about the sport or have been in the habit of regarding it, as we do, with philosophic detachment, you will find it an exhilarating, lovely and thoroughly amazing picture. We still refuse to believe that people can do such things on skis. And, even though the Lantschner-Riml-Hartwich trio makes them look easy, we don't intend to try." F. S. Nugent

+ N Y Times p35 D 16 '36

"Since this writer's experience with skis and skiing is limited strictly to window shopping, Mr. Joe King of the sports department really should write this review of 'Slalom,' the new film dealing with winter sports, and in particular with skiing, now on view. . . If you are willing to take a rank outsider's word for it the antics they perform are something to see and to marvel at. The chances are that once you see them you'll probably want to go out and buy an outfit and take a week-end ski-train somewhere. . . In any event this department can, and will, give an opinion on the film's narrative, which is pretty flimsy, the cutting, which is ragged and uneven, and the photography, which is stunning. . . Winter sports enthusiasts—and their number seems to be increasing, even if it still isn't legion—as well as others should enjoy 'Slalom.'" William Boehnel

+ N Y World-Telegram p33 D 16 '36

"Sometimes I think landscape is our one solace. The nature-lovers may be right after all. St. Moritz is the scene and some young people, not children, do some astonishing performances on skis, sleds, and skates. Quite a comfort!" John Mosher

+ New Yorker p51 D 26 '36

"It takes its name from the skier's term for a downhill race around obstacles. 'Slalom's' plot runs downhill all the way, is inconsequential except as a frame for the finest skiing and skiing photography the cinema has yet displayed. . . The two ski teachers dominate the picture, are on the screen almost all the time doing everything on skis from Christies to Gelandesprünge with extraordinary skill."

+ Time p20 D 28 '36

Trade Paper Reviews

"Amusing love story is enacted in winter settings of beauty, with skiing playing an important part in film's sequences."

+ Film Daily p4 D 17 '36

+ Motion Pict Daily p4 D 16 '36

SMART BLONDE. Warner-First national 65min Ja 2 '37

Cast: Glenda Farrell, Barton MacLane, Winifred Shaw, Craig Reynolds

Director: Frank McDonald

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: perhaps; Y: passable; C: no interest." Christian Century p62 Ja 13 '37

"Smart dialogue and lively action in a well directed, cleverly cast murder mystery. Mature." + Jt Estimates N 15 '36

"The film is a moderately interesting mystery, but has no particular distinction in direction or acting. Adolescents, 12-16: no; children, 8-12: no interest." + Motion Pict R p7 D '36

"Mature."

Nat Council of Jewish Women N 1 '36

"A & Y: good; C: no interest." Parents' M p40 F '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p17 Mr 6 '37

"Although the Warners deny making Class B pictures—the brothers label their product AA and A—'Smart Blonde' is pretty far down the alphabet. Much as we hate to admit it, it tends to support George Bernard Shaw's recent contemptuous description of the movies as a medium devoted to the depiction of people walking upstairs and downstairs, entering and leaving rooms, standing inside and outside doorways and doing practically nothing all the while. . . For all [its] activity the film is a static and listless little piece which never made us at all curious about the killer. . . I seem to remember having seen the story in pictures before; strange that the same mistake should have been made again." F. S. Nugent

— N Y Times p21 Ja 9 '37

"Take all the stock figures, like a wisecracking sob sister, an amiable but dull-witted detective with whom she is in love, a couple of slick shakedown artists and all the stereotyped intrigues, like a couple of murders and a nefarious blackmail plot, of melodrama and you have a fair approximation of 'Smart Blonde.' Not only does the film lack the zip and dash that one can reasonably expect of a first-rate murder mystery, but its story is hackneyed, adolescent, extremely dull and completely wastes the talents of some really first-rate players." William Boehnel

— N Y World-Telegram p7a Ja 9 '37

"Glenda Farrell is assertive as the young heroine, a lady with a job as a reporter. It all seemed very usual to me." John Mosher

+ — New Yorker p63 Ja 16 '37

Trade Paper Reviews

"Looks like an adventure film which became another [mystery.] It's got a good [title] and sufficient box office come-on among the cast for an okay dualer. Picture is fairly well paced with gunplay, an amount of flip talk, but no mountings to mention."

+ Variety p13 Ja 13 '37

SODER OM LANDSVAGEN. Scandinavian talking picture co Mr 9 '37

Cast: Edvard Persson, Fritiof Billquist, Inga-Bodil Vetterlund, Alfild Degerberg

Director: Gideon Wahlberg

Music: Erik Baumann, Edvin Lindberg

Swedish film with English sub-titles. Also called South of the Highway. It is the tale of life on a typical Swedish farm.

SODER OM LANDSVAGEN—Continued

Newspaper and Magazine Reviews

Newspaper and Magazine Reviews

"[It] is a richly human comedy, lush with the flavor of Mother Earth and the smell of newly-mowed hay. It could rightly be dedicated to godfearing and home-loving men and women of the soil the world over. . . The cast is well chosen and expertly directed, and the photography is a feature of a motion picture that deserves a place among the better foreign-made productions of this year." R. D. W.

+ N Y Herald Tribune p19 Mr 12 '37

"[It is a] delightful rural comedy-romance. . . There are several pleasing folk-songs and some real country dancing." H. T. S.

+ N Y Times p27 Mr 10 '37

THE SOLDIER AND THE LADY. RKO

85min

Cast: Anton Walbrook. Elizabeth Allan. Akim Tamiroff. Margot Grahame. Fay Bainter

Director: George Nicholls, Jr.

Music director: Nathaniel Shilkret

Formerly called Michael Strogoff. Based on the novel Michael Strogoff by Jules Verne. This version is a combination of scenes from the French and German dialogue picture which was filmed in Siberia and additional scenes made in Hollywood. Anton Walbrook starred in both versions. It depicts the amazing adventures of Michael Strogoff, Captain in the Russian army, who makes a perilous journey in order to deliver a message to the Grand Duke which frustrates an invasion by the Tartars.

Audience Suitability Ratings

"This film moves against a background of barbarism and war which at times requires rather a strong constitution on the part of the spectator. . . The film is unsuited for young audiences." T. J. Fitzmorris

America p576 Mr 20 '37

"A: fine of kind; Y: strong; C: too strong." Christian Century p303 Mr 3 '37

"Adults." Calif Cong of Par & Teachers

"Notable photography, characterizations and music. Mature. Excellent." DAR

"A compelling film quite out of the ordinary. Mature." Nat Soc of New England Women

"An interesting picture of the turbulent type. Family." S Calif Council of Fed Church Women Fox W Coast Bul F 27 '37

"A picture of unusual and outstanding merit. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) F 17 '37

"Adolescents, 12-16: interesting but somewhat harrowing; children, 8-12: no, too tense." Motion Pict R p7 Mr '37

"This film version of Jules Verne's well known book has been brought to the screen in a masterly manner. . . The entire production is very fine but will prove sombre entertainment for adults."

+ Nat Council of Jewish Women F 17 '37

"Adults." Nat Legion of Decency Mr 11 '37

"Outstanding." + + Sel Motion Pict p3 Mr 1 '37

"A tense drama well directed and exceptionally well acted by Anton Walbrook. Suggested for library use. Mature. Outstanding."

+ + Wkly Guide F 27 '37

"Anton Walbrook's interpretation of Michael Strogoff is faultless. His understanding is consummate and his eyes interpret for us his innermost emotions. Mr. Walbrook is destined for screenland's heights. . . Although Eric Blore and Edward Brophy command my honest admiration as exceptionally fine comedians, their roles in 'Michael Strogoff' were so definitely pasted on, and so distinctly an irritating filmic ulcer, I resented their every appearance. . . 'Michael Strogoff' will doubtless make money. It is that most pathetic of all Hollywood achievements—an unusual picture that might have been great." Paul Jacobs

+ — Hollywood Spec p13 F 27 '37

"[It] is refreshingly different. It is history untinged with apocrypha. . . It is the original production, with its exotic scenery and types, its spectacular battle scenes, that lends [it] distinction. RKO contributed a good cast and sound direction, but the studio's particular triumph is the highly successful fusing of two strips of celluloid."

+ News-Wk p31 Mr 13 '37

"It [is] easily the most eventful blood-&-thunder spectacle of the current season. . . The parts made in Hollywood are so shrewdly interwoven with those made in Russia that cinemaddicts will be unable to guess where one starts and the other stops. To make his coup perfect, Producer Berman imported famed Viennese Actor Anton Walbrook who had played the lead in the European version. In his first appearance on the U. S. screen, Actor Walbrook's performance suggests that he will be almost as good an investment for the long pull as the picture is for a quick turn."

Time p33 Mr 15 '37

Trade Paper Reviews

"From a standpoint of spectacle, production, direction and cast, the picture merits praise. Primarily a man's picture, and possessing a distinctly European flavour, it will require intensive exploitation to make it a box office winner with run-of-the-mill audiences. Family."

Box Office p27 F 27 '37

"The story is told with a fair amount of suspense. Yet, with all this, something seems to be lacking. The piece does not achieve a note of intensity and the love story lacks real warmth and vitality. . . The picture's best response should be from audiences which like action, for most of the picture is battle scenes in some form."

+ — Film Daily p4 F 19 '37

"Grim, stark melodrama that is essentially a class attraction, although packing plenty of mass appeal through its spectacle. . . Anton Walbrook, the imported star, comes through magnificently. . . His powerful romantic performance is a surprise, and a strong campaign for him should duplicate the success of Robert Donat in his Hollywood debut."

+ Hollywood Reporter p3 F 16 '37

+ Motion Pict Daily p5 F 17 '37

"Spectacular screen version of the Jules Verne novel, this has production values outweighing entertainment. There seems to be too much riding of Tartars, Cossacks, battles, tortures, for popular appeal. Romantic, emotional spots are quite impressive, convincing, however. Estimate: must be sold."

+ — Phila Exhibitor p33 Mr 1 '37

"Steeped in the grandeur of old Russia, invested with the cruelties of the Tartars and mellowed with sweet romance, Jules Verne's 'Michael Strogoff' comes to the screen with all its realism intact. It is one long record of action and suspense, with few dull moments. Blood flows freely, tortures are frequent and battles spectacular."

+ Variety (Hollywood) p3 F 13 '37

SPAIN IN FLAMES. Amkino 65min Ja 29 '37

Filmed in Spain by official Spanish Government photographers and Russian news cameramen. This is a documentary film of the Spanish civil war with a narrative accompaniment and an introduction by Fernando de Los Rios, Spanish Ambassador to the United States. The first half was related by John Dos Passos and the second half by Ernest Hemingway.

Newspaper and Magazine Reviews

"[It] should arouse serious reflection among peace-minded citizens everywhere. Adults." Christian Science Monitor p17 F 20 '37

"The results, as expected, directly reflect the political sympathies of the sponsors, and already repercussions to its exhibition are being heard on this side. . . Discounting propaganda, the scenes of actual warfare and destruction are interesting and informative." J. P. Cunningham

Commonweal p528 Mr 5 '37

"[It] is a grim and horrible record of the ravages of the Spanish civil war. . . Naturally, it is a one-sided picture, both in its selection of scenes and in its narrative accompaniment, but no editorial bias can alter or disguise the unassailable fact that modern warfare, with its ruthlessly cruel effect upon civilian populations, is a hideous and monstrous thing." F. S. Nugent

+ N Y Times p21 Ja 30 '37

"I'll grant—and with cheers, too—that the film shows the civil war from the government's side, but not even the most hysterical partisanship could be as eloquently accusing as the scenes of the atrocities that in desperation or contempt the Fascists have committed." William Boehnel

N Y World-Telegram p9a Ja 30 '37

"Some fine shots of the war in Spain . . . some taken by the Spanish government and others by Soviet cameramen." John Mosher

+ New Yorker p72 F 6 '37

"Those enjoying the security of distance, should see this film. . . It will make you realize the tragedy that is Spain's." Rob Wagner

+ Script p11 Mr 13 '37

Trade Paper Reviews

"By virtue of its subject matter, the footage is inescapably propaganda. Appraised from any angle it is informative, convincing and harrowing."

Film Daily p11 F 11 '37

+ — Motion Pict Daily p4 F 8 '37

"This is strictly for the Reds. At that, it isn't so good. . . The shots . . . have that 'posed candid' quality so familiar in the clips which come from Russia. . . The narration, which grows hysterical at times in laying the vilest of motives, actions at the door of the wicked Fascists, their 'foreign allies' nullifies any pretense the film exhibitor might make at displaying the picture as a neutral coverage of the war."

— Phila Exhibitor p37 F 15 '37

"It is of sufficient interest to suggest pretty fair possibilities on this side for the sure-seaters. The Communistically-minded fans, the laboring element and the Spaniards will be most interested. . . Some harrowing scenes of the siege of Madrid, with children among the victims, are included. A few of these shots are very gruesome and startling."

+ Variety p15 F 3 '37

STEP LIVELY, JEEVES. 20th century-Fox 70min Ja 30 '37

Cast: Arthur Treacher. Patricia Ellis. Robert Kent. Alan Dinehart. George Givot

Director: Eugene Forde

Based on the character of Jeeves created by P. G. Wodehouse. "Jeeves, the perfect valet, played by Arthur Treacher, is this time tricked into the old Sir Francis Drake estate racket as a bogus Earl of Braddock. He is brought to America by his rascally backers, George Givot, masquerading as a Russian prince, and Alan Dinehart as an authority on family trees. In New York the three are picked up by a big time crook whose hideout is a Long Island estate and whose plebeian wife has developed social ambitions." Hollywood Reporter

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"The picture is light but amusing and will be of particular interest to those who enjoy the P. G. Wodehouse stories. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Aside from Arthur Treacher's finished acting in the role of the unsuspecting butler, the film offers only flat comedy and a high alcoholic content. Adults." Nat Soc of New England Women

"Unfortunately, the subtle English humor is almost lost under melodramatic gangster complications with too much shooting and drinking. Mature." S Calif Council of Fed Church Women

"All in all quite thoroughly amusing for a passing hour of entertainment. Family." Mrs T. G. Winter

Fox W Coast Bul F 27 '37

"Adolescents, 12-16: questionable; children, 8-12: no."

Motion Pict R p9 Mr '37

"Family."

Nat Council of Jewish Women F 17 '37

"General patronage."

Nat Legion of Decency Mr 4 '37

"A, Y & C: good comedy."

Parents' M p68 Ap '37

"A rather high alcoholic content. Family. (The New England Women feel that the comedy was not amusing.)"

Sel Motion Pict p6 Mr 1 '37

Trade Paper Reviews

"This effort shows considerable improvement over the first filmization of P. G. Wodehouse's series of stories. Family."

+ Box Office p31 Ja 23 '37

"This second of the comedies built around the character of P. G. Wodehouse's Jeeves is a long way ahead of the first. It is a hilariously cockeyed farce of the cheating-cheaters brand, keen in its satire, smart and sprightly in its dialog, full of surprise turns of action and played to the hilt by a first rate cast. Though slightly rowdy, it is class fare and only lack of name strength will keep it from making the top spots. Mark it for a strong dual leader."

+ Hollywood Reporter p3 Ja 18 '37

+ Motion Pict Daily p19 Ja 19 '37

"Good programmer for duals, this should satisfy the family trade."

+ Phila Exhibitor p42 F 1 '37

"'Jeeves' steps lively enough but they didn't do so well by his thespic counterpart, Arthur Treacher. Piece abounds with laugh lines and silly situations with little of the comedy tossed Treacher's way. He dead pans his way through the picture and lets George Givot draw the

STEP LIVELY, JEEVES—*Continued*
chuckles with his broad Greek dialect. In toto there's enough for all hands and the result is a pleasing farce that doesn't make any pretensions for a top rung spot."

+ — Variety (Hollywood) p3 Ja 18 '37

STOLEN HOLIDAY. Warner 84min F 6 '37

Cast: Kay Francis, Claude Rains, Ian Hunter, Alison Skipworth

Director: Michael Curtiz

"Miss Francis portrays an ambitious model who by a quirk of fate gains fame and fortune as owner of her own exclusive modiste shop in Paris. She accomplishes this with the aid of Claude Rains. Their mutual assistance grows into loyal friendship until she discovers he is really a crooked stock manipulator. However, she sticks to him to the bitter end, and when he is killed by the police, his obligations are settled by her, putting her back where she was when she first met him." J. Variety (Hollywood)

Audience Suitability Ratings

"It captures only a fair amount of interest in its melodramatic telling and owes its slight credibility to the players. . . It is a scandal on the Stavisky model, creaky and cumbersome and not designed for light entertainment. . . Whether or not the villain of the piece is a suicide is not clear but even without that consideration the film has too casual an attitude for any but adults." T. J. Fitzmorris
America p480 F 20 '37

"A: very good of kind; Y: mature; C: no." Christian Century p263 F 24 '37

"Scenery, costumes and settings are all beautiful, and added to sincere, consistent characterizations, go far toward making an interesting, entertaining film. Family-mature." Am Legion Auxiliary

"A picture for mature audiences that is above the average in acting and direction. Adults." Calif Cong of Par & Teachers

"While the ethics are a bit confused, the production has a dignity and sincerity that makes it acceptable for the adult mind. Very well done. Adult." Calif Fed of Business & Professional Women's Clubs

"This [is a] weak story of questionable ethics. Women will delight in the fashion shows of stunning gowns created for Kay Francis. Adults. Good." DAR

"Exotic settings, a beautifully staged fashion show, authentic atmosphere of Parisian shops and convincing acting make this an entertaining film for adults." Nat Soc of New England Women

"Capable direction of this eye enchanting picture with a lesson in loyalty, ranks it as suitable for mature entertainment—possibly also young people." S Calif Council of Fed Church Women

"Mature in ethics, extremely well acted, and directed with a fine flourish of magnificence and studied contrasts. Adults." Mrs T. G. Winter

Fox W Coast Bul Ja 16 '37

"Kay Francis is most beautiful and never more versatile, while the poise and genius of Claude Rains is magnificent. The work of the director, marked by artistry and finesse, every detail contributing to the beauty and dramatic quality of the production, has been expertly handled, providing fascinating entertainment for adult audiences."

+ Gen Fed of Women's Clubs (W Coast) Ja 4 '37

"The notorious Stavisky scandal should have formed the groundwork for a thrilling drama but in this picture the original idea has been

obscured by an extraneous love interest. . . The contrast between Mr. Rains' sincere and intelligent characterization of Orloff and the artificiality of the plot is so sharp that the whole production seems unbalanced. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p9 Ja '37

"This [is a] beautifully presented story. . . Kay Francis is glamorously lovely to look at and is ideally cast as the creator of fashions. Claude Rains dominates every scene in which he appears with his suave, skillful, sinister characterization. A fine production. Mature."

+ Nat Council of Jewish Women Ja 6 '37

"Adults."

Nat Legion of Decency F 4 '37

"A: good, with special appeal to women; Y: possible; C: no interest."

Parents' M p62 Mr '37

"Mature."

Sel Motion Pict p4 F 1 '37

"The acting of Claude Rains is outstanding, the entire cast is excellent, and Miss Francis as usual wears gorgeous creations. Mature."

+ Wkly Guide Ja 23 '37

Newspaper and Magazine Reviews

"A Kay Francis film. Which means that an unlikely plot has to fight it out for recognition with the truly startling gowns worn by Hollywood's prize mannequin against a luxurious background. Adults."

Christian Science Monitor p15 F 15 '37

"[It] allows for large doses of the fashion-show element so dear to matinee audiences. The Stavisky angle provides exciting melodrama which keeps the picture moving at a fair pace. . . Claude Rains in the Stavisky role is chiefly responsible for whatever histrionic distinction the picture possesses and makes one feel that, notwithstanding the customary preamble about the characters having no connection with actual persons, living or dead, the infamous Serge Stavisky has come temporarily alive on the screen."

Cue p17 F 6 '37

"Tailored to fit her as snugly as the devastating gowns Orry-Kelly created for her to wear, the story of 'Stolen Holiday' gives Kay Francis an opportunity to turn in a performance that will give complete satisfaction to her army of admirers. . . The story is interesting, the performances unusually good, and we can put 'Stolen Holiday' on the season's list of worthwhile pictures. . . The result is by no means a motion picture, but it is a satisfactory talkie."

+ Hollywood Spec p21 Ja 2 '37

"The Warner Brothers had a good chance in 'Stolen Holiday' to roll up their sleeves and take a crack at the biggest scandal that has blown France apart since the natives heard about Madame Pompadour and the other gals who were spending their hard-earned francs. . . However, it all turns out to be just another story about a girl with a heart of gold." Pare Lorentz

Judge p21 Mr '37

"A completely phony yarn. . . Kay Francis is completely wooden as Nicole Picot, and I can hardly blame her. A locust plague on the costume designer who created her fantastic outlandish gowns!" (1 star) Beverly Hills

Liberty p55 Mr 13 '37

"A story, frayed at the edges by much use and artificial to the point of dismissal, is saved from complete indifference to the audience by the astute characterization Mr. Claude Rains contributes to the picture. It is true that Miss Kay Francis's familiar beauty continues to be decorative and enchanting; it is too bad her performances fail to equal it. . . 'Stolen Holiday' remains a creaking, manufactured film item, whose entertainment, for the discriminating at least, soon peters out." Marguerite Tazelaar

+ — N Y Herald Tribune p10 F 1 '37

"The picture is entirely factory-made, with no real emotion in either story or acting. . . Claude Rains, who deserves the chance at a really good part, plays the wily Stefan, and makes him almost believable. . . This is not much of a film as far as drama goes. A good production, including well-written dialogue, excellent photography and elaborate costumes, makes it seem more important than it really is." Eileen Creelman

+ — N Y Sun p19 F 1 '37

"As film entertainment it moves listlessly, freighted as it is with leisurely assemblages in incredibly lavish surroundings. . . It is considerably overwordy, too, because in this one Miss Francis's heart is torn between love and friendship, and the brief advanced for each is paradoxically lengthy. If the picture is at all distinguished, it is because Claude Rains does a superb job. . . and because, first as a manikin and later as a successful modiste, Kay Francis parades the most striking wardrobe that Hollywood's couturiers can conceive in the Paris manner." J. T. M.

+ — N Y Times p15 F 1 '37

"Fortunately for all concerned Kay Francis wears an array of stunning, original and individual frocks as the heroine of 'Stolen Holiday.' . . In doing so Miss Francis manages to make one forget a little bit all the intrigues, stock figures and stereotyped phrases of this feeble and fumbling melodrama." William Boehnel

+ — N Y World-Telegram p14 F 1 '37

"I lost count of the number of costumes Miss Francis wears in 'Stolen Holiday,' but aside from clothes, it is a diverting story of a Paris swindler, with a nice playing of the Stavisky rôle by Claude Rains." John Mosher

+ New Yorker p72 F 6 '37

"'Stolen Holiday' is an example of the type of product Hollywood handles so well. It's silken, smoothly-made, and as far from reality as a Hans Andersen fairy tale. . . Some will find the humor of the automobile sequence forced, will writhe at the synthetic 'backgrounds' of Switzerland, feel that the heavy's reformation is too deliberate, abrupt and unconvincing. None of these factors will keep the film from being satisfactory and popular entertainment." Herb Sterne

Script p8 F 27 '37

"Mr. Rains quotes intelligent dialogue nimbly, Miss Francis plays statue in innumerable costumes, and Mr. Hunter adds an air of assured make-believe. It adds up to a cleverly managed exhibition of fashions."

+ Stage p18 F '37

"A continual alternation between melodrama and fashion show, 'Stolen Holiday' is capably acted, but labors under a script full of force-draft effervescence. Claude Rains, fresh from a series of such blood-curdlers as 'The Invisible Man,' carries off the honors with his unexpected restraint in this more obvious Deep Dark Villain role. . . Kay Francis, fresh from a trip to Europe, hides her acting ability under a series of fantastic clothes, which as usual brings sighs from women, snorts from men."

+ — Time p57 F 8 '37

Trade Paper Reviews

"Produced with a direct and sincere appeal to the feminine trade, 'Stolen Holiday' will garner plenty of business from the Kay Francis fans. Coupled with an emotional love story, ably played by Miss Francis, is a display of women's fashions worn as only she can wear them—a double threat to box office stagnation. Women in the audience will outnumber the men, as the tears outweigh the laughs and the gorgeous Parisian gowns overshadow the story values. Family."

+ Box Office p23 D 26 '36

"'Stolen Holiday' has plenty of the elements required for good box-office returns, and should be sold especially to the members of the weaker

sex; they'll love it, and where the women go, the men invariably follow."

+ Canadian Moving Pict Digest p7 F 13 '37

"Against a pictorial background of civilized luxury, which barely escapes spectacle, this is an absorbing story of what happens to an ambitious woman when her generosity rules her heart. Beautiful gowns will appeal to women, and Kay Francis wearing them will appeal to men, and the spirited dialogue will attract the higher intellectual registers."

+ Film Daily p10 D 22 '36

"[It] will do well enough as a pleasing program attraction. It was for this classification that it obviously was made and it evidences more than average care in preparation. Its overlength in preview slowed the plot development unnecessarily. . . Claude Rains gives a performance certain to win him wide popular acclaim."

+ Hollywood Reporter p4 D 16 '36

"Estimate: fair program."

+ — Phila Exhibitor p43 Ja 1 '37

"As a story, 'Stolen Holiday' isn't possessed of the strongest dramatic or romantic pull. It is the production values, the unusually good dialogue and the superiority of the cast which combine to raise the picture to where it is more than ordinarily entertaining."

+ Variety p14 F 3 '37

"A typical Kay Francis picture, 'Stolen Holiday' possesses all the attributes that have given this player a wide and loyal following. . . She is given every opportunity to display her ability to wear smart and lovely clothes. . . Miss Francis gives a sterling performance. . . Claude Rains executes a forceful performance and dominates many of the scenes by the sheer power of his characterization."

+ Variety (Hollywood) p3 D 16 '36

STORMY TRAILS. Grand national 58min

Cast: Rex Bell, Bob Hodges, Lois Wilde

Director: Sam Newfield

Based on the novel Stampede by E. B. Mann. A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 10 '36

Trade Paper Reviews

"Produced by the Messrs. Max and Arthur Alexander of Colony Pictures, this one packs its share of flying hoofs, barking guns, intrigue, danger and romance, with Rex Bell providing the heroics in generally exciting scenes. . . Action picture addicts will find film generally entertaining, despite spotty photography."

+ Film Daily p10 D 23 '36

+ Motion Pict Daily p8 D 22 '36

"'Stormy Trails' is slightly better than average Western fare and as the week-end tack-on to a double bill it should easily fill the [children's] requirements of gunplay, hard riding and sundry rough stuff. Rex Bell gives a satisfactory account of himself as the hero of a fable which passes up none of the stock devices in the way of double-dealing, thievery and murder. What the producers had probably intended to make their big punch in the film, the stampeding of a herd of cattle, turns out a sad botch. Bit has all the earmarks of amateur trick photography. Aside from this piece of dramatic muffing, the excitement rides steadily and smoothly."

+ — Variety p62 D 23 '36

STOWAWAY. 20th century-Fox 85min D 25 '36

Cast: Shirley Temple, Robert Young, Alice Faye, Eugene Pallette, Helen Westley, Arthur Treacher, J. Edward Bromberg

Director: William A. Seiter

"[Shirley is] cast as an orphaned missionary's daughter, who is shipped off to Shanghai from Sangchow when bandits attack the town, only to become stranded in that Far Eastern metropolis. Befriended by an itinerant American playboy, she involves him in a romantic mixup, which she finally solves with the aid of a wise judge in a sentimentally effective climax." N Y Herald Tribune

Audience Suitability Ratings

"The divorce scenes of the last sequence are not good fare for children. Good. Mature-family." DAR

"An improbable story, convincingly developed and liltily paced. Entire family." Nat Soc of New England Women

Fox W Coast Bul Ja 2 '37

"A picture of rare charm. All ages."

+ Gen Fed of Women's Clubs (W Coast) D 14 '36

"Family & junior matinees."

Nat Council of Jewish Women D 29 '36

"General patronage."

Nat Legion of Decency D 31 '36

"Some people can't see too much of [Shirley], but these are usually persons under 14 and over 25. Our casual survey among the adolescents shows that Shirley is regarded as being too much of a cutesy-cutey. But at that, [the film] shows her at her best, a state she hasn't been in since she gave up straight comedy for tap dancing and high-pressure tear jerking."

+ Scholastic p25 Ja 16 '37

"Outstanding. Family."

+ + Sel Motion Pict p4 Ja 1 '37

"A delightful Christmas package. Family-junior."

+ Wkly Guide D 26 '36

Newspaper and Magazine Reviews

"Despite a bit too much extraneous romance, it's good, clean Christmas fun. Family."

+ Christian Science Monitor p13 D 26 '36

"When I reviewed 'Dimples' . . . I complained that Century was not doing right by its little box-office prize, that she had become merely a performer of parlor tricks in pictures that gave her no opportunities to show what a brilliant trouper she is. . . Her latest picture is the best Shirley has had since 'Now and Forever.'"

+ Hollywood Spec p14 Ja 2 '37

"Someone told me that I should see Shirley Temple in her latest and best picture because in this picture she was more herself than usual, and less the dancing doll. . . She dances only once, but she is still a doll. This remains a pity, for if someone could be induced to let the child alone for a minute she might smile in the right places and discover that her voice was her own." Mark Van Doren

Nation p26 Ja 2 '37

"Miss Temple gets a major opportunity in her new photoplay. . . Not only does Hollywood's favorite bairn have material in which she can actually work toward a characterization, but the lapses into grotesque specialty numbers are few and relatively unimportant. Her portrayal of a wee Rover Girl . . . is humorously appealing and skillfully executed. If the film represents a trend in Shirley Temple offerings, it is definitely in the right direction. She is too expert and engaging a little actress to be prouetted about in the cabaret antics that have marred so many of her recent motion pictures. . . There is an unhappy sequence in 'Stowaway,' which finds the diminutive Duse

taking off Al Jolson, Eddie Cantor and Ginger Rogers in a pretentious bit of juvenile showing off. For the most part she sticks to straight acting with a captivating assurance that should win over many of her detractors, if they care to pass judgment on her latest performance." Howard Barnes

+ N Y Herald Tribune p10 D 19 '36

"Even the current darling of the screen, her studio has cannily realized, can do with a bit of support now and then. 'Stowaway' therefore has a bangup production, with Shirley Temple surrounded by reliable actors. . . It is probably Shirley's best film." Eileen Creelman

+ N Y Sun p11 D 19 '36

"Although it has been slow in accepting the idea, Twentieth Century-Fox finally has applied the share-the-work program to Shirley Temple. . . For the first time in several starts she has an amusing script behind her, an agreeable adult troupe with her and a clever director before her. The combination has produced a thoroughly entertaining romantic comedy, unquestionably the best thing the gifted moppet has done since 'Little Miss Marker.' It practically convinces us there is a Santa Claus." F. S. Nugent

+ N Y Times p16 D 19 '36

"[It] is a joyous, happy-go-lucky little charade . . . in which the inimitable Shirley Temple is up to her old tricks of completely subjugating the audience. . . It emerges as grand light entertainment and immediately goes on your list of films that simply must be seen." William Boehnel

+ + N Y World-Telegram p7a D 19 '36

"I am sure that this new film of [Shirley's] should be the bright spot, perhaps the brightest spot, of the holiday season for her great following." John Mosher

New Yorker p49 D 26 '36

"Even those who have been cold to Shirley Temple's blandishments in the past will warm up to her as a missionary's orphan daughter stranded in Shanghai. In what is probably her most entertaining picture to date, the child star chats in Chinese, plays cupid to a romance between Robert Young and Alice Faye, and wisely permits a strong supporting cast to do an adult-sized share of the work."

+ News-Wk p37 D 26 '36

"Primed with the spirit of the season, I capitulate to the charms of Shirley Temple for the first time since 'Now and Forever.' Darryl Zanuck . . . [has given] the child-wonder and her fans a gay and neatly-packed picture that is the star's best in some time. . . Good entertainment which should be enjoyed even by those not usually entrapped by the Temple curls and antics." Herb Sterne

+ Script p11 D 26 '36

"Gordon and Revel songs, amiable dialog by a trio of ace screen writers, adroit direction by William Seiter and effortless acting by a sophisticated cast give 'Stowaway' a quality recent Temple pictures have lacked, of simple, unself-conscious charm."

+ Time p19 D 28 '36

Trade Paper Reviews

"Given better story material, better direction and cleverer production than she has had in most of her more recent pictures, Shirley Temple scores decisively in 'Stowaway.'"

+ Box Office p21 Ja 2 '37

Canadian Moving Pict Digest p6 Ja 2 '37

"This is one of the best Shirley Temples by virtue of a story which has adult as well as juvenile appeal. It contains every element which built the personable and clever Shirley into one of the industry's biggest box-office draws."

+ Film Daily p8 D 16 '36

"This Shirley Temple picture has a modern story that stands on its own feet as entertainment. There is less of Shirley than there has

been in previous vehicles. . . The picture is an outstandingly good Temple and an engagingly romantic comedy with adventure trimmings that has plenty for all tastes and should lift the Temple vogue up to its full box office strength."

+ Hollywood Reporter p3 D 21 '36

+ Motion Pict Daily p4 D 19 '36

"Estimate: pleasing, depends on the starlet."
+ Phila Exhibitor p42 Ja 1 '37

"No exhibitor worrying necessary for this one. It's a nifty Shirley Temple comedy with musical trimmings. Beyond what it will do for the box office, it is a timely and helpful picture for both 20th-Fox and little Miss Temple as well, in that it is apt to regain whatever ground has been lost by the [juvenile] star's last few efforts. In addition to her customary singing, dancing and exceptional line reading for a child her age, Miss Temple this time goes in for talking Chinese, quoting Oriental proverbs, giving imitations. . . But while [she] is on top at all times, 'Stowaway' doesn't make the mistake of some other preceding pictures in permitting the story to run a bad second. This one, while no masterpiece, is competent in itself and constantly, a reasonable basis for the Temple histrionics."

+ Variety p13 D 23 '36

"Shirley Temple makes of 'Stowaway' one of her most genuinely satisfactory offerings. It is, wherever it may be released, a holiday natural, wholesome, gay, warm and bright with heart appeal for elders and a bell-ringer for the youngsters. The picture, blazing the number one name of the screen, will of course make a mint of money, not only because of the Temple legend but also by its essential entertainment merit."

+ Variety (Hollywood) p3 D 21 '36

STRANGERS ON A HONEYMOON.

Gaumont British 69min D 15 '36

Cast: Constance Cummings, Hugh Sinclair.

Noah Beery, Beatrix Lehmann

Director: Albert de Courville

Dialogue film produced in England. Based on the novel *The Northing Tramp* by Edgar Wallace. "The plot ingenuities revolve round the adventures of a village maiden. Having been forced into marriage with a prosperous local eligible by her domineering uncle, she contrives at the wedding ceremony to substitute for her drunken bridegroom an equally drunken tramp picked up by the roadside. Excitements rapidly accrue when the bride sets out with the semi-conscious tramp, who reveals himself as an English nobleman, traveling incognito to escape the assassins which his evil, grasping cousin, Elfrida, has put on his trail." (Hollywood Reporter)

Audience Suitability Ratings

"[It] is a curious mixture of melodrama, romance, fooling, chases and thrills which do not always blend satisfactorily. But it is put over so light-heartedly and good-humouredly that the result is pleasant and breezy, if rather naive entertainment. Suitability: family. In spite of an 'A' certificate there is no reason why any child over 12 should not see this film." E. P.

+ — Mo Film Bul p193 N '36

"Objectionable in part. Objection: light and irreverent treatment of marriage."

Nat Legion of Decency D 24 '36

"A: fair; Y: doubtful; C: unsuitable."
Parents' M p68 Ap '37

"Lightweight entertainment. Adults & young people."

+ Sel Motion Pict p13 Ja 1 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Newspaper and Magazine Reviews

"It has taken a lot of whimsy to shore up the farcical plot. . . If you don't mind whimsy, you are likely to find it a moderately engaging piece. . . It struck me as random and frequently tedious screen entertainment. There are several fields in which the British cinema can match and even show up Hollywood's best efforts. This is not one of them." Howard Barnes

— + N Y Herald Tribune p10 Mr 13 '37

"The film is a little something from England that had better be passed over quickly and quietly. [It] tries hard to be funny. It is doubtful that it is intended to seem like a burlesque. Constance Cummings, who has done so well in Hollywood films, has the ill fortune to be in this. . . The acting is no better than the story." Eileen Creelman

— N Y Sun p13 Mr 13 '37

"If 'Strangers on a Honeymoon' really is a faithful transcription of Edgar Wallace's 'The Northing Tramp,' then the best we can say for the novel is that it's much ado about nothing. . . Not even Constance Cummings, who can play comedy when there is any around, can do much with the material." F. S. Nugent

— N Y Times p23 Mr 13 '37

"One of the least interesting of the current screen entertainments, [it] is a bogus and limping attempt at blending banter and melodrama. Though creditably acted and possessing a fair enough story, the production lacks that ingredient which distinguishes a good attraction from one that is mediocre and dull. . . It probably is intended to be light, fanciful and engaging; it really turns out to be pretty clumsy, foolish and stereotyped." William Boehnel

— N Y World-Telegram p7a Mr 13 '37

"This London-made film usurps an American background for its fairly amusing burlesque of melodrama. Constance Cummings and Hugh Sinclair are pleasingly competent as the honeymooners who haven't been properly introduced."

+ — News-Wk p23 D 19 '36

"For the first time, the British make a picture about Americans: and if seeing's believing, their conception is not entirely favorable. *Pretty trying, most of it.*"

— Stage p16 Ja '37

Trade Paper Reviews

"[It] is a fairly pleasant admixture of romance and mystery, with a copious dash of satire."

+ — Film Daily p6 Mr 12 '37

"Great Britain's answer to those transatlantic invasions into her own zones for picturesque locale is a picture staged in a 'provincial American town.' The location, to the unimaginative, closely resembles any hay-ricked village in the southern English counties. . . Developing from the comedy angle, Albert de Courville skims over the incredibilities and builds up a fair measure of excitement and suspense."

+ — Hollywood Reporter p15 D 15 '36

+ Motion Pict Daily p10 N 25 '36

"An outmoded story, redeemed by an abundance of comedy and up-to-date wisecracks. . . [It is] admirably produced and directed in American fashion, and well played by the stars, Constance Cummings and Hugh Sinclair. . . Those who have a fondness for gun-fighting, car chases and other deeds of violence, in preference to credibility, will enjoy the picture. It might do for a programmer in the U. S."

+ — Variety p21 D 16 '36

"This one hasn't much to offer and will be niched as a trailer on the lesser duals. Story is preposterous, even in its bid for farcical acceptance, is directed with heavy hand and shows skimpy production. Has a few names known to American picture audiences but none that will help with the selling."

— Variety (Hollywood) p3 Ja 4 '37

T

10 LAPS TO GO. Royer 70min

Cast: Rex Lease. Duncan Renaldo. Muriel Evans

Director: Elmer Clifton

"Story deals with rival midget auto racers and crooked gamblers. Love interest is between Muriel Evans, daughter of a retired racer and Rex Lease. Duncan Renaldo, rival for the girl's hand, frames Lease for a smash-up, seeks the aid of crooks to steal a powerful engine invented by the girl's father." Phila Exhibitor

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 4 '37

Trade Paper Reviews

"Smart combination of stock race shots backed by plenty of speed, fights, love interest, this is a natural for the smaller situations where the fans like thrills, action."

+ — Phila Exhibitor p65 Ja 15 '37

"Obviously built for the action trade houses, '10 Laps to Go' provides plenty of speed, action shots, fights and love interest to keep the audiences alert. Departing from the regular run of action picture themes, it dips into the new fad of midget auto races with excellent results."

+ — Variety (Hollywood) p3 D 29 '36

THAT GIRL FROM PARIS. RKO 101min Ja 22 '37

Cast: Lily Pons. Gene Raymond. Jack Oakie. Herman Bing. Lucille Ball. Mischa Auer

Director: Leigh Jason

Lyrics: Edward Heyman

Music: Arthur Schwartz

Music directors: Nathaniel Shilkret. Andre Kostelanetz

"A French opera star runs away from a distasteful marriage, stows away on a liner bound for New York. An American swing-time orchestra leader finds her, champions her. This leads to a crisis with immigration officials and to a chase winding up, inevitably, in a road-house. That being the next step to jail, that is where the principals wind up, with final checking in at the Metropolitan." Lit Digest

Audience Suitability Ratings

"A: terrible; Y & C: no."

Christian Century p62 Ja 13 '37

"The director has made the most of a slight story and the result is satisfying. Family." Calif Cong of Par & Teachers

"[It is] highly amusing and provides light entertainment. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 9 '37

"The acting is stagey and forced and the story not worthy of Lily Pons' lovely voice. Family." Am Legion Auxiliary

"Jack Oakie's clowning seems out of place in a Pons' picture, but it is well done and will appeal to the undiscriminating. Family but mature for children. Good." DAR

"Family." Nat Soc of New England Women

"The comedy furnished by Gene Raymond's jazz band is sometimes slapstick, and emphasis on it gives Miss Pons too few opportunities to display her excellent voice. Mature." Mrs T. G. Winter

Fox W Coast Bul Ja 16 '37

"A picture to please all audiences. All ages."

+ Gen Fed of Women's Clubs (W Coast)

Ja 4 '37

"Aside from the music, the play is ill-suited to the petite French singer whose gift for comedy is of a gentler nature than the boisterous fun prevalent among the male members of the cast. . . . The action progresses easily, and there is never a dull moment. The effect, however, is like that of serving hot dogs, be they ever so tasty, with a glass of champagne. Adolescents, 12-16: sophisticated; children, 8-12: no."

+ — Motion Pict R p10 Ja '37

"With never a dull moment this musical comedy gives ample opportunity to Lily Pons and her beautiful voice. Family."

Nat Council of Jewish Women D 29 '36

"Adults."

Nat Legion of Decency D 24 '36

Scholastic p25 Ja 16 '37

"[It] is delightful and full of rollicking humor and sure to be very popular with the public. Lily Pons' film voice has more body, is more vibrant and more beautiful than when one hears her in person. . . . The producers have so marvelous an opportunity in this film to present the best music, which the public would enjoy intensely, that the singing of the 'Blue Danube Waltzes' with an accompaniment of jazz is to be deplored. Indeed, it seems an entirely unnecessary innovation since 'The Blue Danube' as it is written is adored by the public."

+ Sel Motion Pict p19 Ja 1 '37

"Some unusually good numbers, and Jack Oakie provides hilarious comedy. Family. Outstanding."

+ + Wkly Guide D 19 '36

Newspaper and Magazine Reviews

"If the comedy in 'That Girl From Paris' is somewhat fractious, there is bound to be great enthusiasm for the golden voice of the personable opera singer, Lily Pons. . . . She does not depend wholly on her vocal ability, for she reveals herself to be a thoroughly competent comedienne. . . . The audience at the first show of 'That Girl From Paris' manifested their keen appreciation of the hilarious happenings, and they actually heartily applauded Miss Pons' singing, just as though she had been on the stage in person." Mordaunt Hall

+ Boston Transcript p4 Ja 2 '37

"In a gay and inconsequential farce . . . Lily Pons scores a new hit as a comedienne and does some excellent singing. Family."

+ Christian Science Monitor p15 Ja 9 '37

"December 7, 1935, issue of the 'Spectator' contained a review of a picture produced by Pandro Berman for RKO. I wrote then, 'It would be hard to find a more inefficient job than his "I Dream Too Much," in which Lily Pons makes her bow to cinema audiences. I did Pan an injustice. He has made it easy to find a more inefficient job, his second Pons picture, "That Girl From Paris" outranking the first in rankness. It is so bad it is hard to believe the fact of its badness even when you are looking at it."

— — Hollywood Spec p15 Ja 2 '37

"Miss Pons sings frequently and pleasantly. . . . Maybe 'That Girl from Paris' is a little long, but it isn't dull." (3 stars) Beverly Hills

Liberty p47 Ja 20 '37

"[Miss Pons'] Hollywood debut picture was a success; her second, 'That Girl From Paris,' scarcely a Puccini title, is certain to score

higher. The new Pons film is a confection cooked up by a regiment of scenarists, each of whom poured his own brand of liveliness into the giddy story. Ordinarily, wholesale writer-participation ruins a picture yarn. This time, thanks probably to Pandro Berman, the result jells, makes sense, is delicious."
 + + Lit Digest p23 D 26 '36

"Although it has little promise in its early sequences, 'That Girl From Paris,' becomes an exceedingly gay and amusing screen offering. It is the incidental foolishness of a hand-picked group of comedians that gives the motion picture its persuasively entertaining flavor. Thanks to Jack Oakie, Mischa Auer and the other clowns, bright quips and some shrewdly comic camera conceits it is a generally merry show. . . Mr. Schwartz has done a resourceful job of composing for the film. . . He has had to divide his attention between an opera star and the mad doings of a perambulating 'hot' orchestra and he has effected a nice musical compromise."
 Howard Barnes

+ N Y Herald Tribune p14 Ja 1 '37

"Lest the fatal stigma of highbrow brand their important musicals, producers scurry in the opposite direction. The more important the prima donna, the broader the comedy with which her voice is surrounded. . . The idea is successful. The comedy, not too often forced, is still lighthearted and smoothly executed. It never interferes with the beauty of Miss Pons's voice; nor is the music, serious or light, permitted to dampen the fun. . . The film's highlight [is] that crazy, excitingly beautiful rendition of 'The Blue Danube.' It is a funny, a gay, and a melodious film."
 Eileen Creelman

+ N Y Sun p11 Ja 2 '37

"The final impudent gesture of the 1936 cinema is RKO Radio's tossing of Lily Pons to a swing band. . . No longer are the Metropolitan song-birds sacrosanct, requiring reverential handling and the protracted adulation of script and camera. . . This is no high comedy, but a medley of farce and slapstick of frequently dubious originality. There are clichés of direction and writing, and there are times when even the valiant comedians wilt beneath the graceless burden of their lines. But most of it is brisk and slight and seasonally festive, and intermittently there is the lovely voice of Miss Pons to console us for its delinquencies."
 F. S. Nugent

+ — N Y Times p29 Ja 1 '37

"This is no great Pons picture. In fact, I think it's one of those studio products which don't indicate that the sharpest wits were all alert throughout the making. I may be wrong about it, for I noticed the worthy souls in the seats about me burst again and again into guffaws. That perhaps makes my own point; it is possible to consider guffaws not the thing sought for in a Pons film. As Miss Lily has a particular gift, and as that is what we want when we trundle in to see her, we aren't quite willing to be shoved aside with buffoonery. The picture has been handed over to Jack Oakie. . . That Miss Pons sustains herself superbly against such odds, showing a fine sporting sense, is unquestionable. We should be grateful, doubtless, that she is allowed to sing at all in the picture."
 John Mosher

+ — New Yorker p76 Ja 9 '37

"Broad comedy and high C's rub shoulders with extremely pleasing results in Lily Pons's second picture."

+ News-Wk p33 Ja 9 '37

"Lily Pons has spirit, a fine sense of comedy, and she can sing. Furthermore she's not above contributing her amazing voice to a jazz omelet. This picture begins slowly but picks up the moment the jazzbos—Jack Oakie, Mischa Auer, Gene Raymond and Frank Jenks—appear. From then on the thing is what is vulgarly known as a wow."
 Rob Wagner

+ Script p12 Ja 2 '37

"It is really less a moving picture than a recorded concert with illustrations on the screen. As such it is satisfying entertainment.

.. 'The Blue Danube' to a background of swing jazz . . . should qualify Composer Schwartz for some sort of award for the most satisfying musical novelty of 1936."

+ Time p57 Ja 11 '37

Trade Paper Reviews

"A mad, mirthful musical, with a corps of lunatics led by Jack Oakie and Gene Raymond, it swings from one hilarity to another in rapid-fire fashion. It provides Lily Pons with her best opportunity to date to display her singing ability, and she responds with several semi-classical numbers and a hot 'swing' version of 'The Blue Danube' which alone makes the picture worthwhile. Family."

+ Box Office p23 D 26 '36

"Written to order to give the operatic singer, Lily Pons, a chance to sing her numbers and at the same time hit a popular note of appeal. . . Grand work by all the principals, and very expertly directed for the laughs."

+ Film Daily p10 D 22 '36

"Here is by far the most successful blending of fine singing and comedy yet devised for the screen. . . [It] is sure to ring a merry tune at box offices everywhere, for it will please all types of audiences."

+ Hollywood Reporter p3 D 12 '36

+ Motion Pict Daily p12 D 14 '36

"This looks like money in the box office through the showmanship combination of slapstick comedy, with the beautiful voice of Lily Pons. Estimate: grand entertainment."

+ Phila Exhibitor p39 Ja 1 '37

"Here is the answer to problem of giving picture with an operatic star sure-fire draw. Goofy and gay, classical and cute, humorous and human, 'That Girl from Paris' has all the earmarks of a big money maker. Pandro S. Berman has taken all these box office ingredients, plus hokum and slapstick, and mixed a dish that will carry any bill. It should please any audience."

+ Variety (Hollywood) p3 D 12 '36

THAT I MAY LIVE. 20th century-Fox
 70min Je 11 '37

Cast: Rochelle Hudson. Robert Kent. J.

Edward Bromberg

Director: Allan Dwan

"The story depicts the desperate efforts of a youth, Robert Kent, who, having run foul of the law once attempts to go straight but is prevented from doing so by his former partners in crime." Variety (Hollywood)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 18 '37

Trade Paper Reviews

"It is all quite pleasant and friendly, with plenty of human touches, spots of relieving comedy and a good thrill finish, and it will give good service in the non-class areas as a dull fall-out."

+ Hollywood Reporter p3 F 27 '37

+ — Motion Pict Daily p6 Mr 2 '37

"Putting a somewhat different slant on the crime versus law and order theme, 'That I May Live' is a capably cast and sufficiently well produced melodrama that should find its place on the lower end of the duals."

+ — Variety (Hollywood) p3 F 27 '37

THEY WANTED TO MARRY. RKO

59min F 12 '37

Cast: Betty Furness. Gordon Jones. E. E. Clive. Henry Kolker

Director: Lew Landers

"The yarn recites the vicissitudes of a young ace news photographer and his pet carrier pigeon, Emily, on an assignment to get pictures of the irascible and, of course, wealthy Henry Kolker, who is against publicity. As his daughter is being married he is fair game. The young man, played by Gordon Jones, gets into the wedding, accompanied by Emily, on a borrowed invitation, gets his shot, is spotted and hides in the bedroom of a younger sister, Betty Furness." *Hollywood Reporter*

Audience Suitability Ratings

"This is a light and fairly amusing comedy. . . There are enough humorous incidents in the film to satisfy the casual patron and it is suitable for the family trade." T. J. Fitzmorris
+ — *America* p456 F 13 '37

"A: hardly; Y & C: fairly amusing."
Christian Century p366 Mr 17 '37

"Good, light entertainment. Family." *Am Legion Auxiliary*

"The resulting action is fast moving and amusing. Family." *Calif Cong of Par & Teachers*

"This [is an] entertaining little comedy. . . Light entertainment. Family." *Calif Fed of Business & Professional Women's Clubs*

"Mediocre. Family, but mature for children." *DAR*

"Attractively photographed but tiresome and uncertain, with comedy which fails to click. Mature." *Nat Soc of New England Women*

"A fairly interesting picture. . . Although the picture might appeal to children for its moments of slapstick comedy, it is rather negative in social and ethical value. Adults & young people." *S Calif Council of Fed Church Women*
Fox W Coast Bul Ja 16 '37

"Family."

Gen Fed of Women's Clubs (W Coast)
Ja 4 '37

"It is all a little too gay and harum-scarum, but many will find it excellent entertainment just because of that. Suitability: adults & adolescents." D. E. B.

Mo Film Bul p15 Ja '37

"It is light pleasant comedy. Adolescents, 12-16: yes; children, 8-12: little interest."

+ *Motion Pict R* p10 F '37

"Good direction with a flair for comedy effects makes the most of this hackneyed story. The cast is acceptable with E. E. Clive giving the best performance. A lighthearted attitude toward the keeping of promises and going to jail make the picture of negative ethical value. Family."

+ — *Nat Council of Jewish Women* Ja 6 '37

"General patronage."

Nat Legion of Decency Ja 21 '37

Trade Paper Reviews

"A picture with plenty of comedy and action to appeal to the average movie fan. Although the cast does not include any great box office personalities, the players are excellent in their roles. The story, though not new, has been given enough dramatic twists to make it enjoyable."

+ *Box Office* p21 Ja 2 '37

"This can be put down as just mild entertainment that will arouse no great excitement, but neither will it be found unpalatable as screen fare, especially by the young fans of both sexes, for it hits the Young Love theme right between the eyes."

+ — *Film Daily* p9 F 3 '37

"A sprightly little comedy well above the B average in story-idea, development and direction. Its cast ranges from adequate to excellent. With more name strength, which the story deserves, it might have climbed out and gone places."

+ *Hollywood Reporter* p3 D 17 '36

+ *Motion Pict Daily* p4 F 10 '37

"Estimate: for neighborhoods, twin bills."

Phila Exhibitor p39 Ja 1 '37

"Apparently designed to bolster double-feature set-up, RKO-Radio wisely has taken advantage of the situation to further the screen career of Gordon Jones by spotting him in a featured role opposite Betty Furness. That this was a wise move is attested to by the way this pair mop up, overcoming story implausibilities to register an entertaining 60 minutes of rapidly moving farce-comedy. . . Picture has a wealth of exploitation possibilities, which the producers have elaborately explained, so that this should attract more than usual attention in duo locations."

+ *Variety* p17 F 24 '37

"An ordinary story with some amusing dialog and farcical situations, 'They Wanted to Marry' is a comedy romance that should satisfy on duals. Picture is pleasant enough class B light entertainment."

+ — *Variety (Hollywood)* p3 D 17 '36

THIS'LL MAKE YOU WHISTLE. Wilcox 78min

Cast: Jack Buchanan. Elsie Randolph. Jean Gillie. William Kendall

Director: Herbert Wilcox

Music & lyrics: Sigler. Goodhart. Hoffman

Dialogue film produced in England. Based on the stage production of the same title by Guy Bolton and Fred Thompson. "Jack Buchanan featured in the role of a young man unhappily engaged to two girls at once—one a hard-fisted young 'rider-to-hounds,' whose interests seem entirely absorbed in horses, until she discovers her fiance's intention to treating their engagement at an end—the other, the unfortunate possessor of a strait-laced mother who makes difficulties at every turn." (*Hollywood Reporter*)

Audience Suitability Ratings

"A most successful film version of the play. Suitability: adults & adolescents." D. E. B.

+ *Mo Film Bul* p193 N '36

Newspaper and Magazine Reviews

"Little more than a photograph of a stage musical comedy; but quite good, and smartly fashioned, fun."

+ *Film Wkly* p31 F 20 '37

Trade Paper Reviews

"After a fair start, with some catchy tunes by the way, this song-and-dance, knock-about vehicle for Jack Buchanan loses its drive and disappoints expectations, ending inconsequentially in a hide-and-seek of slapstick masquerading. . . With the help of bright music and a sprinkling of good lines, the cast plays hard to extract the utmost fun. Jack Buchanan and Elsie Randolph are in good dancing form. . . Herbert Wilcox sets the opening sequences going with speed, but, hampered by inadequate material, lags before the close."

+ — *Hollywood Reporter* p11 D 8 '36

+ *Motion Pict Daily* p10 N 25 '36

"Stage-version is a light musical now in London, but it was probably found that the musical numbers interfered with the farcical progression. So much so that even the title

number, one of the hits of the stage entertainment, is not utilized on the celluloid. Plot is of the vintage of the classics, brought up to date in treatment and production. It follows its purpose to provide laughter. Cast is of sufficient competence to divert attention from the weakness of the story."

+ — Variety p15 N 25 '36

THREE SMART GIRLS. Universal 84min D 20 '36

Cast: Deanna Durbin. Nan Grey. Barbara Read. Charles Winninger. Binnie Barnes. Alice Brady. Mischa Auer

Director: Henry Koster

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"[It] features the lovely voice and presence of young Deanna Durbin and that is [the film's] best excuse. Her singing distinguishes a rather ordinary comedy. Adults." T. J. Fitzmorris
+ — America p384 Ja 23 '37

"A: amusing; Y: excellent; C: little interest."
Christian Century p166 F 3 '37

"The voice of the young singer, Deanna Durbin, is delightful. . . The supporting cast is well chosen, making the production as a whole most enjoyable entertainment. Family. . . [It is] a delightfully entertaining social comedy." Am Legion Auxiliary

"[It is] a vivacious little comedy. . . Original story treatment, new faces, delightful songs and clever direction. Family." Calif Cong of Par & Teachers

"Sincere acting, clever dialogue and a little girl of unusual ability combine to make this one of the better pictures of the year. . . The situations which make up the plot are humorously presented with an undercurrent of poignant appeal that makes for excellent entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR
+ Fox W Coast Bul D 12 '36

"A fresh vital story, splendidly cast with high entertainment and production values. A definitely constructive film which will delight all audiences." Nat Soc of New England Women

"A constructive and highly entertaining picture with the predominant motive being unselfish love and the desire to bring happiness to others. It will please and interest all ages. Highly recommended by this group for the family." S Calif Council of Fed Church Women
+ + Fox W Coast Bul D 19 '36

"A rare treat for all. Family."
+ + Jt Estimates D 1 '36

"Very good. Adults & young adults."
+ + Motion Pict Guide F '37

"The picture is well acted, swift-moving with interest never lagging. . . Much of the charm of the production is due to the fine direction by Henry Koster. Adolescents, 12-16: yes; children, 8-12: no."
+ Motion Pict R p10 Ja '37

"Excellent entertainment for the entire family."
+ + Nat Council of Jewish Women D 9 '36

"A, Y & C: very good."
Parents' M p83 F '37

"Deanna is an attractive young lady with, we suspect, more real acting ability than this picture calls for, and an amazingly well-developed voice for her years. If you like shots of luxurious ocean liner staterooms, extra-luxurious gowns and super-luxurious penthouse apart-

ments, you'll probably get along fairly well. All the old tricks of the 'popular' movie are there."

Scholastic p23 Ja 30 '37

"Each member of this well-chosen cast is immensely engaging in his particular role. The picture is well presented; the settings varied and interesting; the director infuses his cast with a naturalness that is outstanding. Family."

+ Sel Motion Pict p5 Ja 1 '37

Newspaper and Magazine Reviews

"Lively humor and an undertone of sentiment prevail in 'Three Smart Girls.' . . It is a gentle, intriguing narrative, the production being endowed with expensive settings and many delightful out-door glimpses." Mordaunt Hall
+ Boston Transcript p3 Ja 16 '37

"Highly recommended for the whole family."
Laura Elston
+ Canadian M p24 Mr '37

"Except by those hard hearts who can't visualize children as principal dramatic agents, this sumptuously produced comedy will be found delightful and amusing. Family."
+ Christian Science Monitor p15 Ja 23 '37

"Helen Hayes, Katharine Cornell and Greta Garbo bunched in one picture could not present a trio of performances more convincing than those of Deanna Durbin, Nan Grey and Barbara Read. . . An outstanding feature is the charming voice of Deanna Durbin and her extraordinary skill in using it, a gift marked for charm by her engaging personality. . . Because Hollywood has exploited names at the expense of pictures as a whole, this one will not attract the attention its merits deserve, but if Rogers gives us more like it, the Universal trade-mark eventually will develop box-office value on its own account."

+ Hollywood Spec p5 D 19 '36

"Miss Durbin, as the youngest of the trio, reveals a nice camera personality and a glowing voice. She has real possibilities." (2½ stars)
Beverly Hills
Liberty p56 Ja 16 '37

"While 'Three Smart Girls' is chiefly concerned with snowing off a new screen personality [it] manages at the same time to be a balanced and brightly fantastical comedy. Deanna Durbin is fortunate in having an amusing script and engaging company to guide her first acting steps. . . That she will be extremely popular seems certain. She is a pleasantly unaffected adolescent, representing an age that has rarely been exploited by the screen. . . It is her colleagues who contribute most of the hilarity to 'Three Smart Girls.' . . It will be difficult, I believe, to find another vehicle which will so perfectly mirror Miss Durbin's artless charm as does 'Three Smart Girls.'" Howard Barnes

+ N Y Herald Tribune p10 Ja 25 '37

"'Three Smart Girls' is a gay little comedy, fresh and young. Deanna Durbin is the blonde, laughing young beauty whose rendition of operatic arias is remarkable, if not of operatic standard. Deanna, just turned 14, cannot, of course, be expected to give a mature vocal performance. Her voice does add both novelty and pleasure to an already amusing picture. . . This is a bright little movie." Eileen Creelman
+ N Y Sun p6 Ja 23 '37

"Miss Durbin, 14-year-old soprano, carols most sweetly in an immature, but surprisingly well-trained voice. Her notes are rounded, velvety and bell-like; the manner of her rendition is agreeably artless; she has, besides, an ingratiating impudence which peppers her performance and makes it mischievously natural. . . As stories go, this one is as slight as can be, but Miss Comandini [the scenarist] has a keen appreciation of the subtle barbarities of feminine warfare. . . The picture scampers along most cheerily under Henry Koster's facile direction. Its gaiety is contagious, its humor infectious, and its romance refreshingly youthful." F. S. Nugent
+ N Y Times p22 Ja 25 '37

THREE SMART GIRLS—Continued

"And still the good news continues. One of the most charming, one of the most completely and thoroughly enjoyable little films that have come along in months is 'Three Smart Girls.' Gay, lighthearted, lively, consistently entertaining, it is the surprise package of the new season. . . My only advice to you is to see 'Three Smart Girls.' It's a jolly treat." William Boehnel

+ + N Y World-Telegram p7a Ja 23 '37

"[It] is inclined to be too prankish. . . Deanna Durbin has a pretty voice and sings. Alice Brady talks her down most of the time, though. Her voice has its own quality." John Mosher

New Yorker p61 Ja 30 '37

"The studio's child prodigy, Deanna Durbin (who sings and behaves charmingly), is the focal as well as vocal point of diverting and complicated goings on."

News-Wk p37 D 26 '36

"'The Surprise Picture of the Year' is the way 'Three Smart Girls' is being advertised. It's that all right, and also the best film Charles Rogers' New Universal setup has turned out. . . Koster displays an acute knowledge of the screen's demands, handles his actors with a naturalness which is as rare as it is welcome. He seems slated to land among Hollywood's top-flight megaphoners." Herb Sterne

+ Script p13 D 12 '36

"Screen honors should go to Alice Brady and Ernest Cossart. This has all the Hollywood elements for a simple, charming comedy—love, pathos, and career—but often it bogs down into just plain simple. *Sufficiently entertaining if you're not in a carping mood.*"

+ — Stage p17 Ja '37

Trade Paper Reviews

"Deanna Durbin's bow to the film world is graced by a picture of infinite appeal, which bodes well for the success of the young singing star and the exhibitor who has this picture on his contracts. It is definitely an audience picture. Family."

+ Box Office p19 D 12 '36

"Hats off to the New Universal for some really grand entertainment in their production, 'Three Smart Girls.'"

+ Canadian Moving Pict Digest p6 Ja 9 '37

"It's all even. Universal gave Deanna Durbin both her film debut and a great role, and she promptly returned the compliment by giving Universal a great performance and a great picture. Only on rare occasions has a newcomer scored so powerfully and decisively in an initial vehicle."

+ Film Daily p12 Ja 19 '37

"Despite the eight name cast, although studded with a number of sturdy players, it's a cinch for money. Film is a sentimental comedy and sure-fire entertainment for any and all types of audiences. It also has that rare quality of making an audience feel better for having seen it. . . This is the kind of 'prestige' picture which makes exhibitors and publicity departments squirm—with delight."

+ Variety p12 Ja 27 '37

THUNDER IN THE CITY. Columbia 76min

Cast: Edward G. Robinson, Luli Deste, Nigel Bruce, Constance Collier, Ralph Richardson

Director: Marion Gering

Filmed in England. "Dan Armstrong, the advertising director of a big American motor corporation who goes in strong for sensational stunts, is dropped by his confreres because his

ballyhoo activities are undignified and out-of-date. So Armstrong goes over to London to study dignity, and before you can say 'P. T. Barnum' he has turned England upside down in exploiting the sale of stock in a Rhodesia miracle metal." (Liberty)

Newspaper and Magazine Reviews

"Edward G. Robinson in an amusing though fanciful comedy about the power of publicity. The star, in a light mood, gives an excellent performance; and the story, which is full of original touches, is brightly told. Good entertainment."

+ Film Wkly p32 Mr 6 '37

"Actually the proceedings have a diverting quality. . . Eddie Robinson gives a sharp, vigorous performance of the Yankee stunt man. The much-talked-about newcomer, Luli Deste, plays his charming inspiration and reveals real promise." (2½ stars) Beverly Hills

Liberty p53 Mr 20 '37

Trade Paper Reviews

"Here is a high-spirited extravaganza, satirizing with equal gusto and refreshing verve the pseudo profundities of British methods of high finance versus the crudities of American ballyhooing salesmanship. Taking full advantage of the ready-to-hand local background atmospherics, with highly successful casting and standout performances from Edward G. Robinson, Nigel Bruce, and Constance Collier, the picture omens well for the newly formed Atlantic producing unit."

+ Hollywood Reporter p3 F 2 '37

+ Motion Pict Daily p5 Ja 28 '37

"Alexander Esway's production and Arthur Hilton's editing of this picture are outstanding achievements. Also, acting, direction and photography are on a similar plane of excellence. O.K. for America. Story is a splendid vehicle for Edward G. Robinson. . . Picture is a cinch to be an important feature and satisfactory booking both here [London] and in the States."

+ Variety p12 Ja 27 '37

TIME OUT FOR ROMANCE. 20th century-Fox 72min Mr 19 '37

Cast: Claire Trevor, Michael Whalen, Joan Davis, Chick Chandler

Director: Malcolm St. Clair

"The story opens with Claire Trevor enacting that now famous role of the runaway bride, fleeing a fortune-hunting husband, who is picked up on her flight to California by Michael Whalen, member of an automobile caravan which is driving new cars out to the Pacific Coast." Box Office

Audience Suitability Ratings

"Lively action and sustained interest, an able cast and clever comedy lend a variety of characterizations which although not very subtle are nonetheless amusing. Family."

Nat Council of Jewish Women F 24 '37

Newspaper and Magazine Reviews

"If I had not seen this film at least a dozen times in one form or another, I doubtless would think it very clever. . . 'Time Out For Romance' has none of the genuine sparkle and very little of the entrancing rhythm of its inspired predecessor ['It Happened One Night']; like most copies, it caught the form but lost the inner glow. By this I do not mean to infer that [it] is a poor picture. Judged by the queer standards set for class B's, it holds up its end of the program admirably." Paul Jacobs

+ — Hollywood Spec p12 F 13 '37

"Whenever the wily cinema runs out of more valid subjects for the screen, it turns, lightly but confidently, to the pranks of an heiress. . . . It was so with the memorable 'It Happened One Night' . . . and it is so, less memorably but still amiable, with 'Time Out For Romance' . . . This dainty mélange is whipped up into amusing, palatable film fare by that comedic master, Malcolm St. Clair. In the silent days, his sophisticated comedy direction made his films tremendous successes. The same technique makes this talking-film pleasant and ingratiating."

+ — Lit Digest p24 F 20 '37

Trade Paper Reviews

"Malcolm St. Clair's skillful direction gives this picture the doubtful distinction of being the best imitation of 'It Happened One Night' that has yet come from Hollywood, combining all the ingredients which made that earlier film successful, and emerging as agreeable, if far from original, entertainment. Family."

+ — Box Office p23 F 13 '37

"A 'It Happened One Night' sort of affair, this light breezy comedy drama makes a very enjoyable piece of entertainment. It should be classified as better program fare."

+ Film Daily p6 F 10 '37

"This latest comedy of the adventures of a run-away heiress is good light entertainment for any program spot. Well cast with reliable performers and played for all that is in the idea, it reflects top credit upon the production and the smartly-paced direction."

+ Hollywood Reporter p3 F 6 '37

+ — Motion Pict Daily p4 F 8 '37

"This is a choppy slow-moving story. . . Plot is largely a rehash of 'It Happened One Night,' comedy, situations are rather forced and impossible. Estimate: just program."

+ — Phila Exhibitor p36 F 15 '37

"Packed with smooth-running and logical comedy and carrying an intriguing love theme, 'Time Out For Romance' will be appreciated by any audience. Director Malcolm St. Clair's job is a standout. He has blended the many comedy elements in fine shape and keeps a big and varied cast in smooth shape from start to finish."

+ Variety (Hollywood) p3 F 6 '37

TRAIL DUST. Paramount 77min D 11 '36

Cast: William Boyd, James Ellison, George Hayes, Gwynne Shipman

Director: Nate Watt

Based on the novel of the same title by Clarence E. Mulford. Another in the series of Hopalong Cassidy western stories.

Audience Suitability Ratings

"Family & junior matinees." Am Legion Auxiliary

"Mediocre. Much shooting and hard riding. Good songs. Family." DAR

"The action is rather slow but the photography of the cattle country is particularly good. Family." Nat Soc of New England Women

"[It is] an entertaining picture. Nearly all outdoor shots and no objectionable incidents to mar the picture. Suitable for the family." S Calif Council of Fed Church Women

Fox W Coast Bul D 26 '36

"All ages."

Gen Fed of Women's Clubs (W Coast) D 14 '36

"The picture, though slow moving, is beautifully photographed, has some very interesting shots of great herds of cattle, and a bit of tuneful music adds to its entertainment value. All ages."

+ Jt Estimates D 15 '36

"Monotony is somewhat relieved by occasional songs and the humorous remarks of 'Windy.' Adolescents, 12-16: yes; children, 8-12: no."

+ — Motion Pict R p10 Ja '37

"Family & junior matinees."

Nat Council of Jewish Women D 16 '36

"General patronage."

Nat Legion of Decency D 24 '36

Newspaper and Magazine Reviews

"Archie Stout's camera makes this production a pictorial treat. . . The story could have been better. There is much in it which is hard to follow. When I view a picture I seek entertainment, not mental exercise."

+ — Hollywood Spec p11 Ja 16 '37

"I can understand how the studios have to make 'B' pictures in order to fill the awful maw of the double programs, but do they have to make 'Z' pictures? Poor Bill Boyd; he deserves better of flickering fate." Rob Wagner

— Script p13 Ja 23 '37

Trade Paper Reviews

"Producer Harry Sherman's Hopalong Cassidy Westerns improve with each new offering. This one, second in the new series, displays all of the strong, popular entertainment values, convincing direction and acceptable story structure that characterized the others and won for them a top place among established action features."

+ Box Office p23 D 26 '36

"The latest of the Hopalong Cassidy series is of the same high calibre as those that preceded it. It is one of the better Westerns and can play wherever outdoor dramas are shown. As for the great open country, this number is 100% outdoors. Some very beautiful locations were chosen and Archie Stout's photography uses them to the very best advantage making them integral parts of the picture and giving the production magnitude and class."

+ Film Daily p3 D 19 '36

"[It] is first rate. The old favorites, William Boyd and James Ellison, are present in their familiar roles and carry with aplomb an exciting yarn of conflict on the ranges that has several new twists. . . . This one [should be] a favorite with the Boyd-Ellison fans, which means exeryone who warms to Westerns."

+ Hollywood Reporter p4 D 16 '36

+ Motion Pict Daily p13 D 21 '36

"Estimate: good Western."

+ Phila Exhibitor p39 Ja 1 '37

"'Trail Dust' . . . is a top-rate galloper that will stand up in any house playing pictures dealing with the wide open spaces. . . . [It] is the difference between an ordinary Western and a good Western and has all the elements necessary to satisfy adults and children who go for the galloping thrillers."

+ Variety (Hollywood) p3 D 16 '36

TROUBLE IN MOROCCO. Columbia 65min Mr 25 '37

Cast: Jack Holt, Mae Clarke, C. Henry Gordon

Director: Ernest B. Schoedsack

"Holt is an American newspaper man who gets a tip from Mae Clark, a girl rival reporter, that there is an epidemic of gun-run-

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

TROUBLE IN MOROCCO—*Continued*
ning to the Moroccan Arabs. Stealing her passports and ticket he heads for the trouble, with the girl not far behind." Hollywood Reporter

Trade Paper Reviews

"[It is a] good program number which gives the star opportunity for the swift action that pleases the fans."

+ Film Daily p10 Mr 9 '37

"Action addicts will get a big kick out of this new Jack Holt melodrama. . . Larry Darmour has stepped out for a swell production on this limited-budget contribution to the Columbia program and Ernest B. Schoedsack, directing, has put power behind the punches for a rattling actioner."

+ Hollywood Reporter p4 Mr 4 '37

"Larry Darmour has produced an action picture in 'Trouble in Morocco' that should find a satisfactory spot on the bills at which this Columbia release is aimed. . . With Jack Holt and Mae Clarke, and a well rounded and experienced cast, picture should find favor with audiences that go for this type of drama."

+ Variety (Hollywood) p3 Mr 4 '37

TSAR TO LENIN. Lenauer 67min Mr 6 '37

A silent documentary film compiled from hundreds of newsreel fragments filmed from 1913 to 1920 and accompanied by a running commentary by Max Eastman.

Newspaper and Magazine Reviews

"In 'Tsar to Lenin' there is history in the making as it has never before been brought to the screen. . . It is an outstanding attempt to revitalize an impressive chapter of the past with pictorial source material. It is an impressive motion picture that should prove vastly interesting to laymen as well as scholars." Howard Barnes

+ + N Y Herald Tribune p13 Mr 9 '37

"Like most scenes of history in the making, 'Tsar to Lenin' is often fascinating, occasionally irritating. Although the point of view is frankly biased, the English spoken narrative is restrained in contrast to most of such films. . . The picture is well edited, clear and dramatic. . . These newsreels are history and, whatever one's sympathies, tremendously interesting history." Eileen Creelman

+ N Y Sun p27 Mr 8 '37

"No matter how many compilations of Russian Revolution newsreels have gone before, the one called 'Tsar to Lenin' . . . is by far the most vivid, impressive and tremendously exciting record of its kind yet compiled—the first one, in fact, which I have seen that actually has got its claws into the subject. . . The film is a vital historical document and one of the finest of camera records." William Boehnel

+ + N Y World-Telegram p22 Mr 9 '37

Trade Paper Reviews

"An astonishing and excellent compilation of film footage. . . But limited to the arties principally. . . [It] should prove highly interesting to any person of normal intellect. And there should be a large audience for the film on its historical value. Will require some shrewd selling, however."

+ Variety p14 Mr 10 '37

TWENTY-THREE AND A HALF HOURS' LEAVE. Grand national 72min Mr 21 '37

Cast: James Ellison. Terry Walker. Morgan Hill

Director: John G. Blystone

Music: Sammy Stept. Ted Koehler

Music director: Marlin Skiles

Based on the short story of the same title by Mary Roberts Rinehart. Filmed previously in 1919. "Yarn depicts the gay adventures of James Ellison as a happy-go-lucky sergeant in training camp, who will bet on practically anything and always wins, much to the disgust of his buddies. One of his haywire bets is that he will have breakfast with the general." [Variety (Hollywood)]

Trade Paper Reviews

"A most pleasant ever enjoyable comedy is this Douglas MacLean production. A lot of fun and laughs, light and well paced, with a number of songs nicely set, it is entertainment of the better program variety."

+ Film Daily p11 Mr 2 '37

"It will give a nostalgic jog to some millions of memories. The story is slender but packed with amusing incidents well presented, and will make top-notch program fare, doing a nifty business on its reputation and on its merit."

+ Hollywood Reporter p3 F 26 '37

+ Motion Pict Daily p6 Mr 2 '37

"[It is] a genuinely amusing comedy. Augmented with songs, swift comedy dialog, and new gags, and played by a thoroughly capable cast, picture should do well on almost any bill, and is a cinch winner for the family and neighborhood customers."

+ Variety (Hollywood) p3 F 26 '37

TWO WISE MAIDS. Republic 70min F 15 '37

Cast: Alison Skipworth. Polly Moran. Hope Manning. Donald Cook

Director: Phil Rosen

"Every American who ever attended a public school has memories of a teacher of his own just like the 'Old Ironsides' of this story. Here she is a leading figure in the tenement district of New York's East Side. Objectively she runs that section of town, taking children who have run afoul of the law from the police and disciplining them herself." Hollywood Reporter

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 4 '37

"A, Y & C: good program picture."

Parents' M p68 Ap '37

"The many problems and complications of a school in a tenement district are presented in a human and sympathetic manner. Family."

Sel Motion Pict p12 Mr 1 '37

"Interesting, amusing and often touching, much warm human sentiment in it. Family."

+ Wkly Guide F 27 '37

Newspaper and Magazine Reviews

"An old story, a not particularly strong plot brought to vivid life by the masterful touch of a consummate artist. Alison Skipworth makes 'Two Wise Maids' a gleaming bit of wisdom. . . With competent production by Nat Levine, and efficiency throughout, 'Two Wise

Maids' is admission-price value for its direction and for the magnificent characterization by Alison Skipworth." Paul Jacobs

+ Hollywood Spec p11 F 13 '37

"There is a warm human quality about this little drama that would have blossomed into what the film experts term a 'box office wow' had Director Frank Capra been at the helm. Not that Phil Rosen's direction is inadequate. It is, in fact, extremely moving at times." Beverly Hills (2½ stars)

Liberty p53 Mr 20 '37

"Carefully produced in all departments, here is as pleasant a little picture as one is likely to find. With sincerity as the keynote, there is an enveloping charm that should make for wide appeal. . . Miss Skipworth gives a quiet, moving performance that is utterly without the obvious pyrotechnics most actresses would have heaped upon the role." Herb Sterne

+ Script p11 F 6 '37

Trade Paper Reviews

"Instilled with a fresh entertainment quality, even though the hokum runs rampant, this story of a character-building school teacher is a lively, believable effort which should bring the Republic stock up a few pegs at the box office. . . In every respect 'Two Wise Maids' will be enjoyable fare for family audiences."

+ Box Office p23 F 6 '37

"As devised by Sam Ornitz, the screenplay has a fine human quality with a lot of laughs and just enough of the sentimental note. . . It is the sort of entertainment that everyone should enjoy. As program fare, it should do very well."

+ Film Daily p8 F 2 '37

"Smartly devised for audience appeal, this sentimental journey into the trials and travails of an elderly schoolmarm is sure-fire entertainment. Not a big picture and not pretending to be, 'Two Wise Maids' will prove an attraction on any program."

+ Hollywood Reporter p3 Ja 27 '37

"This is a pleasing production in every department. It has clever dialogue, well plotted story, plenty of good laughs, emotional human interest that will bring tears."

+ Phila Exhibitor p33 F 15 '37

"Giggles-and-tears piece, with some dramatic punch. Doomed to the duals, but should mean some shekels in neighborhood sectors where the sentimental folks will like the story, which canonizes the typical American schoolmarm."

+ — Variety p15 Mr 10 '37

"Venerating the work of American school teachers and doing it with great dramatic force, Republic cracks through with a picture which will find favor with any type of audience and which can stand up against any kind of competition. 'Two Wise Maids' has a great heart-tugging theme. It could have stood a better production scale and deserved such, but with what he had to work with Associate Producer Leonard Fields brought forth a very presentable picture. It should do much to bolster exhibitor confidence in Republic."

+ Variety (Hollywood) p3 Ja 27 '37

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UNDER COVER OF NIGHT. MGM 71min Ja 8 '37

Cast: Edmund Lowe, Florence Rice, Nat Pendleton, Henry Daniell, Sara Haden, Dean Jagger, Marla Shelton

Director: George B. Seitz

"The story provides an abundance of murders. The foundation is a university where the president is quitting because of age. The whole

faculty . . . wonders who will succeed him, each banking on the honor." Variety (Hollywood)

Audience Suitability Ratings

"Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Unconvincing. Not constructive. Adults." DAR

"A creepy triangle mystery story, rather complicated in plot but well handled and acted, if you like the type. Mature audiences." Nat Soc of New England Women

"A murder melodrama sans mystery, the old-time tragedy out in the open, which for all its incongruity, however, is absorbing and suspenseful. A large university, with an atmosphere very suggestive of Hollywood, serves as a setting. The professors give cocktail parties in sumptuous homes and the faculty wives imbibe to the limit of heart failure. . . A very involved, tho capably handled mature picture." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 23 '37

"Adults."

Gen Fed of Women's Clubs (W Coast)
Ja 12 '37

"Although the actors seem straining to create suspense and are stagey at first, they become convincing as the action unfolds. The story is unique, for the audience knows the murderer and follows his apprehension by the clever detective with keen interest. Adults."

+ Jt Estimates Ja 15 '37

"Good. Adults."

+ Motion Pict Guide Mr '37

"This is excellent entertainment for sensation hungry fans. . . They will receive their money's worth. Adolescents, 12-16 & children, 8-12: no."

+ Motion Pict R p10 F '37

"The story is unique for the audience knows the murderer, and follows his apprehension by the clever detective, with keen interest. Adults."

+ Nat Council of Jewish Women Ja 13 '37

"Adults."

Nat Legion of Decency Ja 21 '37

"A: fair; Y & C: no."

Parents' M p68 Ap '37

"Close-knit story with good characterizations, in which the chief interest lies in watching the detective find out what we already know. Mature."

+ Wkly Guide Ja 16 '37

Newspaper and Magazine Reviews

"'Under Cover of Night' is that rarest of all films, a story which justifies itself as it progresses. . . Given the physical perfection expected of MGM, 'Under Cover of Night' is a job well done. Congratulations to Lucien Hubbard and Ned Marin." Paul Jacobs

+ Hollywood Spec p13 Ja 16 '37

"[It is] a singularly placid murder mystery. . . The company is not to be blamed. It boasts no high-ranking Hollywood notables, but it includes several engaging and expert players, who make the most of the conventional criss-crossing of plot and sub-plot. . . One suspects that the production was conceived and executed in a resolute Class B spirit." Howard Barnes

— + N Y Herald Tribune p12 Ja 20 '37

"[It is] a tightly woven, exciting and well-played murder melodrama. . . [It has] a supporting cast of better than usual ability. Not a bad murder film at all." F. S. Nugent

+ N Y Times p18 Ja 20 '37

"[It] deserves a fair mark for entertainment, even if it does wobble unconvincingly at times. . . Mystery story purists may frown upon the

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

UNDER COVER OF NIGHT—*Continued*
flaws in 'Under Cover of Night,' but the majority seeing it will probably put it down, as this writer does, as a reasonably enjoyable thriller." William Boehnel

+ — N Y World-Telegram p25 Ja 20 '37

"My favorite villain, Henry Daniell, plays the college killer here, but the whole actually is too nondescript for his talent." John Mosher

New Yorker p61 Ja 30 '37

News-Wk p20 Ja 30 '37

Trade Paper Reviews

"[It has] a suavely engaging performance by Edmund Lowe, who creates a new and interesting screen detective character, Christopher Cross. This mystery thriller possesses above-average entertainment qualities and, given the support it deserves at the box office, augurs well for the continuation of films built around Lowe's sleuth characterization. Family."

+ Box Office p47 Ja 9 '37

"Setting a new style in murder mysteries, this one has the audience informed from the very start of the killer's identity and the reasons for his actions. The suspense lies in having the detective learn these facts. The plot construction and all around handling keep things interesting at all times and the picture makes good program fare. The playing and direction give this number a lot of entertaining qualities in that the piece never goes heavy."

+ Film Daily p5 Ja 4 '37

"This is one of those blood-curdling mystery yarns that is a mystery to all involved except the murderer and the audience, which is let in on the multiple crimes as they are committed. . . The picture is good program fodder, up to the usual high standard of the MGM B product, and will prove a satisfactory feature for any double bill."

+ — Hollywood Reporter p3 D 31 '36

+ — Motion Pict Daily p6 Ja 4 '37

"This is an excellent murder mystery packed with thrills, excitement, suspense. Estimate: okay program."

+ Phila Exhibitor p61 Ja 15 '37

"This is a detective picture which appears to have been planned for unimportant spotting. It makes the grade for the bookings at which it is aimed."

+ — Variety p13 Ja 27 '37

"'Under Cover of Night' is one of the better [mysteries]. It will stand on top of the bill in minor houses and be a bell ringer in the second spot on de luxe dualers. . . The introduction of Edmund Lowe as Christopher Cross, the detective, is an excellent one and augurs well for future picture casting of this suave and capable actor in a Hawshaw role."

+ Variety (Hollywood) p3 D 31 '36

UNDER FALSK FLAGG. Svenskfilm Ja 19 '37

Cast: Ernst Eklund. Tutta Rolf. Allan Bohlin. Nils Ericson

Director: Gustaf Molander

Swedish dialogue film made in Stockholm with English sub-titles. "The first couple of reels introduces two chums, one a bank clerk and the other an enthusiast over graphology, and a banker's daughter just returning from several years abroad, and depicts negotiations for a huge loan to a crooked high financier of world renown." (N Y Times)

Audience Suitability Ratings

"[It is] a pleasant comedy. Family."

+ Wkly Guide Ja 30 '37

Newspaper and Magazine Reviews

"[It] is a feathery bit of fluff, amusing in an adolescent way, and interesting for its outdoor shots of Stockholm." Marguerite Tazelaar

+ N Y Herald Tribune p12 Ja 20 '37

"Merry little Tutta Rolf is back on the screen. . . A Swedish comedy bound to amuse not only persons familiar with its language but also non-Scandinavians willing to overlook the patterned plot for the sake of the speedy action, many lovely views and excellent acting." H. T. S.

+ N Y Times p18 Ja 20 '37

"Since Tutta Rolf . . . has a happy talent for lighthearted fooling, she is able, with the assistance of some clever associates, to convert the picture's light and feathery plot into a moderately amusing entertainment. . . [It] provides some gay and lively, if somewhat far-fetched and occasionally wobbly fun for the spectator." William Boehnel

+ — N Y World-Telegram p19 Ja 22 '37

Trade Paper Reviews

+ — Motion Pict Daily p5 F 1 '37

W

WAY OUT WEST. MGM 65min

Cast: Stan Laurel. Oliver Hardy. Sharon Lynne. James Finlayson. Rosina Lawrence

Director: James W. Horne

"The story finds Laurel and Hardy headed west via the donkey route. Landing in a mining town, they seek out a girl whose dying father entrusted to them a deed to a rich gold mine. The boys are taken in tow by James Finlayson, who runs a tough booze and dance hall and who employs Rosina Lawrence, the heiress they seek, as a kitchen helper." Variety (Hollywood)

Newspaper and Magazine Reviews

"'Way Out West' has all the exhilarating tonic of the unashamedly absurd; one comes away feeling years younger and practically kittenish. And any film that can produce such an effect is worth making an effort to see." Paul Jacobs

+ Hollywood Spec p22 Ja 2 '37

Trade Paper Reviews

"Those past masters of gag and slapstick, Messrs. Laurel and Hardy, find a chore to their liking in this Hal Roach feature length production. Result: a hilarious comedy, probably the best the twain have made, one sure to be a money-grabber in all markets."

+ Box Office p23 D 26 '36

"The style of comedy that made the boys famous in two reels is used and the piece is so full of laughs that the end comes too quickly and one wishes there were more. Laurel and Hardy are swell, and their singing and dancing open new fields for them."

+ Film Daily p3 D 19 '36

"This one has all it takes to please the Laurel and Hardy fans. It is quite a few degrees funnier than the more recent L & H features and will sit comfortably on any bill where there is room for boisterous laughs."

+ Hollywood Reporter p3 D 16 '36

+ Motion Pict Daily p2 D 17 '36

"Estimate: good slapstick."

+ Phila Exhibitor p38 Ja 1 '37

"For audiences [who] like rough-and-tumble slapstick comedy of the old type, this feature-length Laurel and Hardy picture fills the bill."

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

As previewed, it is a bit too draggy for the average patron's full enjoyment, but there is room for another cutting room treatment that will bring the laughs closer together. The picture is a departure from previous Laurel and Hardy films in that the lads turn to singing with rather entertaining results, and their trick dancing is the cause of much audience merriment."

Variety (Hollywood) p3 D 16 '36

he knows his types as well as may be, and he directs the acting with many a curious, un-Hollywood sigh at the smoothness of attorneys." Alistair Cooke

+ Sight & Sound p138 Winter '36

Trade Paper Reviews

"Powerful, dramatic and attention-compelling, this realistic exposition of life behind death house walls is a memorable film that will set audiences talking about its unusual features. Family."

+ Box Office p23 F 13 '37

WE WHO ARE ABOUT TO DIE. RKO

80min D 11 '36

Cast: Preston Foster. Ann Dvorak. John Beal

Director: Christy Cabanne

See issue of December 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: grim; Y & C: by no means." Christian Century p1760 D 30 '36

"Suitability: adults. This is very definitely a film for adults only." E. P. Mo Film Bul p201 N '36

"For the death house scenes, which surprisingly enough appeal not at all to morbid tastes, this picture wins a round of applause. . . Such pictures, to be convincing, will have to extend their respect for reality to the entire film, to the characterizations and to the plot, which in 'We Who Are About to Die' are defective."

+ — Scholastic p24 Ja 16 '37

"Convincing up to a certain point and then it becomes hokumish. The production is well handled, and the acting excellent. Mature."

+ — Wkly Guide Ja 2 '37

Newspaper and Magazine Reviews

"The complete joviality of the death house prisoners engaging in bad gags offended no one last evening; on the contrary, they resulted in some bursts of hearty laughter. It is probably because there is so little conviction in either the story or the characters, and while the lurid plot seems to go on forever, it has enough variety to keep the indiscriminating amused." Marguerite Tazelaar

+ — N Y Herald Tribune p6 Ja 2 '37

"Place the word 'fair' after 'We Who Are About to Die' and carry it, with ditto marks, to describe the performances of John Beal, Preston Foster, Ann Dvorak and the rest." F. S. Nugent

+ — N Y Times p15 Ja 2 '37

"Impressively directed by Christy Cabanne and extremely well played . . . 'We Who Are About to Die' is violent and harrowing melodrama, even if it is considerably less than satisfactory as propaganda against the evils of capital punishment." William Boehnel

+ — N Y World-Telegram p15 Ja 4 '37

"This film is a disappointment, for about the setting, which, with the title, is all that has any possible connection with the original, a very conventional thriller has been contrived. . . The whole matter peters out into a minor thriller." John Mosher

+ — New Yorker p77 Ja 9 '37

"To us callous Britishers, who ask from these films no sermons in stone walls but merely an amusing evening, it re-introduced the talent, prized and familiar on Broadway, of John Beal. He was so good in this, so puzzled and decent, so likeable and simply honest, I'm afraid from now on he's doomed to the same 'fraid guy' parts. Christy Cabanne, a new name to me, does not melodramatise the prison—the labour and the sweat of it—with fake shots,

WEDDING OF PALO. Hoffberg 82min

Mr 1 '37

Cast: Natives of Angmagssalik, Greenland

Directors: Friedrich Dalsheim. Knud Rasmussen

Eskimo dialect film with English sub-titles played by natives in eastern Greenland. "Made by the late Knud Rasmussen on his last expedition to Eastern Greenland, it is in the nature of a testament to the explorer's love for the Eskimo. He shows you their daily activities and their strange customs and even takes you behind the externals of their living." (N Y Herald Tribune)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 11 '37

Newspaper and Magazine Reviews

"This truly remarkable film was made by the late Knud Rasmussen. . . The natives act with amazing spontaneity and effectiveness and, of course, Eskimo is no more confusing when heard from the screen than any other unfamiliar foreign language helped out by occasional sub-titles."

+ Cue p19 Mr 6 '37

"[It] falls but a trifle short of 'Nanook of the North' and 'Man of Aran.'" Mark Van Doren

Nation p306 Mr 13 '37

"In its restricted field 'The Wedding of Palo' is a vastly interesting screen document. . . It has considerable unity and dramatic excitement. If you are curious about odd people in out-of-the-way places of the world, you will find it eminently satisfying. . . [It] is a first rate film of its peculiar kind, not nearly as good as 'Man of Aran,' to which it has been compared, but infinitely better than 'Eskimo,' which framed similar subject matter in a fabricated plot and lost the chief appeal of the form." Howard Barnes

+ N Y Herald Tribune p14 Mr 2 '37

"'The Wedding of Palo,' like most pictures honestly produced in far-away lands, has a distinct charm of its own. . . [It] is a happy expedition into a remote and little known civilization." Eileen Creelman

+ N Y Sun p29 Mr 4 '37

"Not only is 'The Wedding of Palo' a deeply engrossing, tender and touching story of Eskimo life in Greenland, it is also a fine and fitting tribute to the late Dr. Knud Rasmussen. . . The film gives us a thoroughly entertaining picture of the habits, idiosyncrasies and customs of these people whom Dr. Rasmussen knew and loved so well. . . The natives play their roles with complete sincerity and disarming simplicity. A combination of fact and fiction, 'The Wedding of Palo' stands high among the films that have dealt with little known people and far-away places." William Boehnel

+ N Y World-Telegram p15 Mr 2 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

WEDDING OF PALO—Continued

"Of the collection of pictures I've been seeing lately, I find that only 'The Wedding of Palo' has any legs to stand on. And that merely shows what life can do to one, for I haven't forgotten that while I was actually watching the film, I twitched quite a bit with boredom, and regretted that the camera didn't seem to pick up the brightest spots of Greenland one could easily imagine were around." John Mosher
New Yorker p93 Mr 13 '37

Trade Paper Reviews

+ Motion Pict Daily p9 Mr 9 '37

"[It] is simple, dignified, instructive and intensely absorbing. It's a certain bell-ringer for the small class houses or select neighborhoods. . . It's mostly in mood and in the breath-taking beauty of the Arctic photography that [it] scores."

+ Variety p14 Mr 3 '37

**WE'RE ON THE JURY. RKO 70min
F 19 '37**

Cast: Victor Moore. Helen Broderick. Philip Huston. Louise Latimer

Director: Ben Holmes

Previously filmed in 1932. Based on the play, *Ladies of the Jury*, by John Frederick Ballard. "There is a briefly indicated murder and a trial, with Victor Moore, an irrepressible realty promoter, and Helen Broderick, a chatty society woman who knows nothing of court procedure but has a mind of her own, rounding out the oddly assorted jury. With the evidence in, the jury retires for its serio-comic deliberations." (Hollywood Reporter)

Audience Suitability Ratings

"The film is excellent as a type of extravagant fooling and is guaranteed fun for the family." T. J. Fitzmorris

+ America p480 F 20 '37

"A & Y: amusing; C: perhaps."

Christian Century p366 Mr 17 '37

"Humorous and entertaining. Family." Am Legion Auxiliary

"Mature-family." Calif Cong of Par & Teachers

"Liberties have been taken with court procedure, but as these lapses are necessary to bring out the point of the picture, and as the whole is treated in a satirical manner, they can be forgiven. Very good. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Farce comedy and implausible situations mark this satire. Mature & 14-18." DAR

"Mature." Nat Soc of New England Women

"Excellentlly directed and cast. Family." S Calif Council of Fed Church Women

"A good mixture of laughter and mystery. Family." Mrs T. G. Winter

Fox W Coast Bul F 6 '37

"A picture all will enjoy. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
Ja 25 '37

"Jurors and their foibles are the target for good-natured but well aimed ridicule in this amusing farce. . . While some few people may react unfavorably to such an unflattering picturization of the administration of justice, most audiences will enjoy its obvious exaggerations and its ludicrous take-offs on petty human beings. Adolescents, 12-16: yes; children, 8-12: too mature."

+ Motion Pict R p10 F '37

"Helen Broderick's and Victor Moore's amusing manners and antics redeem an otherwise mediocre picture. . . An unpretentious but entertaining farce. Mature."

+ — Nat Council of Jewish Women Ja 27 '37

"General patronage."

Nat Legion of Decency Ja 28 '37

"A, Y & C: good comedy."

Parents' M p68 Ap '37

"'We're On The Jury' is funny. Too drawn-out maybe, a trifle too slowly paced, and a *leetle* overdone in a few spots, but on the whole, very funny. . . The courtroom scene is ridiculously funny, the scenes in the jury room while the twelve good men and women ponder the fate of the accused blonde is even funnier."

+ Scholastic p29 F 13 '37

"It holds the attention, is amusing and indicates the slender margin there can sometimes be between conviction and acquittal. Mature."

+ Sel Motion Pict p6 Mr 1 '37

"The scenes in the jury room are highly entertaining comedy. Family."

+ Wkly Guide Ja 23 '37

Newspaper and Magazine Reviews

"An excellent comedy [is] 'We're on the Jury.'" Mordaunt Hall

+ Boston Transcript p4 Mr 6 '37

"If you like Victor Moore and Helen Broderick, this is the film to see. Family."

Christian Science Monitor p15 Mr 13 '37

"Victor Moore and Helen Broderick can still turn hand-springs with any scenario and succeed, by main force, in converting 'We're On the Jury' into a comical dig at the quality of our juries and rather effective propaganda for abandoning the archaic method of judgment by one's peers. . . It becomes possible to lean back and enjoy 'We're On the Jury' as a moderately amusing comedy, all the funnier to filmgoers who have served on juries."

+ — Cue p18 F 13 '37

"[It] is little more than a laugh provoking sketch of the satirical type. Deftly etching the vanities and foibles of a typical jury, it moves lightly to a silly fade-out that reminded me of the two-reel Keystone era. . . 'We're On The Jury' is strong support for any double bill." Paul Jacobs

+ — Hollywood Spec p12 Ja 30 '37

"Here you have a murder used for comedy purposes. . . The producers were a little afraid to go very far in satirizing the ponderosity of our judicial methods, the frequent fallacy of our lumbering court procedure. However, there are laughs in the jury-room activities. . . All this is fairly amusing, and the solution to the murder has its surprise." (2½ stars) Beverly Hills

Liberty p62 Mr 6 '37

"Thanks chiefly to broadly comic characterizations by Helen Broderick and Victor Moore, 'We're on the Jury' proves a mildly hilarious photoplay. It is based on Fred Ballard's 'Ladies of the Jury.' . . While it has gleaned a sturdy central situation from that successful stage work, it has also inherited a story so top-heavy in dialogue that the film tends to become garrulous. The adaptation is on the routine side and so is the direction." Howard Barnes

+ — N Y Herald Tribune p17 F 10 '37

"Victor Moore keeps getting funnier and funnier as the years roll by and will have to be restrained one of these days before he does some serious damage. . . The supporting cast is a comic composite. . . All are very much to the good." F. S. Nugent

+ N Y Times p18 F 10 '37

"There's fun enough—and sometimes more than just fun enough—in 'We're on the Jury.' . . In it a group of pleasant people are gathered

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

together in the name of polite farce and by their antics in solving a murder mystery while serving as jurors succeed in providing an hour or so of moderate diversion. . . . It makes for middling-fair fun," William Boehnel

+ — N Y World-Telegram p26 F 10 '37

"'We're On the Jury' is a harmless little comedy. . . . Harmless and not very funny." Russell Maloney

— + New Yorker p73 F 20 '37

"The only legitimate purpose behind this production seems to be to keep Victor Moore and Helen Broderick busy during their lunch hours. Our only legitimate purpose in including the production here is to thank them for brightening up the most wretchedly conducted trial we ever sat through."

— Stage p20 Mr '37

"'We're On the Jury' presents a bitterly satirical idea in a blatantly slapstick manner—as if Sinclair Lewis suddenly took to writing like Robert Benchley and did it badly. . . . [It] drags badly, lacks subtlety, is made bearable only by the comic skill of Helen Broderick and Victor Moore."

— + Time p25 F 22 '37

Trade Paper Reviews

"This is a light, gay and amusing comedy, done in the best Victor Moore-Helen Broderick manner. It will delight the average audience and can be depended upon to do its share at the boxoffice. The direction is first rate."

+ Box Office p31 Ja 23 '37

"A very exceptional team of funsters, who get over the laughs with class, and without any slapstick straining to accomplish it. And yet their fun is not over the heads of the popular crowds. This one should score neatly wherever audiences are looking for a light touch in their murder stories."

+ Film Daily p8 Ja 29 '37

"This is a thoroughly delightful satiric comedy—one of the best minor offerings of the season. Its keen humor bubbles naturally from character and situation and evokes a barrage of laughter from beginning to end. Featuring that engaging new team of farceurs, Helen Broderick and Victor Moore, who made so helpful a contribution to 'Swing Time,' it establishes them as potential box office assets. The picture will please everywhere and will build by word of mouth to a strong dual leader."

+ Hollywood Reporter p3 Ja 13 '37

+ Motion Pict Daily p13 Ja 14 '37

"Short on marquee names, this is heavy on entertainment value, a good comedy dealing with a mixed jury debating on the fate of an accused murderer. Estimate: okey comedy program."

+ Phila Exhibitor p42 F 1 '37

"Change of title hasn't improved the 1936 version, but perhaps the Moore-Broderick brand of fun has. This kind of capricious farce, however, at best is only secondary box office matter. There is little drama and less romance in this mixed effort. RKO might have been much more astute than to choose this ludicrous piece as the springboard for the Moore-Broderick duo."

+ — Variety p23 F 17 '37

"Unpretentious but amusing comedy based on what takes place in a jury room when a mixed panel debates the fate of an accused murderer. 'We're on the Jury' will neatly fill the laugh spot on almost any bill. Lack of magnetic names will keep it from the high places and hold down the score, but otherwise it needs no box office alibis."

+ Variety (Hollywood) p3 Ja 13 '37

WHEN YOU'RE IN LOVE. Columbia 110min F 27 '37

Cast: Grace Moore. Cary Grant. Aline MacMahon. Henry Stephenson

Director: Robert Riskin

Music & lyrics: Jerome Kern. Dorothy Fields

"The singer is concerned with an Australian opera star temporarily stranded in Mexico. She wants to get to the States to help her old maestro put on a great song festival. In order to outwit the immigration authorities she pays an American artist to marry her, with the understanding that he will agree to a divorce as soon as she has entered the country. These two stubbornly battle their way through eight reels with occasional pleasant musical interludes, until the final, tender fade-out." Cue

Audience Suitability Ratings

"Grace Moore at her best, delightful music, good dialogue, and an amusing story." DAR

+ Fox W Coast Bul Mr 6 '37

Motion Pict & Family p4 Mr 15 '37

"Adults."

Nat Legion of Decency Mr 4 '37

"The picture is a worthy successor to the long line of Grace Moore triumphs. Her rendition of 'Minnie the Moocher' is alone worth the price of admission."

+ Scholastic p28 Mr 6 '37

"A highly entertaining picture. Family. Outstanding."

+ + Wkly Guide F 27 '37

Newspaper and Magazine Reviews

Boston Transcript p4 Mr 6 '37

"Family."

Christian Science Monitor p15 Mr 13 '37

"[It] is, in general, pleasant entertainment in the traditional pseudo-operatic style which has come to be associated with the screen vehicles of this singer-comedienne. It has three musical highlights, several annoying sequences and quite a few that are rather ho-humish. . . . [She sings] a raucous and rowdy rendition of Cab Calloway's 'Minnie the Moocher,' a number which is surely a cinematic musical gem, worth the price of admission alone. Debit the record with an artificial story. . . . Debit the record, also, with a scenario which makes the hero (Cary Grant) as thoroughly unpleasant and stupidly stubborn a fellow as one might not want to meet on the silver screen."

+ — Cue p18 F 20 '37

"While one could wish for less reliance on dialogue than Riskin displays in carrying his story forward, 'When You're in Love' is a noteworthy example of talkie construction. It is by long odds the best picture in which Grace Moore has appeared and will rank in popularity with her first, 'One Night of Love,' which owed a great deal of its success to the fact of its being the initial offering of a grand opera singer as a screen star."

+ Hollywood Spec p9 F 27 '37

"Grace Moore . . . performs her most amiable screen job to date. Altho she dominates the airy proceedings, she will tug to success in her wake Cary Grant, who earns no honors as an actor, and the neophytic director, Riskin. He has poured into the making of the palatable film all the delicious trickery which made his scenarios so notable."

+ Lit Digest p22 F 27 '37

"'When You're in Love' has lighter music than most Grace Moore pictures, and less music, too. It has enough, well planned, beautifully sung, to make this film one of the season's bright spots. . . . Miss Moore has done better acting. She has never looked more lovely." Eileen Creelman

+ N Y Sun p31 F 19 '37

WHEN YOU'RE IN LOVE—Continued

"Considering his treatment of 'Mr. Deeds' and other lively comedies, we had hoped that Robert Riskin's first effort as writer and director would have been a trifle more mettlesome than it is. But promotions make conservatives of us all and Mr. Riskin probably felt it was wiser to play safe. . . [It] is little more than a glib reworking of an ancient operatic formula. . . As a postscript we might add that the picture could have stood a few more comic touches [and] that it takes a long time getting started." F. S. Nugent

+ N Y Times p15 F 19 '37

"A glib and amusing discussion of things romantic and musical, it is one of the best films Miss Moore has had—a literate, tonic, diverting entertainment that may be attended by all in search of witty comedy and lilting melody. . . Although Mr. Riskin is no Capra, he has handled his script effectively and adroitly, and since he is also the author, has provided some humorous speeches and clever situations. Miss Moore is lovely and expert in the role of the concert singer, and Cary Grant is perfectly the carefree artist. The others are all expert, and the score by Jerome Kern is grand." William Boehnel

+ N Y World-Telegram p19 F 19 '37

"Everybody must at some time in his life have seen a Grace Moore picture; and if you have seen one of them, you've seen them all. . . You must see 'When You're in Love.'" Russell Maloney

+ New Yorker p72 F 27 '37

"[It] lurches off to a pleasantly inane start and continues at a good clip thereafter. The humor and the situations occasionally wear a little thin."

+ News-Wk p24 F 27 '37

"Here is the perfect combination—the director who writes his own script and delivers perfectly. . . Yes, I'm raving, not only because I'm 'a little boy who likes motion pictures,' as Fulton Oursler says, but because I'm a priest of beauty; and this picture thrilled me. Congratulations to Robert Riskin and to Everett Riskin, producer." Rob Wagner

+ + Script p10 Mr 6 '37

Time p67 Mr 1 '37

Trade Paper Reviews

"This is grand entertainment from every possible angle. It will delight any audience and is a cinch to make a bid for box office records. Family."

+ Box Office p27 F 27 '37

"Grace Moore and Cary Grant are at their best in this newest Columbia offering, in which the Brothers Riskin figure prominently. The picture is destined to be a real money-maker, but some shearing will further enhance its box-office allure, as it is over length in its present form. Robert Riskin's directorial debut is auspicious, with his handling of the lighter moments especially good. Everett Riskin rates credit as associate producer."

+ Film Daily p8 F 18 '37

"With a more substantial story than the last two Grace Moore vehicles, 'When You're in Love' is a signal triumph for the foremost diva of the screen, for Cary Grant who should soar to stardom as result of his performance in this, and for Robert Riskin, here notably handling his first directorial assignment. It is money in the bank for any house, due for hold-over business in many spots."

+ Hollywood Reporter p3 F 13 '37

+ Motion Pict Daily p8 F 15 '37

"This will depend a lot on Grace Moore's personal appeal. . . In its preview form, the picture was definitely too long, slow getting started, with excessive dialogue. It will need lots of trimming to shape up as well as any of the star's prior offerings. . . As it stands, however, there is nothing outside of elaborate

background, a brace of good melodies, the star's name to intrigue the customers."

Phila Exhibitor p32 Mr 1 '37

"'When You're in Love' should do nice business. It represents skillful manipulation of star, cast, and music values. With the singing the main excuse, and the story the main fault, narrative is not very spirited in creating tension or situations but contrives to spin a frothy romance. It also has giggles at frequent junctions, so the net result is fairly amusing entertainment in the Grace Moore style and series, despite that the feature is far beyond its needs as to length. . . There are over-done and over-long touches in the film, although this is essentially synthetic and surface lacquer. But the fans will probably vote it pleasant fudge."

+ — Variety p15 F 21 '37

"'When You're in Love' is penurious in its lovely, distinguished music. This makes more noticeable the labored story, slowing the tempo. Essential charm and grace, pictorial and melodic, is thus somewhat handicapped, but name and playing of Grace Moore, plus excellent complement by Cary Grant, should make it a substantial money winner."

+ — Variety (Hollywood) p3 F 13 '37

WHEN'S YOUR BIRTHDAY? RKO

75min F 19 '37

Cast: Joe E. Brown. Marian Marsh. Fred Keating

Director: Harry Beaumont

"Joe E. Brown is putting himself through an astrological college and thereafter his various adventures hinge on his readings of the planets. He is a waiter, a fortune teller and a horse-race tipster, being conscripted by two other men on a horse to guide their betting." Hollywood Reporter

Audience Suitability Ratings

"Family & junior matinees."

Nat Council of Jewish Women F 24 '37

"General patronage."

Nat Legion of Decency Mr 11 '37

Newspaper and Magazine Reviews

"'When's Your Birthday?' is in sharp contrast to the long series of half-baked humors Joe has been forced to carry through the sheer force of his personal ability. . . Except for Joe's dream in Technicolor—and even if it were funny and logical—we have a fine blend of filmic ingredients: a clever story, a capable cast, a competent director, a scintillating star, all mixed with a natural riotous rhythm—that's 'When's Your Birthday?'" Paul Jacobs

+ Hollywood Spec p14 F 27 '37

"[It] adds no jot to Brown's comic stature. Neither does it detract. The comedian is just about where he was when he switched bosses. His admirers will rejoice in the new foolishness. Others will remain studiously cool."

Lit Digest p22 F 27 '37

News-Wk p30 Mr 6 '37

"Smart of David Loew to start his production career with a subject as popular as astrology. . . The film unfolds a very funny and liberally gagged comedy that benefits by the dialogue and situations that rip guffaws from the midriff." Herb Sterne

+ Script p8 F 27 '37

Trade Paper Reviews

"Those who like their laughs in carload lots will vote this David L. Loew production the best and funniest picture Joe E. Brown has ever made. Family."

+ Box Office p27 F 20 '37

"This is a grand load of entertainment and gives David L. Loew an auspicious start as a producer. It is an ideal vehicle for Joe E. Brown, is well gagged and scores numerous laughs."

+ Film Daily p7 F 16 '37

"The first Joe E. Brown comedy under the RKO banner is well up to his recent standard and will keep his following well satisfied. It is a rapidfire succession of trusty gags on a frame of rattle-brained story building to a hilarious comedy prizefight finish that is top-flight fun. The preview audience delivered a steady tribute of laughter from the first and wound up in a gale of it."

+ Hollywood Reporter p3 F 12 '37

+ Motion Pict Daily p3 F 13 '37

"Fast moving comedy, with plenty of smart dialogue, laugh-getting gags, this is a natural for Joe E. Brown fans. Estimate: good comedy fare."

+ Phila Exhibitor p33 Mr 1 '37

"Any way you look at it, David L. Loew's initial production for Radio is a winner. Away out in front of the field from an entertainment viewpoint, it lends itself to splendid exploitation possibilities and possesses a cast that will brighten any marquee. . . Supplied with a vehicle so well suited to his own distinctive talents, Joe E. Brown hits a high spot in his acting career."

+ Variety (Hollywood) p3 F 12 '37

WHITE BONDAGE. Warner 60min

Cast: Jean Muir, Gordon Oliver, Howard Phillips, Joseph King, Virginia Brissac

Director: Nick Grinde

"Gordon Oliver, an investigating newspaper reporter in the guise of a traveling repair man, enters the scene as the Southern share-croppers, resenting long abuse from Joseph King and Virginia Brissac in short weights and enslaving store charges, organize for protection and revenge." Variety (Hollywood)

Trade Paper Reviews

"Trading on national interest in the lot of the Southern share-cropper, this old-fashioned melodrama based on the conflict between the croppers and the plantation owners does not go far. . . As entertainment, the picture is pretty juvenile stuff, supplying a rough and ready sort of suspense, but little else. It must generally be relegated to the hamlet trade."

+ Hollywood Reporter p3 Mr 2 '37

+ Motion Pict Daily p23 Mr 4 '37

"It will have to be sold in the oats market for action fans who require only a swift shuttle of visual activity. The formula is set in the cotton country, with the sufferings and slow rebellion of the share croppers providing the melodramatic ingredients. This setting provides the film's sole claim to interest."

+ Variety (Hollywood) p3 Mr 2 '37

WILD HORSE ROUND-UP. Conn 58min Ja 22 '37

Cast: Kermit Maynard, Betty Lloyd, Dickie Jones

Director: Alan James

A western melodrama.

Audience Suitability Ratings

"A, Y & C: fair."

Parents' M p68 Ap '37

Trade Paper Reviews

"Maurice Conn again comes through with a good Western, up to the high standard he has set. . . With songs, a good fight between horses, plenty of action, hard riding, the show ought to please."

+ Phila Exhibitor p43 F 1 '37

"Another of those Westerns in which the hero rides a white horse and does a flying mount, but with a little more meat on its bones than the average, though the foundation is the reign of terror motif. . . Maynard carries the story well, aided by fair direction, and there are some who like precocious small boys. Dickie Jones is not as pestiferous as the average, but he doesn't help much because the character is too badly written. . . Sound registration surprisingly good for this type of picture."

+ Variety p24 Ja 27 '37

WINGS OF THE MORNING. 20th century-Fox 90min F 19 '37

Cast: Annabella, Henry Fonda, Leslie Banks, D. J. Williams, John McCormack

Director: Harold Schuster

Based on the short story, *Destiny Bay*, by Donn Byrne. Filmed in Technicolor in England and Ireland. This is the first film in color made abroad. "It concerns an inter-marriage between a lovely young gipsy queen and a scion of a noble Irish house. The husband is killed and the wife goes to Spain, to reappear 50 years later with a great-granddaughter, who repeats the early romance very prettily with a young Canadian horse-trainer." (Hollywood Reporter)

Audience Suitability Ratings

"This beautifully photographed film has so many points of undeniable excellence that it reduces the critical function to a vehement nod of approval. . . It is pure romance, directed with charm and sensitivity. . . The production is recommended as fine family entertainment."

T. J. Fitzmorris

+ + America p528 Mr 6 '37

"The result is a refreshing picture that will be enjoyed by all the family." Am Legion Auxiliary

"Delightfully entertaining is this Technicolor British film. Family." Calif Cong of Par & Teachers

"This picture has a warmth and natural charm seldom found in present day productions. Excellent. Family." Calif Fed of Business & Professional Women's Clubs

"Don't miss this delightful romance. Family, but mature for children. Excellent." DAR

"Very beautiful and thoroughly enjoyable for any audience." Nat Soc of New England Women

"The breathtaking beauty and exquisite color of the photography of this picture as well as the excellent cast make this production outstanding. Superfine direction. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul F 13 '37

"All ages and junior matinees. The work of the director is masterly, every detail has been blended to give charm, beauty and dramatic realism to this superior production, easily the finest example of color to date."

+ + Gen Fed of Women's Clubs (W Coast) F 3 '37

"General patronage."

Nat Legion of Decency F 25 '37

"A, Y & C: fair."

Parents' M p68 Ap '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

WINGS OF THE MORNING—Continued

"Family. Outstanding."

+ + Sel Motion Pict p4 Mr 1 '37

"Outstanding. Family."

+ + Wkly Guide F 20 '37

Newspaper and Magazine Reviews

"The outstanding quality of this new picture is its brilliant, breath-taking Technicolor loveliness—making it by far the most beautiful of all the color-pictures yet to come to the screen. Add to that the presence of Annabella, a new star risen on the Gallic horizon, a pleasant (if somewhat slow-paced) romance, and several songs sung by John McCormack, and you have the reasons for the crowds trying to get into the Music Hall this week."

+ Cue p17 Mr 13 '37

"It graphically exemplifies the virtues and weaknesses of color; it goes further; 'Wings of the Morning' is a beautiful mixture—but not a filmic blend. It is a well-knit story and a travelogue, in the same footage. The two media of filmic expression are dove-tailed artfully, however, each being used to give emphasis to the other. . . . Given superb production . . . [it] is bound to win applause." Paul Jacobs

+ Hollywood Spec p12 F 13 '37

"This brings to America the most interesting and piquant new film personality in a long time. This find calls herself Annabella. She is a pretty and highly promising French girl. . . . The yarn drifts a good deal, but its interest, first and last, is the charming Annabella. . . . The film, too, presents the colorful pageant of Derby Day." (2½ stars) Beverly Hills

Liberty p53 F 13 '37

"On at least three counts [it] deserves commendation. It has the best color compositions yet devised. . . . It introduces the utterly captivating French star, Annabella. . . . It proves a generally disarming and amusing romance, potent to capture and hold your attention, hues or no hues. . . . [It] has some florid interludes and more than one laggard sequence, but these are incidental defects, which you can blame, if you will, on the fact that the film was made in England. First and last, this is a delightful entertainment." Howard Barnes

+ N Y Herald Tribune p19 Mr 12 '37

"Hounding the perfectly glorious notion of filming the English Derby and the preceding events is a stiffness of direction and acting that is deadly. We are introduced to a newcomer to English-speaking films, Annabella, who convinces us that she has far more assurance than is exhibited here. We are shown Henry Fonda, in all forms of chromatic enchantment, who never seemed less happy." Katharine Best

— Stage p20 Mr '37

"One of the loveliest examples of Technicolor so far. . . . Previewers burst into applause at its sheer loveliness. . . . The love scenes are among the best to be seen of late. . . . The exposition of situations isn't at all times clear, and there are periods when the motivation is muddled. Still, it rates as one of the most satisfying films to come across the Big Pond. . . . Annabella (simply Annabella; like Garbo, Nazimova, and God) is superb. Astoundingly beautiful, extremely feminine, she succeeds in actually being convincing when the rôle demands that she appear as a boy. . . . Watch for atmospheric shots of London at the end of the picture. They really catch the spirit of the city. Delightful entertainment." Herb Sterne

+ + Script p9 F 13 '37

"'Wings of the Morning' appears by liberal analysis to be a Technicolor romance about the Epsom Derby. It takes a very liberal analysis to boil down the impudent, abstracted charm of the picture into this or any other trade category. [It] glows with the kind of imagery which used to absorb the late Donn Byrne."

+ Time p65 Mr 1 '37

Trade Paper Reviews

"Novelty, a distinctive charm, and photography of unequalled beauty have been combined in this English production to make a film which holds interest not only because of the unusual story theme and capable acting, but also because of the appearance of John McCormack."

+ Box Office p23 F 6 '37

"While technicolor is the primary and thrilling factor from a box-office standpoint . . . it is not the type that yells its label. Instead, it is an integral, pleasing part of the whole. . . . A charming and capable personality, doubly so in color, reaches the American screen in Annabella."

+ Film Daily p7 F 2 '37

"[It] has charm and novelty to overcome its typically British fault of casual narrative rather than dramatic story-treatment. Despite one time-lapse of 50 years and many interruptions of the drama for interpolations, it is in its leisurely way continuously interesting and entertaining, and it will make a strong offering in all class houses, having exploitation angles aplenty for a profitable box office build-up. . . . Annabella [is] a new Latin star of much personal charm and acting ability, whose double portrayal will cause something of a sensation. . . . John McCormack sings three old Irish ballads—one too many, considering the recording."

+ Hollywood Reporter p3 Ja 29 '37

"For sheer scenic beauty, depth of production, photographic accomplishment, story interest and individual performances, 'Wings of the Morning' . . . is a pleasant surprise. With one or two exceptions, this picture is the best yet shipped westward across the Atlantic, and with proper ballyhoo it should stand up alongside the run of good American product as a money-maker. The aging John McCormack is brought to the screen. . . . His very presence is a thrill to the audience, although his singing is a little prolonged. . . . The beauty and personality of Annabella indicate that American audiences will be demanding more pictures with her in the cast."

+ Variety (Hollywood) p3 Ja 29 '37

WITHOUT WARNING. See Fair warning

THE WOMAN ALONE. Gaumont British
76min Ja 1 '37

Cast: Sylvia Sidney, Oscar Homolka, Desmond Tester, John Loder

Director: Alfred Hitchcock

Based on the novel *Secret Agent* by Joseph Conrad. Filmed in England. "The action is laid in London, where one Verloc, paid by an unnamed power, resorts to sabotage in order to undermine public confidence. His first attempt consists of putting sand into the generators at Lot's-road Power Station; unfortunately, London being plunged into darkness strikes the Londoner as amusing rather than terrifying, and Verloc has to take more serious risks. He plans to blow up Piccadilly Circus by placing a bomb in the cloakroom, but Scotland Yard is already concerned about his activities and he is prevented from seeing to the matter personally." (Sat R) Released in England under title *Sabotage*.

Audience Suitability Ratings

"A: good of kind; Y: doubtful value; C: no."
Christian Century p127 Ja 27 '37

"The drama is in the main cleverly built up out of everyday things. The London backgrounds are admirable. The humour is typically

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

Cockney. The acting is thoroughly sound. Oscar Homolka gives a remarkable performance as Verloc. Suitability: adults & adolescents."

+ Mo Film Bul D '36

"Good. Adults."

+ Motion Pict Guide Mr '37

"Objectionable in part."

Nat Legion of Decency F 11 '37

"A: thrilling & good; Y: tense; C: unsuitable."

Parents' M p68 Ap '37

"Here's a thriller that will have you biting your nails for a good part of the film. . . Alfred Hitchcock has succeeded in making a film of mounting suspense."

+ Scholastic p23 Ja '30 '37

"Directed by one of the world's masters of melodrama it is built up with extraordinary skill and is intensely exciting, but most of the characters fail to win sympathy. Mature."

Wkly Guide Ja 23 '37

Newspaper and Magazine Reviews

"[Hitchcock] fails in 'The Woman Alone' to touch the standard of his best work. Nevertheless, he has made this an intelligent, adult and moderately exciting melodrama. . . As seems to be typical in most British-made pictures, the atmosphere of a lower middle-class Cockney family is admirably maintained—a refreshing novelty after the usual sort of British caricature. Hollywood considers authentic and characteristic of our cousins across the sea."

+ — Cue p19 F 27 '37

"The name of Hitchcock has become a guarantee that a film bearing it will be efficient, thrilling and distinctive. This one, however, has not quite the spontaneous vitality of its predecessors. . . Sylvia Sidney is conscientious in a part which is hardly worth her while; and Oscar Homolka is effective when the emotions he has to portray are not too vague."

+ — Film Wkly p34 F 6 '37

"The English steadily are making better pictures. And they are less afraid of stark grimness than our happiness-worshipping Hollywood. . . [It is] a tense drama of considerable power."

(2½ stars) Beverly Hills

Liberty p56 F 20 '37

"Alfred Hitchcock . . . seems to me to prove once again that he is the best film director now flourishing. . . He has told his story with the camera. And how he has told it! . . The final effect is not a virtuoso effect. It is merely the most interesting story that any film has told this year—the most interesting because Mr. Hitchcock has told it with the simplest, the deepest, and the most accurate imagination at work anywhere." Mark Van Doren

+ + Nation p306 Mr 13 '37

"Hitchcock's films lately have grown more and more alike; they are already as standardized as the work of several Hollywood directors. But they are good stuff, and there is always the hope that some day soon they may cease to be such rattling good stuff and become much better films. At present they are too tricky, too trivial, too precise in detail, too vague in general idea to be regarded as anything but brisk, formless entertainment. . . Thanks to the script, the acting talents of Herr Oscar Homolka were hardly extended on the character of Verloc, the terrorists' tool, others in the cast, notably Master Desmond Tester, made admirable use of more ample opportunities."

+ — New Statesman & Nation p932 D 12 '36

"[It] is Hitchcock's latest and one of his best. . . 'The Woman Alone' does accomplish almost all that you can ask of it—a terrific suppressed excitement, ingenious twists, good characterizations and in addition, completely avoids the virulent anti-revolutionary bias of the original novel—but we feel we can ask more of Hitchcock. We can ask him to forget

Scotland Yard just once and bring his gifts to a script worthy of himself."

+ New Theatre & Film p57 Mr '37

"Alfred Hitchcock has never shown more sheer directorial skill than he has with 'The Woman Alone.' . . If your sensibilities are easily shocked, you will find the photoplay frequently unbearable, but that does not keep it from being an enormously exciting melodrama and an outstanding exercise in film technique. . . [It] may not be Mr. Hitchcock's most likeable screen work. At the same time it is a production that should not be missed by those who are interested in the possibilities of the motion picture as well as its capacities for entertainment." Howard Barnes

+ + N Y Herald Tribune p9 F 27 '37

"[It is] a masterly exercise in suspense. [Hitchcock's] new film is imperfect narrative, but perfect dramaturgy. . . It is Mr. Hitchcock's picture and a valuable one, for all its refusal to give us the whys and the wherefores of the sabotage plot." F. S. Nugent

+ N Y Times p9 F 27 '37

"Although he has generously added his own sure touch and his devoted feeling for detail . . . Alfred Hitchcock, the masterly British director, has not been completely successful with his latest film. . . [It] offers moments of great suspense, moments which work themselves leisurely and horribly into a lather of high grade excitement. But for the most part it is a ponderous, if faultlessly acted, offering that emerges as an unevenly interesting story of ruthless murder and sabotage. . . It must be set down as a decided disappointment." William Boehnel

+ + N Y World-Telegram p7a F 27 '37

"In 'The Woman Alone,' poor little Sylvia Sidney is married to the pawn of a terrorist band. . . Miss Sidney is never lucky in her screen husbands. However, this film marriage of hers is rather exciting for the most part. It's a lively, minor Alfred Hitchcock picture." John Mosher

+ — New Yorker p77 Mr 6 '37

"Sylvia Sidney and Oscar Homolka, in the leading roles, add immeasurably to this free and easy transcription of Joseph Conrad's 'The Secret Agent.'"

+ News-Wk p31 Ja 23 '37

"It is generally a pleasure to see a new picture directed by Mr. Hitchcock, and 'Sabotage' is no exception. Nevertheless there is a danger that Mr. Hitchcock is getting too clever. There are many astute touches in his latest film, but there are times when he seems to forget that the primary function of the cinema is to entertain. The chief reasons for the dull patches are the absence of humour and the constant harping upon one note, that of suspense. Mr. Hitchcock has always been fond of building up macabre situations by ingenious pyramiding of one significant detail on the top of another, but in 'Sabotage' he does the trick so many times that it loses its forcefulness. . . Verloc is played by Oscar Homolka. . . Here his slow and measured speech is not quite so effective and his acting at times a little lifeless, but his immobility every now and then induces precisely that brand of suspense at which the director is aiming. . . Sylvia Sidney acts well, however, within the narrow limits allotted to her." Mark Forrest

+ Sat R p762 D 12 '36

"I have sometimes doubted Mr. Hitchcock's talent. . . In 'Sabotage' for the first time he has really 'come off.' . . [It is] on a different level from his deplorable adaptation of Mr. Maugham's 'Ashenden.' This melodrama is convincingly realistic, perhaps because Mr. Hitchcock has left the screen play to other hands." Graham Greene

+ Spec p1037 D 11 '36

"The film is the acme of prolonged suspense. Director Alfred Hitchcock, responsible for too many worthy pictures to name here, has concentrated on a straightforward effect of horror to create an hour of intense photographic anx-

THE WOMAN ALONE—Continued

ity. . . You'll find this the most compact Hitchcock yet to reach the screen. He all but ignores humor and romance in his passionate desire to preserve the crescendo of dread. *It will leave you shaking.*"

+ Stage p20 F '37

"[It] was made by the producers of 'The Thirty-Nine Steps' and 'Seven Sinners' but lacks their top-notch quality."

+ — Time p26 Ja 18 '37

Trade Paper Reviews

"The deft directorial technique of Alfred Hitchcock applied to a tensely gripping story by Joseph Conrad results in a powerfully dramatic film, one of the finest the screen has offered. Melodrama has ever been Hitchcock's forte and his matchless treatment of the suspense scene involving the bus ride of an innocent youngster carrying a time bomb has rarely been equalled."

+ Box Office p31 Ja 23 '37

"Here is a gripping melodrama of a high order, for it has been handled by experts in every department. . . One of the best gripping dramas the screen has offered in a long time. Beautifully handled in all departments, with Sylvia Sidney doing about her best heavy dramatic work."

+ Film Daily p4 Ja 9 '37

"The result is a Strindbergian study in the macabre that will win laurels from the literati, and at the same time will have a broader appeal by reason of its gripping treatment. . . Alfred Hitchcock's direction has developed from this sketchiest of melodramas an absorbing panorama of light and shadow, stressed by a sense of ominous tension and horror."

+ Hollywood Reporter p35 Ja 7 '37

+ Motion Pict Daily p12 D 14 '36

"This is draggy in spots; Sylvia Sidney doesn't look so well; some of the cast are miscast; yet it has enough of the chase-suspense-murder technique of director Hitchcock to satisfy spy drama fans."

+ — Phila Exhibitor p61 Ja 15 '37

"[It has] a fairly gripping story. . . Picture does not spell more than average box-office returns, and most of this will have to come from the doubles. . . Other detriments are slow pace, lack of humor and infinite attention to detail. Picture will not add to Miss Sidney's laurels. She has only one really gripping scene, and merely walks through the majority of the episodes."

+ — Variety p14 Mr 3 '37

WOMAN IN DISTRESS. Columbia 67min
Ja 17 '37

Cast: May Robson, Irene Hervey, Dean Jagger, Douglass Dumbrille

Director: Lynn Shores

"The familiar rivalry between reporters—he and she—in the case of a lost Rembrandt owned by an old lady in Maine." Wkly Guide

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no."
Christian Century p303 Mr 3 '37

"The direction is very clever and the story, except for the introduction of unnecessary cruelty, is both convincing and diverting. Adults." E Coast Preview Committee
Fox W Coast Bul F 6 '37

"The picture is swiftly-paced, well cast, with May Robson most satisfactory. The dialogue is clever and direction capable, in all quite entertaining. Mature audiences."

+ Gen Fed of Women's Clubs (W Coast)
F 3 '37

"General patronage."

Nat Legion of Decency Ja 28 '37

"A & Y: fair; C: possible."

Parents' M p68 Ap '37

"[It is] a good story abounding in quick thinking and action. The repartee of the rivals is fascinating and the stream of quick decisions and dramatic incidents gives unusual tensely to a story that is marred by the brutally planned murder of an innocent old woman and a young girl. The direction is very clever and the story, except for the introduction of unnecessary cruelty is both convincing and diverting. Adults."

+ — Sel Motion Pict p11 F 1 '37

"Lively melodrama. Family."

Wkly Guide Ja 16 '37

Trade Paper Reviews

"Solid story and May Robson's excellent acting feature this skillfully produced drama which all patrons will enjoy."

+ Film Daily p10 Ja 19 '37

+ — Motion Pict Daily p16 Ja 6 '37

"A very likeable programmer."

+ Phila Exhibitor p38 F 1 '37

"It's formula stuff all the way through, offering little excitement. B-minus fare for the less discriminating dualers. . . Miss Robson carves out a fairly interesting characterization. With the others it's mostly so much formula."

— + Variety p15 Ja 20 '37

WOMAN WISE. 20th century-Fox 75min
Ja 22 '37

Cast: Rochelle Hudson, Michael Whalen, Thomas Beck, George Hassell, Alan Dinehart

Director: Allan Dwan

"[The story] has Whalen the sports editor protege of publisher George Hassell, trying simultaneously to battle the exploitation by promoters of punchdrunk fighters and to make a man of the publisher's ne'er-do-well son." Hollywood Reporter

Audience Suitability Ratings

"Not an important picture but fairly good entertainment. Family." Calif Cong of Par & Teachers

+ — Fox W Coast Bul Ja 9 '37

"Mediocre. Comedy bits enliven this rather hackneyed story of prize ring rackets. Adults." DAR

"Well cast and directed and with a good story nicely presented, this social drama is suitable for the appreciation of adults and young people." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 16 '37

"[It is] a rather unusual human-interest story. . . The picture is entertaining, well cast and staged, building up to a strong climax with the predominant motive of the leads fine. Family."

+ Gen Fed of Women's Clubs (W Coast)
Ja 4 '37

"Of little value but a harmless picture for an idle hour. Fair. Adults & young adults."

+ — Motion Pict Guide Mr '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"This is an adequate picture of Class B type. . . . There is nothing especially original about the story, and the nobility of the reporter who allows himself to be put in the wrong on all occasions and silently accepts the blame for his employer's wayward son is of a type more often seen in the movies than in real life. In so far as the play attempts to expose a real evil it may be said to have value. Adolescents, 12-16: harmless but little value; children, 8-12: better not."

+ — Motion Pict R p10 F '37

"This undistinguished program picture never attains the high mark it sets out to reach and is only fair entertainment. Family."

+ — Nat Council of Jewish Women Ja 6 '37

"General patronage."

Nat Legion of Decency F 4 '37

"A, Y & C: fair program picture."

Parents' M p68 Ap '37

"Not an important production, but a better than average program picture. Family."

+ — Sel Motion Pict p4 F 1 '37

"[It is] vigorous and something of a novelty. Family."

Wkly Guide Ja 23 '37

Newspaper and Magazine Reviews

"Mediocrity which flatters itself with the 'Grade B' label. Family."

+ — Christian Science Monitor p17 F 6 '37

"A deft little program picture. . . . 'Woman Wise' . . . occupies its secondary marquee position with better grace than most of its ephemeral contemporaries. . . . As a whole, the film is appreciably less wearing than the average second half of a double-feature program, if that is praise." B. R. C.

+ — N Y Times p13 Ja 23 '37

"Written and produced apparently in a moment when somebody on the Twentieth Century lot was feeling pretty sorry for the peniless, punch-drunk ex-champions, the film must be commended for its laudable intentions, which are to expose crooked fight promoters who exploit these sorry has-beens, even if it is pretty hackneyed and adolescent as entertainment. . . . Michael Whalen and Rochelle Hudson turn in nice jobs as the two principals but are wasted on mediocre material."

+ — N Y World-Telegram p12 Ja 25 '37

Trade Paper Reviews

"This picture offers a good romantic team in Rochelle Hudson and Michael Whalen. . . . The story is light and breezy, moves fast, and is well splattered with comedy bits to offset the thrills and tension which build to a battling finish."

+ — Film Daily p7 Ja 16 '37

"The metropolitan newspaper sport page . . . ever so often engages producers as likely theme for a lively film. Unfortunately, no one as yet has realized pay results from the initial enthusiasm, as the subject has plenty of dangers, and has not yet been approached from the brisk, tongue-in-cheek, satirical viewpoint that it needs. 'Woman Wise' was played straight and hence winds up only as fair B entertainment. Its weakness obviously is in the story handling. Allan Dwan's direction is workman-like; the players, although Michael Whalen is miscast in the lead, deliver good trouping; and production value is first rate."

+ — Hollywood Reporter p3 D 31 '36

+ — Motion Pict Daily p6 Ja 4 '37

"Story moves at a brisk pace with plenty of action, good ring stuff that should appeal to the legion of fight fans. Estimate: good top dualler."

+ — Phila Exhibitor p64 Ja 15 '37

"'Woman Wise' is important mainly because it sets up Michael Whalen as an actor of A-1 appeal and reveals Rochelle Hudson as a pert, accomplished young lady who cannot be over-

looked in future vehicles. . . . Humorous version of prize-fight ring with sports scribe-newspaper background rings true because of nice writing job. . . . It may stand alone in spots where fight fans are interested or family trade can be intrigued. But its obvious location is on a double-bill set-up since a large number of theatres currently are sparring for added strength on two-picture offerings. It won't disappoint once they're inside, the big problem being to make the customers believe the cast and story mean much."

+ — Variety p15 Ja 20 '37

"Neatly knitted story, tempooed properly throughout by direction, this picture will do for the top half of the lesser duals. It's got plenty of kick for the family, but it is guided apparently for those who think they are in the know on the boxing situation throughout the country."

+ — Variety (Hollywood) p3 D 31 '36

WOMEN OF GLAMOUR. Columbia 70min Ja 28 '37

Cast: Virginia Bruce, Melvyn Douglas, Leona Maricle, Reginald Denny

"The story: Melvyn Douglas, popular painter, is cursed with an intellectual honesty that will not let him be satisfied with his work. He is engaged to the fashionable Leona Maricle, who loves him devotedly and is also entirely honest. But he meets Virginia Bruce, cabaret dancer, whose career may be a bit checkered but whose intellectual honesty, in its rough way, is quite a match for his." Hollywood Reporter

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 4 '37

Newspaper and Magazine Reviews

"Not very entertaining hokum. High points are fancy furniture, Reginald Denny and some amusing though hard-boiled dialogue. Much of the humor depends upon intoxication. Adults."

+ — Christian Science Monitor p17 F 20 '37

"As a Class B patron we find the opus full of phony glamour, stilted dialogue and moth-eaten situations. . . . Disjointed as this essay may sound, it cannot be as spotty as the story, cut from the whole cloth out of a scenarist's scrapbook, apparently." Marguerite Tazelaar

+ — N Y Herald Tribune p9 Mr 6 '37

"[It] is a confused drama. . . . Structurally the story seems unsure of itself. It wanders a good deal, through one artificial situation after another. . . . 'Women of Glamour' has received better treatment than its story deserved, getting a slick and shiny production, some good-looking actors, and well-written dialogue." Eileen Creelman

+ — N Y Sun p34 Mr 5 '37

"If, when you are watching 'Women of Glamour' unfold its boresome glitter, you should experience the annoyingly vague feeling that you have sat through all this business before, don't bother to visit your psychiatrist. You probably have sat through it before." J. T. M.

+ — N Y Times p10 Mr 6 '37

"Although it is presented in a class magazine wrapper, 'Women of Glamour' is really penny-shocker stuff. It deals in a dull and ponderous manner with one of those 'ladies of the evening.' . . . [It] is told in wordy detail and slow motion action." William Boehnel

+ — N Y World-Telegram p7a Mr 6 '37

WOMEN OF GLAMOUR—Continued

Trade Paper Reviews

"Another link in the chain of unusually fine product turned out by Columbia in recent months, 'Women of Glamour' is of definite box office value. Family."

+ Box Office p27 F 20 '37

"This is a rehash of so many other stories that have gone before that it all looks very familiar as the reels unwind. It is a very impossible yarn."

— Film Daily p10 Mr 9 '37

"It is full of well-worn cliches and pleasant platitudes and pays flattering tribute to 'Camille,' adding more than a touch of Bernard Shaw for extra incident. It is well enough made and uses some excellent players to advantage, but at best it is thin and unexciting pabulum and will have to be relegated to support duty, where its over-exuberant title may help to counterbalance its lack of substance."

+ — Hollywood Reporter p3 F 19 '37

— + Motion Pict Daily p11 F 24 '37

"Drama with a couple of names to help, this shapes up as mere program material with some good performers to aid."

+ — Phila Exhibitor p32 Mr 1 '37

"Featherweight triangle headed for the dual round-ups. Improbable story with a philosophical 'soul perfection' angle oddly out of place as the film is handled, although probably not bad situation on paper. . . . There are gowns and dame stuff enough perhaps to make the film a fair bet for matinee pushing."

— + Variety p15 Mr 10 '37

"A mild, innocuous comedy-drama, 'Women of Glamour,' while boasting a cast of important, if not box-office names, rates at best a B picture, best suited for the bottom bracket of a dual program. Story is another version of the eternal triangle, but this one at no time stacks as the type of screen fare likely to cause any undue interest."

— + Variety (Hollywood) p3 F 20 '37

Y

YIDDLE WITH HIS FIDDLE. Green-Kalich 80min Ja 2 '37

Cast: Molly Picon. S. Fostel. M. Bozyk. L. Liebgold

Directors: Joseph Green Jan Nowina-Przybylski

Lyrics: I. Manger

Music: Abraham Ellstein

Yiddish dialogue film with English sub-titles produced in Warsaw. "Story deals with the romance of a talented and dynamic miss who disguises herself as a boy and seeks a stage career so as to support her aged father." (Film Daily)

Newspaper and Magazine Reviews

"English titles make the story simple enough to be told in the star's expressive pantomime, still easier to follow. . . . Miss Picon, not always flatteringly photographed, is an excellent comedienne, playing with gusto and good cheer. She romps through her role of tomboy, singing, dancing and clowning with equal zest."

Eileen Creelman

N Y Sun p20 Ja 4 '37

"Supported by an excellent cast of Polish-Jewish players, Molly Picon, the popular East Side comedienne, is the center of attraction in her first regular feature Yiddish musical comedy film. . . . It must be set down to her

credit that, despite the fact that there is not a single new thing in the whole bag of tricks emptied on the screen, Miss Picon puts so much infectious gaiety, not forgetting the proper modicum of sadness, into the action that the result is genuine entertainment. . . . Technically this picture is superior to most of the Warsaw productions." H. T. S.

+ N Y Times p15 Ja 2 '37

Trade Paper Reviews

"With this skillful star, an excellent supporting cast and better technical handling than most Polish productions, feature is superior entertainment."

+ Film Daily p5 Ja 4 '37

+ Motion Pict Daily p3 Ja 5 '37

YOU ONLY LIVE ONCE. United artists 85min Ja 29 '37

Cast: Sylvia Sydney. Henry Fonda. Barton MacLane. Jean Dixon. William Gargan

Director: Fritz Lang

"[It] recites the story of a well-intentioned young man who through no real fault of his own has been sent to prison three times. . . . He is met by his sweetheart and the two are married. More than ever determined to go straight, his record, nevertheless, follows him to his repeated undoing. At last he is framed in a daring bank robbery and murder. His wife induces him to face the music and he is convicted and sentenced to the chair." Hollywood Reporter

Audience Suitability Ratings

"A: grim; Y & C: unwholesome."

Christian Century p263 F 24 '37

"W. Wanger likes to create discussion: is the prisoner, or society, to blame for this crime? Absorbing; unconvincing. Mature & 14-18. Good." DAR

+ Fox W Coast Bul F 6 '37

"Superbly done by an excellent cast. Adults." Am Legion Auxiliary

"This is dangerous propaganda in this day of easy pardons. Adults." Calif Cong of Par & Teachers

"This grips the heart strings and leaves one limp as the story ends. Excellently done. Adults." Calif Fed of Business & Professional Women's Clubs

"The story is admirably handled and deeply moving. One feels that the incident of the child adds a note of exaggeration which weakens the cumulative tragedy. A pitiful melodrama which wrings the heart and leaves a question of our social justice. Adults." Nat Soc of New England Women

"Thought-provoking at times, this picture, though well acted, is unpleasant in theme. Mature." S Calif Council of Fed Church Women Fox W Coast Bul F 13 '37

"[It is] poignantly gripping, though morbid and somber. . . . A strong drama. Adults." Gen Fed of Women's Clubs (W Coast) F 3 '37

"This is stark realism and thought-provoking, but not pleasant entertainment for the average audience. Good. Adults."

+ Motion Pict Guide Mr '37

"Here we find a reduction ad absurdum of the doctrine 'There but for the grace of God go I.' . . . For a few, fine acting and direction may compensate for the strain of witnessing a picture which is as dismal from the beginning

as the croaking frogs which are oddly enough given as the symbol of imperishable love. Adolescents, 12-16; anti-social influence; children, 8-12; decidedly not."

Motion Pict R p10 Mr '37

"Adults."

Nat Legion of Decency F 4 '37

"A: strong drama; Y: possible but tense; C: unsuitable."

Parents' M p68 Ap '37

"Director Lang's great ability to keep a moving picture moving and the current of high excitement running up and down your spine makes this film a breath-taking experience."

+ Scholastic p22 F 20 '37

"Adults."

Sel Motion Pict p5 Mr 1 '37

"Sombre but powerful, and extremely well directed. Mature."

+ Wkly Guide Ja 30 '37

Newspaper and Magazine Reviews

"Somber, slow-moving, and crammed with life's little ironies. The director is Fritz Lang of 'Fury' fame, and he has the same sort of story of human prejudice and hate, but he achieves few of the shots of the seething action that made that picture memorable. . . The greater part of the picture is given over to the flight of a criminal and his wife. For a brief space this has an effective nightmare quality, but it eventually becomes monotonous." M. E. P.

+ — Boston Transcript p4 F 13 '37

"[It is] a telling and poignant tragedy. Adults & mature young people."

+ Christian Science Monitor p17 F 20 '37

"Handsomely mounted, gorgeously photographed, superbly directed, brilliantly acted, 'You Only Live Once' is a technical triumph for Walter Wanger. No more artistically conceived and competently executed production has come to the screen in a long time. The story, however, lacks elements of popularity. It is drab, morbid; a thing of criminal courts, robbery, murder, penitentiaries, a death cell. . . The elements of the story are developed illogically. . . Fonda's performance is powerful in all its phases. Sylvia Sidney was unfortunate enough to be given an illogical, impossible characterization for which no audience could develop sympathy."

+ — Hollywood Spec p11 Ja 30 '37

"I was disappointed in 'You Only Live Once.' . . I regard the Director, Fritz Lang, as the finest movie maker in the world. . . I do quarrel with the basic plot in the picture; not because it was not put together well, but because it does not seem worth putting together, and certainly hardly worth the best talent in the movie business." Pare Lorentz

— + Judge p21 Mr '37

"Unfortunately, the story is slow and over-careful in getting under way. The authors try too hard to show that the boy is a victim of his surroundings. . . All this takes time and, for all the adroit direction and tense characterizations, it moves as slowly as the law itself." (3 stars) Beverly Hills

Liberty p61 Mr 6 '37

"Unhappily, for all that it is excellent melodrama and better than usual film fare, the new Lang picture probably will not be 1937 prize material. But it will be registered among the best of the year, as was 'Fury.'"

+ Lit Digest p24 F 6 '37

"Much of it has sociological meaning as well as breath-taking excitement, but the script writers have blurred a simple and challenging theme with a counterfeit resolution. It is a photoplay that will shock and move you and make you aware that our handling of criminals is far from perfect. . . Under Mr. Lang's consummate handling of the camera, [the first

half] of the narrative has savage urgency and unity. Instead of ending there, as I believe it should have, the film becomes haplessly involved in death-defying romance, motherhood and religion. . . While [it] is vastly indebted to its players, its chief distinction is Mr. Lang's direction. . . [It] is a gripping melodrama, seriously marred by its conclusion." Howard Barnes

+ N Y Herald Tribune p10 F 1 '37

"[It] is as curdling a drama as the season has offered or is likely to offer. . . It is holding audiences tense. . . It would be difficult to find one who could sit unmoved through 'You Only Live Once,' or watch without a quiver that last inevitable tragedy. . . Mr. Lang has gotten everything out of his story, sharp, sudden scenes of a unique bank holdup, the desolation and despair of a death cell, the madness of a jailbreak, the hysteria that causes a man to shoot deliberately his best friend. He has gotten some good acting into the film. . . The picture, in spite of its drama, ironic twists and ultimate tragedy, has plenty of comedy too. Pictures aren't often as good as this." Eileen Creelman

+ + N Y Sun p19 F 1 '37

"[It] is not the dynamic and powerful photoplay 'Fury' was, but within the somewhat theatrical limits of its script, it is an intense, absorbing and relentlessly pursued tragedy which owes most of its dignity to the eloquence of its direction. In less gifted hands, it might have been the merest melodrama; Mr. Lang's intuitive sense of camera angle, pace and mood raises it to dramatic stature, even though it does not become the convincing social document its producers obviously meant it to be." F. S. Nugent

+ N Y Times p15 F 1 '37

"No other director in Hollywood can achieve such a masterful sense of impending doom, suspense, excitement and even fear or draw from his players such richly distinguished performances as Fritz Lang when his material is right, and so whatever dynamic qualities 'You Only Live Once' possesses are due entirely to his enormously resourceful work. . . It is used to build up an utterly unsympathetic theme and set of characters. . . Frankly, I cannot understand what the authors are driving at. Obviously, the film is intended as an indictment of our social system. . . I recommend [it] to you because it is a keen and adult melodrama." William Boehnel

+ N Y World-Telegram p14 F 1 '37

"I . . . thought the tragic denouement the strong conclusion of a strong and exciting and altogether satisfactory film. . . [It] is familiar stuff. It's not until you leave the picture and look back upon the whole affair that you realize this. . . There is everything in 'You Only Live Once,' and it is so arranged and handled that it seems fresh and thoroughly enlivening, which triumph is due, I assume, to the harmonious Miss Sidney and Henry Fonda, and to Fritz Lang, who directed the picture." John Mosher

+ New Yorker p60 Ja 30 '37

"Sylvia Sydney and Henry Fonda give superlative performances as the young couple. . . [It is] the finest film of its type since 'Public Enemy.'"

+ + News-Wk p20 Ja 30 '37

"A most auspicious start for Walter Wanger on his new contract. A vastly disturbing melodrama that has more guts per frame than most films possess in their entire length. I can't recall when a picture has so completely taken me in its grip. The general excellence points towards Fritz Lang. . . I urge you to see the film." Herb Sterne

+ + Script p3 F 6 '37

"[It is] a good story well told. . . There is a distinct let-down after Eddie's escape from the jailyard. Not only because that climax is superior in its grip but also because the conclusion is so inevitable that that last desperate chase seems to straggle, especially after the compression of the earlier events. This,

YOU ONLY LIVE ONCE—Continued

however, detracts only minutely from the general merit of the film." Katharine Best

+ Stage p88 Mr '37

"Within its tighter limits 'You Only Live Once' has a signature of realism no less stark and confident than the famed ['Public Enemy']. . . Proving that cinematic realism is an international language, Director Fritz Lang, an Austrian, gets an extraordinary authenticity of color into his quick episodic treatment. . . 'You Only Live Once' sets a pace which 1937 cops-&-robbers sagas may find hard to beat."

+ Time p56 Ja 11 '37

Trade Paper Reviews

"Walter Wanger has succeeded in endowing this production with such dramatic intensity and emotional turmoil that it will become one of the year's most talked of films. The picture has a poignant, tragic air and although basically a romance, it is also a merciless document against certain police practices. The picture will have a universal audience appeal."

+ Box Office p23 F 6 '37

"Reminiscent of Sylvia Sidney's 'Mary Burns, Fugitive', 'You Only Live Once' possesses the same qualities of her former success with the added elements of Henry Fonda's support and Fritz Lang's direction. Total these and you have smash box-office. An auspicious start for Walter Wanger as a producer for United Artists release."

+ Film Daily p8 Ja 27 '37

"It is somber and harrowing but makes a powerful and continuous demand on the sympathies all the way to the tragic ending. To those who enjoy having their emotions wracked with the sufferings of a man in the toils of a merciless fate the picture will have deeply moving appeal, and this characteristic is exploited to the utmost in an admirably sustained production, giving it strong box office value."

+ Hollywood Reporter p3 Ja 23 '37

+ — Motion Pict Daily p13 Ja 22 '37

"There are many improbabilities in this; at times picture drags, despite Fritz 'Fury' Lang, but the prison outbreak, the shootings, the desperate intensity of Fonda's acting, the situation in which two hunted lovers face, finally meet, death—these are strong exploitation, human interest angles."

Phila Exhibitor p43 F 1 '37

"Fritz Lang has followed up his 'Fury' with another wallop. . . Added to the combination of good direction, strong scripting and an arresting production, there is strength in the Sylvia Sidney and Henry Fonda combination. . . Narrative is full of stark and bitter moments, but these bite no more deeply than deftly wrought scenes of tenderness. Though Lang plies the caustic liberally the film derives its strongest appeal from the romantic sequences."

+ Variety p14 F 3 '37

"Bolstered with the names of Sylvia Sidney and Henry Fonda and having other box office assets, this tragic melodrama of crime-hounded

lives fails to reach highest entertainment levels because of uneven production but should give good account of itself on the better programs. It reaches fine moments and arresting scenes but has monotonous stretches and slow progression. It is at times appropriately hard and fierce in its dramatic verities and again soft to the edge of being maudlin."

+ — Variety (Hollywood) p3 Ja 23 '37

YOU'RE IN THE ARMY NOW. Gaumont British 82min Mr 1 '37

Cast: Wallace Ford, John Mills, Anna Lee

Director: Raoul Walsh

Filmed in England and there called O. H. M. S. "Wally Ford, an American wanted for murder in the States, joins the British army accidentally. From a petty thief, a braggart, he changes into someone almost upright, but still a braggart. A brief encounter with his girl from the States nearly sets him back but he weathers it. When the battalion sails for China service, he is with them." (Phila Exhibitor)

Audience Suitability Ratings

"Adults,"

Nat Legion of Decency Mr 18 '37

Newspaper and Magazine Reviews

"Thoroughly entertaining and well-made story. . . A colorful plot, thrilling and spectacular fighting, Army detail, bright dialogue, sound direction and a splendid performance by Wallace Ford, make it well worth seeing."

+ Film Wkly p34 Mr 6 '37

"Climax is a brisk battle with a bandit army, at the end of which Bert gets the girl, Jimmy the medals, the audience boredom."

Time p36 Mr 15 '37

Trade Paper Reviews

"This British production directed by Raoul Walsh has plenty of excitement and red-blooded action interspersed with neat comedy that makes a well-balanced entertainment for the action fans."

+ Film Daily p10 F 25 '37

"GB has something good. This picture is down to earth, a rowdy, human show that should do well in all but strictly family houses. It is adult in nature; that might be a slight handicap. The class, grind, adult action theatres should do well with it. The production is expensive, capable; the cast is appealing, authentic, palatable to Americans."

+ Phila Exhibitor p32 Mr 1 '37

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 Make way for a lady
 Night waitress
 The soldier and the lady
 Grant, Cary
 Romance and riches
 When you're in love
 Granville, Bonita
 Maid of Salem
 Grapewin, Charles
 The good earth
 Sinner take all
 Graves, George
 Robber symphony
 Gravet, Fernand
 King and the chorus girl
 Greenfield, Rose
 I want to be a mother
 Grey, Nan
 Three smart girls
 Grey, Virginia
 Secret valley
- Haas, Dolly
 Broken blossoms
 Haden, Sara
 Can this be Dixie?
 Under cover of night
 Hajdukova, Zlata
 Janosik
 Hale, Alan
 God's country and the woman
 Hale, Binnie
 Love from a stranger
 Hall, Henry
 Death in the air
 Hall, Thurston
 Don't tell the wife
 Parole racket
 Hall, William
 Flying hostess
 Harding, Ann
 Love from a stranger
 Hardwicke, Sir Cedric
 Green light
 Hardy, Oliver
 Way out West
 Harrigan, Nedda
 Charlie Chan at the opera
 Harrison, Rex
 Men are not gods
 Hartwich, Hella
 Slalom
 Hassell, George
 Woman wise
 Haworth, Vinton
 China passage
 Night waitress
 Hayes, George
 Borderland
 Trail dust
 Healy, Ted
 Man of the people
 Henie, Sonja
 One in a million
 Hepburn, Katharine
 Quality Street
 Herbert, Hugh
 Sing me a love song
 Hersholt, Jean
 One in a million
 Hervey, Irene
 Woman in distress
 Hill, Morgan
 Twenty-three and a half hours' leave
- Hinds, Samuel S.
 Mighty Treve
 Hodges, Bob
 Stormy trails
 Holloway, W. E.
 Elephant boy
 Holt, Jack
 Trouble in Morocco
 Homolka, Oscar
 The woman alone
 Hopkins, Miriam
 Men are not gods
 Hopper, Victoria
 Mill on the floss
 Scotland Yard commands
 Horton, Edward Everett
 King and the chorus girl
 Let's make a million
 Lost horizon
 Howard, John
 Easy to take
 Lost horizon
 Howell, Kenneth
 Four days' wonder
 Hoyt, Arthur
 Paradise express
 Hudd, Walter
 Elephant boy
 Hudson, Rochelle
 That I may live
 Woman wise
 Hughes, Kay
 A man betrayed
 Hull, Warren
 Fugitive in the sky
 Her husband's secretary
 Hume, Benita
 Rainbow on the river
 Hunt, Marsha
 College holiday
 Easy to take
 Murder goes to college
 Hunter, Ian
 Call it a day
 Stolen holiday
 Hurlic, Philip
 Penrod and Sam
 Huston, Philip
 Man who found himself
 We're on the jury
 Hymen, Warren
 Join the marines
- Inescort, Frieda
 Great O'Malley
- Jaffe, Sam
 Lost horizon
 Jagger, Dean
 Under cover of night
 Woman in distress
 Janssen, Walter
 Masquerade in Vienna
 Jason, Sybil
 Great O'Malley
 Jeayes, Alan
 Elephant boy
 Jenkins, Allen
 Ready, willing and able
 Sing me a love song
 Jewell, Isabel
 Career woman
 Marked woman
 Johnson, Chic
 Country gentlemen
 Johnson, Janet
 Everybody dance
 Jones, Buck
 Boss rider of Gun Creek
 Sandflow
 Jones, Dickie
 Wild horse round-up
 Jones, Gordon
 China passage
 Night waitress
 They wanted to marry
 Judge, Arline
 One in a million

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- Karloff, Boris
 Charlie Chan at the opera
 Man who lived again
 Karns, Roscoe
 Clarence
 Murder goes to college
 Keating, Fred
 Melody for two
 When's your birthday?
 Keeler, Ruby
 Ready, willing and able
 Keene, Tom
 Battle of greed
 Keith, Rosalind
 Find the witness
 Parole racket
 Kelly, Patsy
 Nobody's baby
 Kelly, Paul
 Join the marines
 Parole racket
 Kendall, William
 This'll make you whistle
 Kent, Robert
 Step lively, Jeeves
 That I may live
 Khmelev, N. P.
 Revolutionists
 Kibbee, Guy
 Don't tell the wife
 Mama steps out
 King, Joseph
 White bondage
 Knowles, Patric
 Charge of the Light Brigade
 Kolker, Henry
 Great guy
 They wanted to marry
 Kortman, Bob
 Sandflow
 Kraa, Tom
 Eternal mask
 Kruger, Alma
 Breezing home

 Lamont, Molly
 Jungle princess
 Lamour, Dorothy
 Jungle princess
 Landi, Elissa
 After the thin man
 Lane, Lola
 Marked woman
 Lang, June
 Nancy Steele is missing
 Langford, Frances
 Born to dance
 Lantschner, Guzzi
 Slalom
 La Roy, Rita
 Find the witness
 Larrimore, Francine
 John Meade's woman
 La Rue, Jack
 Mind your own business
 Latimer, Louise
 Plot thickens
 We're on the jury
 Laurel, Stan
 Way out West
 Lawford, Betty
 Criminal lawyer
 Lawrence, Gertrude
 Men are not gods
 Lawrence, Marc
 Night waitress
 Lawrence, Rosina
 Nobody's baby
 Way out West
 Lawton, Frank
 Mill on the floss
 Lease, Rex
 10 laps to go
 Lebedeff, Ivan
 Love on the run
 Lee, Anna
 Man who lived again
 You're in the army now

 Lee, Lila
 Country gentlemen
 Lehmann, Beatrix
 Strangers on a honeymoon
 Leigh, Vivien
 Dark journey
 Fire over England
 Le Marchand, Lucienne
 Les mysteres de Paris
 Levigan, Robert
 Golgotha
 Lewis, Joe
 Holy terror
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 Yiddel with his fiddle
 Lindsay, Margaret
 Green light
 Sinner take all
 Lister, Bruce
 River of unrest
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 Midnight court
 Livingston, Robert
 Circus girl
 Larceny on the air
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 Wild horse round-up
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 Career woman
 Mama steps out
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 Beloved vagabond
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 River of unrest
 Logan, Ella
 Flying hostess
 Lorre, Peter
 Crack-up
 Nancy Steele is missing
 Losch, Tilly
 Garden of Allah
 The good earth
 Lottanzi, Tina
 Loyalty of love
 Louise, Anita
 Call it a day
 Green light
 Lowe, Edmund
 Espionage
 Under cover of night
 Loy, Myrna
 After the thin man
 Lukas, Paul
 Espionage
 Luke, Keye
 Charlie Chan at the opera
 Lunge, Romilly
 Man of affairs
 Lupino, Ida
 Sea devils
 Lynd, Helen
 Hats off
 Lynne, Sharon
 Way out West

 McCormick, John
 Wings of the morning
 McCrea, Joel
 Banjo on my knee
 Come and get it
 MacDonald, Jeanette
 Maytime
 MacGinnis, Niall
 River of unrest
 McGrail, Walter
 Secret agent K-7
 Mack, Helen
 I promise to pay
 Mackay, Barry
 The silent barriers
 McKay, George
 Counterfeit lady
 Devil's playground
 McLaglen, Victor
 Nancy Steele is missing
 Sea devils

 MacLane, Barton
 Don't pull your punches
 God's country and the
 woman
 Smart blonde
 You only live once
 MacMahon, Aline
 When you're in love
 MacMurray, Fred
 Champagne waltz
 Maid of Salem
 McWade, Margaret
 Let's make a million
 Madison, Noel
 House of secrets
 Mala
 Jungle princess
 Manning, Hope
 Two wise maids
 Maretskaya, V. P.
 Revolutionists
 Margetson, Arthur
 Broken blossoms
 Margo
 Lost horizon
 Maricle, Leona
 Parole racket
 Women of glamour
 Marsh, Marian
 When's your birthday?
 Marshall, Alan
 After the thin man
 Marshall, Herbert
 Make way for a lady
 Martel, June
 Arizona Mahoney
 Martin, Anthony
 Holy terror
 Massey, Raymond
 Dreaming lips
 Fire over England
 Mathews, A. E.
 Men are not gods
 Matthews, Jessie
 Head over heels in love
 Mauch, Billy
 Penrod and Sam
 Maxwell, Edwin
 A man betrayed
 Maynard, Kermit
 Wild horse round-up
 Meeker, George
 Beware of ladies
 Melton, James
 Melody for two
 Sing me a love song
 Menjou, Adolphe
 One in a million
 Merkel, Una
 Born to dance
 Don't tell the wife
 Merton, John
 Gun ranger
 Messinger, Gertrude
 Aces wild
 Michael, Gertrude
 Make way for a lady
 Milland, Ray
 Bulldog Drummond escapes
 Jungle princess
 Mills, John
 You're in the army now
 Minevitch, Borrah
 One in a million
 Mitchell, Thomas
 Lost horizon
 Man of the people
 Mollison, Henry
 Find the witness
 Montgomery, Robert
 Last of Mrs Cheyney
 Moore, Carlyle, Jr.
 Fugitive in the sky
 Midnight court
 Moore, Grace
 When you're in love
 Moore, Victor
 Gold diggers of 1937
 We're on the jury
 Moran, Jackie
 Outcast
 Moran, Polly
 Two wise maids

- Morgan, Frank
 Last of Mrs Cheyney
 Morgan, Ralph
 Crack-up
 Morley, Karen
 Beloved enemy
 Outcast
 Morner, Stanley
 Mama steps out
 Morris, Chester
 Devil's playground
 I promise to pay
 Morris, Wayne
 Don't pull your punches
 Mowbray, Alan
 Four days' wonder
 King and the chorus girl
 Rainbow on the river
 Muir, Jean
 Fugitive in the sky
 Her husband's secretary
 Once a doctor
 White bondage
 Mulhall, Jack
 Secret valley
 Muni, Paul
 The good earth
 Myral, Nina
 Le Prince Jean
- Nash, Mary
 Come and get it
 King and the chorus girl
 Niven, David
 Beloved enemy
 Nugent, Eddie
 A man betrayed
- Oakie, Jack
 Champagne waltz
 That girl from Paris
 Oakman, Wheeler
 Death in the air
 Oberon, Merle
 Beloved enemy
 O'Brien, George
 Park Avenue logger
 O'Brien, Pat
 Great O'Malley
 O'Brien-Moore, Erin
 Black legion
 O'Connor, Una
 The plough and the stars
 O'Dea, Denis
 The plough and the stars
 Oland, Warner
 Charlie Chan at the opera
 Oliver, Gordon
 Fugitive in the sky
 Once a doctor
 White bondage
 Olivier, Laurence
 Fire over England
 Olsen, Ole
 Country gentlemen
 O'Neill, Henry
 Green light
 Osborne, Vivienne
 Sinner take all
 Overman, Lynne
 Don't tell the wife
 Jungle princess
 Murder goes to college
 Nobody's baby
 Owen, Reginald
 Dangerous number
 Love on the run
 Owsley, Monroe
 Hideaway girl
 Ozeray, Madeleine
 Les mysteres de Paris
- Palmer, Lilli
 The silent barriers
 Parola, Daniele
 Razumov
 Patrick, Gail
 John Meade's woman
 Payne, John
 Hats off
 Payne, John Howard
 Fair warning
 Pendleton, Nat
 Sing me a love song
 Under cover of night
 Perkins, Osgood
 Gold diggers of 1937
 Perrins, Leslie
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 Perry, Joan
 Counterfeit lady
 Persson, Edvard
 Soder om landsvagen
 Petersen, Peter
 Eternal mask
 Masquerade in Vienna
 Phillips, Howard
 White bondage
 Pichel, Irving
 Secret agent K-7
 Picon, Molly
 Yiddle with his fiddle
 Pidgeon, Walter
 Girl overboard
 She's dangerous
 Pitts, Zasu
 Plot thickens
 Sing me a love song
 Pons, Lily
 That girl from Paris
 Powell, Dick
 Gold diggers of 1937
 On the avenue
 Powell, Eleanor
 Born to dance
 Powell, William
 After the thin man
 Last of Mrs Cheyney
 Power, Tyrone
 Lloyds of London
 Love is news
 Pratt, Purnell
 Join the marines
 Prouty, Jed
 Off to the races
 Purcell, Dick
 Melody for two
- Quigley, Charles
 Find the witness
 Lady from nowhere
- Rainer, Luise
 The good earth
 Rains, Claude
 Stolen holiday
 Ralph, Jessie
 After the thin man
 Camille
 The good earth
 Last of Mrs Cheyney
 Randolph, Elsie
 This'll make you whistle
 Rathbone, Basil
 Garden of Allah
 Love from a stranger
 Ray, Leah
 Holy terror
 Ray, Rene
 Man of affairs
 Raye, Martha
 College holiday
 Hideaway girl
 Raymond, Gene
 That girl from Paris
 Read, Barbara
 Mighty Treve
 Three smart girls
 Remy, Constant
 Les petits
 Renaldo, Duncan
 Secret agent K-7
 10 laps to go
- Reynolds, Craig
 Case of the black cat
 Penrod and Sam
 Smart blonde
 Rice, Florence
 Man of the people
 Under cover of night
 Richard-Willm, Pierre
 Le Prince Jean
 Richardson, Ralph
 Man who could work mira-
 cles
 Thunder in the city
 Richmond, Kane
 Headline crasher
 Richmond, Warner
 Headin' for the Rio Grande
 Ridges, Stanley
 Sinner take all
 Rignault, Alexandre
 Robber symphony
 Rinal, Walter
 Slalom
 Ritter, Tex
 Arizona days
 Headin' for the Rio Grande
 Ritz brothers
 On the avenue
 Robbins, James
 Don't pull your punches
 Roberti, Lyda
 Nobody's baby
 Roberts, Beatrice
 Park Avenue logger
 Roberts, Beverly
 God's country and the wom-
 an
 Her husband's secretary
 Robertson, Willard
 Larceny on the air
 Park Avenue logger
 Robinson, Edward G.
 Thunder in the city
 Robson, Flora
 Fire over England
 Robson, May
 Rainbow on the river
 Woman in distress
 Rogers, Jean
 Conflict
 Mysterious crossing
 Rolf, Tutta
 Under falsk flag
 Rollan, Henri
 Les mysteres de Paris
 Romero, Cesar
 She's dangerous
 Roncier, Emanuel
 Les petits
 Ross, Shirley
 Hideaway girl
 Ruggles, Charles
 Mind your own business
 Rumann, Siegfried
 Great hospital mystery
- Sabu
 Elephant boy
 Saltzman, Esta
 I want to be a mother
 Saylor, Syd
 Arizona days
 Schildkraut, Joseph
 Garden of Allah
 Scott, Douglas
 Easy to take
 Sedden, Margaret
 Let's make a million
 Seyler, Athene
 April romance
 Shaw, Lewis
 High treason
 Shaw, Sebastian
 Men are not gods
 Shaw, Winifred
 Melody for two
 Smart blonde
 Shchukin, V. V.
 Revolutionists
 Shelton, Marla
 Under cover of night

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- Sheridan, Ann
Black legion
Great O'Malley
Sheridan, Frank
Conflict
Shields, Arthur
The plough and the stars
Shipman, Gwynne
Battle of greed
Trail dust
Shirley, Anne
Make way for a lady
Shotter, Winifred
High treason
Sidney, Sylvia
The woman alone
You only live once
Silvers, Sid
Born to dance
Sinclair, Hugh
Strangers on a honeymoon
Skipworth, Alison
Stolen holiday
Two wise maids
Sleeper, Martha
Four days' wonder
Smith, C. Aubrey
Garden of Allah
Lloyds of London
Smith, Queenie
Secret agent K-7
Sondergaard, Gale
Maid of Salem
Sonja, Magda
Robber symphony
Sothorn, Ann
Dangerous number
Stander, Lionel
More than a secretary
Standing, Sir Guy
Bulldog Drummond escapes
Lloyds of London
Stanwyck, Barbara
Banjo on my knee
The plough and the stars
Steele, Bob
Gun ranger
Stephens, Harvey
Maid of Salem
Stephenson, Henry
Beloved enemy
Charge of the Light Brigade
When you're in love
Stewart, Eleanore
Gun ranger
Headin' for the Rio Grande
Stewart, James
After the thin man
Born to dance
Stockfeld, Betty
Beloved vagabond
Stone, Lewis
Outcast
Stuart, Gloria
Girl overboard
Summerville, George (Slim)
Can this be Dixie?
Love is news
Off to the races
Swarthout, Gladys
Champagne waltz
Swinburne, Nora
Scotland Yard commands
Sydney, Basil
Accused
- Talbot, Lyle
Mind your own business
Tamiroff, Akim
Jungle princess
The soldier and the lady
Tarasova, K. I.
Revolutionists
Tauber, Richard
April romance
Taylor, Robert
Camille
Temple, Shirley
Stowaway
- Terry, Ethelind
Arizona days
Tester, Desmond
Beloved vagabond
The woman alone
Tone, Franchot
Love on the run
Quality Street
Tracy, Lee
Criminal lawyer
Travis, June
Case of the black cat
Circus girl
Don't pull your punches
Join the marines
Traicher, Arthur
Step lively, Jeeves
Stowaway
Trent, John
A doctor's diary
Trevor, Claire
Career woman
Time out for romance
Truex, Ernest
Everybody dance
Tschechowa, Olga
Eternal mask
Masquerade in Vienna
- Ulric, Lenore
Camille
- Veidt, Conrad
Dark journey
Vetterlund, Inga-Bodil
Soder om landsvagen
Von Stolz, Hilde
Masquerade in Vienna
- Wakefield, Hugh
Crimson circle
Walbrook, Anton
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The soldier and the lady
Walburn, Raymond
Born to dance
Breezing home
Walker, Terry
Twenty-three and a half
hours' leave
Watkin, Pierre
Larceny on the air
Wayne, John
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Wessely, Paula
Masquerade in Vienna
Westley, Helen
Banjo on my knee
Stowaway
Whalen, Michael
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Time out for romance
Woman wise
Whitney, Eleanore
Clarence
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Wieman, Mathias
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Wilde, Lois
Stormy trails
William, Warren
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Williams, D. J.
Wings of the morning
Williams, Emlyn
Broken blossoms
Willis, Norman
Lady from nowhere
Wilson, Marie
Melody for two
Winniger, Charles
Three smart girls
Withers, Grant
Paradise express
Withers, Jane
Can this be Dixie?
Holy terror
- Witherspoon, Cora
Dangerous number
Wood, Helen
Can this be Dixie?
Crack-up
Woods, Donald
Once a doctor
Sea devils
Worth, Constance
China passage
Wray, John
A man betrayed
Wyatt, Jane
Lost horizon
Wynters, Charlotte
Let's make a million
Young, Loretta
Love is news
Young, Robert
Dangerous number
Stowaway
Young, Roland
Call it a day
Man who could work miracles

BOOKS (Adapted)

- Adams, F. R.
Happiness preferred (Outcast)
Beaumont, G.
Making of O'Malley (Great O'Malley)
Buck, P. S.
The good earth
Chambers, W.
Murder for a wanton (Sinner take all)
Coe, C. F.
Nancy Steele is missing
Conrad, J.
Secret agent (The woman alone)
Under western eyes (Razumov)
Curtis, A. F.
Wings of mercy (Man who found himself)
Curwood, J. O.
God's country and the woman
Dell, E. M.
The rocks of Valpre (High treason)
Douglas, L. C.
Green light
Dumas, A., fils
Camille
Eliot, G.
Mill on the floss
Ferber, E.
Come and get it
Gardner, E. S.
Case of the caretaker's cat (Case of the black cat)
Garth, D.
Cabin cruiser (Hideaway girl)
Green, A., and Brodie, J.
Beauty on the beat (Love on the run)
Grey, Z.
Stairs of sand (Arizona Mahoney)
Hamilton, H.
Banjo on my knee
Hichens, R.
Garden of Allah
Hilton, J.
Lost horizon
Jamison, Mrs. C. V.
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- Locke, W. J.
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 London, J.
 Abysmal brute (Conflict)
 Mann, E. B.
 Stampede (Stormy trails)
 Mason, A. E. W.
 Fire over England
 Milne, A. A.
 Four days' wonder
 Moore, K. L.
 Peacock feather (Pennies from heaven)
 Mulford, C. E.
 Bring me his ears (Borderland)
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 Palmer, S.
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 Sayre, G.
 Sky fever (Flying hostess)
 Shute, N.
 Lonely road (Scotland Yard commands)
 Steel, K.
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 Sue, E.
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 Sullivan, A.
 Great divide (The silent barriers)
 Tarkington, B.
 Penrod and Sam
 Tennyson, A.
 Charge of the Light Brigade [poem]
 Verne, J.
 The soldier and the lady
 Wallace, E.
 Northing tramp (Strangers on a honeymoon)
 Crimson circle
 Wilstach, F.
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 Willie, P.
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 Borzage, F.
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 Headin' for the Rio Grande
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 Broken blossoms
 Bretherton, H.
 Secret valley
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 Loyalty of love
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 Cabanne, C.
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- Capra, F.
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 Breezing home
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 Cherviakof, E.
 Prisoners
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 Clifton, E.
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 Coleman, C. C., Jr.
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 Cromwell, J.
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 Eason, B. R.
 Don't pull your punches
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 Hasler, K.
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How to Use the Motion Picture Review Digest

Sample Entry

THE GOOD EARTH. MGM 130min F 2
'37

Cast: Paul Muni, Luise Rainer, Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph

Director: Sidney Franklin

Based on the novel of the same title by Pearl S. Buck and on the play of the same title by Owen and Donald Davis. "The story starts on Wang's wedding day, describes his joy and his terror, follows him to the Great House where he meets his bride O-Lan for the first time. . . Then it is Wang and O-Lan whose fortunes we follow, rejoicing with them at the birth of their sons, starving with them during the great drought, following them through terror and revolution in the south." (N Y Sun)

Audience Suitability Ratings

"Adolescents, 12-16: very fine; children, 8-12: too heavy and too mature."

+ + Motion Pict R p5 Mr '37

"Outstanding. Both as entertainment and as art it ranks among the greatest pictures ever made. Mature."

+ + Sel Motion Pict p3 Mr 1 '37

Newspaper and Magazine Reviews

"'The Good Earth' fails in almost every conceivable way to be either as interesting as Mrs. Buck's novel or completely interesting in itself. There are several 'good things' in it . . .

without the whole thing being good; and that is what any work of art is expected to be. . . I had the uncomfortable feeling throughout that I was present at a classic, and no performance in a theater, least of all in a movie theater, ought to permit such feelings. I mean, of course, a classic that someone has not understood how to translate." Mark Van Doren

+ — Nation p194 F 13 '37

"Once again Metro-Goldwyn-Mayer has enriched the screen with a superb translation of a literary classic. . . [It] is one of the finest things Hollywood has done this season or any other. While it has taken some liberties with the novel's text, it has taken none with its quality or spirit. The performances, direction and photography are of uniform excellence, and have been fused perfectly into a dignified, beautiful and soberly dramatic production. . . The picture does full justice to the novel, and that is the highest praise one can give it." F. S. Nugent

+ + N Y Times p27 F 3 '37

Trade Paper Reviews

"'The Good Earth' rightfully bears the dignity of an epic. It is picture making at its finest, technically and in dramatic force and proportion. Exploitation—based on its source, the widely read novel, on the names to adorn the marquee and on the other box-office assets—cannot oversell its excellence for audiences in any land or any theatre. It would be understood among any folk without words, so elemental and penetrating is its appeal."

+ Variety (Hollywood) p3 Ja 29 '37

Starting at the beginning, the title of this picture is *The Good Earth*. The producing company is Metro-Goldwyn-Mayer. It is 130 minutes in length. It was released on February 2, 1937.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given, as (N Y Sun) in the above instance.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

*This is a cumulated issue. It includes all reviews since Vol. 2, Issue No. 13.
No further reference to Issues Nos. 14-25 is necessary.*

MOTION PICTURE REVIEW DIGEST

Vol. 2 June 28, 1937 No. 26

Published by THE H. W. WILSON COMPANY, 950-972 University Avenue, New York City

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Audience Evaluation Publications

America—America. \$4. America Press, 461 8th Av, New York

Am Legion Auxiliary—American Legion Auxiliary. See Fox W Coast Bul; Sel Motion Pict Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc. See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)

See Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Christian Century—Christian Century. \$4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution

See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Jt Estimates—Joint Estimates. Bulletin. General Federation of Women's Clubs (West Coast). Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London, W C 1

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

Motion Pict Guide—Motion Picture Guide. 75c. Mrs John Waldo, American Association of University Women Motion Picture Committee, 330 E 47th St, Indianapolis

(This publication contains evaluations by the following organizations: Calif Cong of

Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Motion Pict R—Motion Picture Reviews. \$1. Women's University Club, 943 S Hoover St, Los Angeles

Nat Council of Jewish Women—Nat Council of Jewish Women (Los Angeles Section). Bulletin. Mrs Florine H. Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Nat Film Estimate Service—National Film Estimate Service

See Motion Pict Guide

Nat Legion of Decency—National Legion of Decency. \$2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women

See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Parents' M—Parents' Magazine. \$2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, 138 Washington St, Newark, New Jersey

Scholastic—Scholastic. \$1.50. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committees. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women

See Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Wkly Guide—Weekly Guide to Selected Pictures. \$2.50 yearly, with Magazine, \$1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. \$3.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Canadian M—Canadian Magazine. \$1.50. Hugh C. MacLean Pub, Ltd, 345-347 Adelaide St, W Toronto 2

Christian Science Monitor—Christian Science Monitor. \$9. Christian Science Publishing Society, 1 Norway St, Boston

- Commonweal—Commonweal. \$5. Calvert Publishing Corp, 336 4th Av, New York
- Cue—Cue. \$2. Cue Publishing Co, Inc, 6 E 39th St, New York
- Film Wkly—Film Weekly. 3d per copy. Martlett House 31 Bow St, London W C 2
- Hollywood Spec—Hollywood Spectator. \$5. Hollywood Spectator, Inc, 6513 Hollywood Blvd, Hollywood, Calif.
- Judge—Judge. \$1.50. Judge Magazine, Inc, 16 E 48th St, New York
- Liberty—Liberty. \$2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York
- Lit Digest—Literary Digest. \$4. • Funk and Wagnalls Co, 354-360 4th Av, New York
- Manchester Guardian—Manchester Guardian. 78s. (Daily). Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers, Inc, 220 W 42nd St, New York
- Nation—Nation. \$5. Nation, Inc, 20 Vesey St, New York
- New Repub—New Republic. \$5. New Republic, Inc, 40 E 49th St, New York
- New Statesman & Nation—New Statesman and Nation. 30s. New Statesman and Nation, 10 Great Turnstile, High Holborn, London, W C 1
- New Theatre & Film—New Theatre & Film. \$2. New Theatre Magazine, 156 W 44th St, New York
- N Y Herald Tribune—New York Herald Tribune. \$15. N Y Tribune, Inc, 230 W 41st St, New York
- N Y Sun—New York Sun. \$10. Sun Printing and Publishing Assn, 280 Broadway, New York
- N Y Times—New York Times. \$15. New York Times Co, 229 W 43rd St, New York
- N Y World-Telegram—New York World-Telegram. \$13. New York World-Telegram Pub, 125 Barclay St, New York
- New Yorker—New Yorker. \$5. F-R Publishing Corp, 25 W 43rd St, New York
- News-Wk—News-Week. \$4. News-Week, Inc, Rockefeller Center, 1270 6th Av, New York
- Sat R—Saturday Review. 30s. Chawton Publishing Co, Ltd, 18-20 York Bldgs, Adelphi, London, W C 2
- Script—Script. \$3. Wagner Publishing Co, 9492 Dayton Way, Beverly Hills, Calif.
- Sight & Sound—Sight and Sound. (Quarterly). 2s 6d. British Film Inst, 4 Great Russell St, London, W C 1
- Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, W C 1
- Stage—Stage. \$3. Stage Publishing Co, Inc, 50 E 42nd St, New York
- Time—Time. \$5. Time Inc, 350 E 22nd St, Chicago

Trade Papers

- Box Office—Box Office (Eastern ed). \$2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.
- Canadian Moving Pict Digest—Canadian Moving Picture Digest. \$5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2
- Film Daily—Film Daily. \$10. The Film Daily, 1501 Broadway, New York
- Hollywood Reporter—Hollywood Reporter. \$10. Wilkerson Daily Corp, Ltd, 6713 Sunset Blvd, Hollywood, Calif.
- Motion Pict Daily—Motion Picture Daily. \$6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York
- Phila Exhibitor—Philadelphia Exhibitor. \$2. Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia
- Variety—Variety. \$6. Variety, Inc, 154 W 46th St, New York
- Variety (Hollywood)—Variety. \$10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Under Cast, only leading members of the cast are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of page 3.

In the reference to the magazine, the number of the page is first given, followed by month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted.

Only those foreign films which are likely to be generally shown are listed.

The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuitable for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

Key to Abbreviations

a	adults	gen	general	par	parent -s
Ag	August	inc	incorporated	pict	picture
Am	American	inst	institute -ion	Phila	Philadelphia
Ap	April	int	international	pub	publisher -ication
assn	association	Ja	January	r	review -s
av	avenue	Je	June	Repub	Republic
bd	board	Jl	July	S	September, south
blvd	boulevard	jt	joint		-ern
bul	bulletin	Lit	Literary	Sat	Saturday
c	children (under 14 years)	ltd	limited	sel	selected
Calif	California	m	magazine	soc	society
Cath	Catholic	min	minutes	Spec	Spectator
co	company	mo	monthly	sq	square
com	committee	Mr	March	st	street
Cong	Congress	My	May	univ	university
D	December	N	November	vol	volume
e	east	nat	national	w	west
ed	edition	no	number	wk	week
F	February	N Y	New York	wkly	weekly
fed	federated -ion	O	October	y	young people (14-18 years)
		p	page		

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

June 28, 1937

AFFAIRS OF CAPPY RICKS. Republic 56min My 24 '37

Cast: Walter Brennan. Mary Brian. Lyle Talbot. Frank Melton

Director: Ralph Staub

Original story: Peter B. Kyne

Screen writer: Lester Cole

Based on the well known character, Cappy Ricks, created by Peter B. Kyne. "Cappy Ricks, returns unexpectedly from a cruise to find the happiness of his home and the control of his business threatened by subversive influences. Using drastic efforts, he is able to bring his family back to an understanding of the realities and the true values of life." (Sel Motion Pict)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 10 '37

"The story has its amusing moments, but the plot is involved and the treatment given the trite theme is rather unconvincing. Family."
+ — Sel Motion Pict p8 Je '37

Trade Paper Reviews

patrons accustomed to solid film fare, affairs of Peter B. Kyne's character Cappy Ricks will seem like going on a mild alkaline diet. The story has slight stimulation in the black-and-white of the screen. Neither drama nor comedy, it is one of those neutral features which leaves an onlooker in the same unstirred emotional state at its conclusion as at its beginning, save for the feeling of disappointment that nothing has happened."
— + Film Daily p4 My 29 '37

"There is something lacking here. Just what it is would be hard to say. Estimate: best for neighborhoods, twin bills."
+ — Phila Exhibitor p35 Je 1 '37

"The Affairs of Cappy Ricks' is definitely a lightweight offering. Even as a program filler, the picture ranks as very lukewarm, lacking the qualities to draw trade into the theatre and minus entertainment value to keep them there."
— Variety (Hollywood) p3 Je 5 '37

AFRICAN HOLIDAY. Pearson 58min

Narrator: Harry C. Pearson

It is the story of the adventures of Mr. and Mrs. Harry Pearson in Africa in 1935, making a photographic record of jungle animals for their private collection.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 17 '37

Newspaper and Magazine Reviews

"It may be categorically stated that any picture about Africa is bound to be interesting, and 'African Holiday' . . . is no exception to the geographic rule. . . . The picture itself is, as the title says, an African holiday in which the Pearsons . . . managed to photograph an unusual number and variety of animals without apparently having to kill more than the usual quota. . . . You don't have to be either a zoologist or a big game hunter to appreciate and enjoy . . . 'African Holiday.'"
B. R. C.

+ N Y Times p27 Je 4 '37

"'African Holiday' [is] a dim, foggy affair."
John Mosher

— New Yorker p79 Je 12 '37

"A plotless safari, the Pearson film record lavishes hazy shots of [jungle animals]."
Time p26 Je 14 '37

Trade Paper Reviews

"Here is a jungle film that has not a single hokum scene in its length, and impresses with the sincerity of the entire adventure."
+ Film Daily p9 Je 7 '37

Motion Pict Daily p7 Je 14 '37

"Estimate: pleasantly interesting for art or neighborhood house."

+ — Phila Exhibitor p36 Je 15 '37

"'African Holiday' lacks production excellence and thrills, but is noteworthy for the fact that it includes some things which assertedly have never been filmed before. For this reason it is an interesting account of another expedition into the Dark Continent, even if the technique that has gone into the making is amateurish and the photography leaves much to be desired. Box-office possibilities do not appear more than casually promising. . . . More skill at the camera and a better appreciation of photographic values would have enhanced the strange sights covered."
— + Variety p25 Je 9 '37

AMAZING QUEST OF ERNEST BLISS.

See Romance and riches

AMPHITRYON. L'Alliance cinemato- graphique 102min Mr 23 '37

Cast: Henri Garat. Armand Bernard. Jeanne Boitel. Odette Florelle

Directors: Reinhold Schunzel. Albert Valentin

Music: Francois Doelle

See issue of December 28, 1936 for other reviews of this film

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

AMPHITRYON—Continued

Newspaper and Magazine Reviews

"[It] is a brilliantly engaging investigation of one of Olympian Jupiter's amorous escapades. Scheduled to open in New York last October, 'Amphitryon' was threatened with a boycott on account of Nazi financing and it became doubtful whether the citizenry would ever have an opportunity to see this visually beautiful and wittily entertaining film. Its appearance, at long last, should be an occasion for general rejoicing for 'Amphitryon' is the most sparkling motion picture to come out of France since 'Carnival in Flanders.'"

+ Cue p46 Mr 27 '37

"If you miss [it] . . . you will be doing yourself a grave injustice. If your interest be in pictures, you can learn more from this one than from any other talkie ever made in this country or coming to us from abroad. . . It is excellent entertainment."

+ + Hollywood Spec p9 Ja 30 '37

"This European-made romance, done with curiously pleasant French rhythmic dialogue and song, has an ingratiating ingenuity, a great deal of charm, and much beauty. . . The dialogue is admirably translated, skillfully printed in English on the film." (3 stars) Beverly Hills

Liberty p58 My 22 '37

"[It] inspires amusing archaistic horseplay. At the same time the authors have barely touched on the rich philosophical aspects of their theme. It is more often a burlesque than a comedy of manners and it grows definitely repetitious before it is done. The fine feeling for character and motivation that distinguished such a notable screen farce as 'La Kermesse Heroique' is wanting here. . . 'Amphitryon' is an impudent piece of classical reconstruction that is likely to amuse and weary you by turns." Howard Barnes

+ — N Y Herald Tribune p14 Mr 24 '37

"'Amphitryon,' in spite of its length, has some delightful moments. It needs cutting badly. The dull moments are there, too many of them. The fun is there, too, the imagination and the wit; and these are more important. . . [It] is a French novelty and, on the whole, a charming one." Eileen Creelman

+ N Y Sun p19 Mr 25 '37

"Without looking too far down its mouth, 'Amphitryon' would have been a fettle some gift horse, a congenial fable with a pleasant sense of comedy and a bright new cinematic style. . . It is equally true that the film slows up in mid-career (which may be due to the fact that the Joe Millers of the gods grind slowly) and that the picture's best songs are overworked. But on the whole, it's amusingly done. The cast is perfect." F. S. Nugent

+ — N Y Times p29 Mr 24 '37

"If you look hard enough you will probably discover that this frisky and impudent prank is also a subtle anti-war sermon. But for the most part it is an engaging and lively and entertaining variation on a 'familiar theme'—love, sacred and profane. . . [It is] a gay, bright and gussy entertainment." William Boehnel

+ N Y World-Telegram p27 Mr 24 '37

"Those who make it a point to memorize this column word for word every week will recall that I didn't like 'Amphitryon.' I had occasion to make such a statement last fall. . . I must now confess that on seeing it again I found it far more agreeable than I had at first. The comic touch seemed about the same, but the music seemed more attractive." John Mosher

+ New Yorker p89 Ap 8 '37

Trade Paper Reviews

"The pace is occasionally slow. Film's makers have inaugurated what is described as 'rhythmic dialogue' which finds the cast

members reading their lines against a cadenced musical background. Characterizations are excellent, the music lively, and the production technique novel."

Film Daily p11 Mr 30 '37

"This is excellent for the art patron. There is French dialogue, but the English titles are superbly, plentifully inserted; the English speaking will get as great a kick out of this as those for whom it was originally made. Estimate: adult art stuff only, but good."

+ Phila Exhibitor p38 Ap 1 '37

"The Germans have turned out a fair French musical here, but with limited box office. Returns are restricted not only by the usual foreign language limitations, but by the fact that the story is not one likely to appeal to average audiences. It is a light, frothy affair, likely to be considered above the heads of a lot of customers."

Variety p19 Mr 31 '37

ANGEL'S HOLIDAY. 20th century-Fox
75min Je 4 '37

Cast: Jane Withers. Robert Kent. Joan Davis. Sally Bane

Director: James Tinling

Jane portrays the young daughter of a mystery story writer. While on a holiday she overhears a press agent plot a fake disappearance for a motion picture actress. When gangsters actually do hold the actress for ransom, Jane outwits them.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: probably amusing."

Christian Century p758 Je 9 '37

"As in all the Jane Withers pictures, there is something doing every minute, but the role of 'Angel' seems to be too odd for her. Fair for family." Am Legion Auxiliary

"Adults: fair; children: doubtful; family: possible." Calif Cong of Par & Teachers

"Little Jane is getting to be a big girl and has lost the spontaneity of a few years back. The picture is swiftly paced farce without any plausibility, but furnishes its quota of laughs. Family." Calif Fed of Business & Professional Women's Clubs

"An amusing story. Family. Good." DAR

"The plot and the dialogue are way beyond Jane's years and present her as a most annoying 'smarty cat.' A matter for mature audiences. Certainly not a desirable film for children to see from any point of view. Mature." Nat Soc of New England Women

"The clever well-timed activities of Jane Withers as 'Angel,' raises a story with too many sequences and confusing groups to a lively entertainment which is marred by vulgarities and a wild song and dance by a tipsy woman. Adults." S Calif Council of Fed Church Women
Fox W Coast Bul My 22 '37

"A lightly entertaining, fast-paced comedy. . . Production values satisfactory, with an unusually clever opening scene. Family."

+ Gen Fed of Women's Clubs (W Coast)
My 12 '37

"General patronage."

Nat Legion of Decency My 27 '37

"A matter of taste for mature audiences." Sel Motion Pict p7 Je '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 Je 12 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"If the preview spectator's reaction is any criterion, this almost utterly unbelievable photoplay, tomfoolery of the broadest kind, will be relished by many, particularly adolescents. . . Elders present were not so expressive in their response, but appeared to be enjoying themselves. . . Sophisticated spectators are expected to frown upon it." Allan Hersholt
Hollywood Spec p15 My 8 '37

"The picture—though it doesn't exactly loom large therein—belongs more or less roughly to Mr. Zanuck's special field of mimeographed vaudeville." B. R. C.
N Y Times p20 My 29 '37

"Jane Withers impersonating Martha Raye (hold your ears, folks!) may well be an angel's holiday, but it isn't mine. . . Saturday matinee audiences will relish the bravura, but it's not at all certain that children will be improved by witnessing a precocious youngster make love to an adult hero. The dialoguing of this situation very nearly sets a new high in offensiveness." Herb Sterne
— Script p10 My 29 '37

Trade Paper Reviews

"A broad comedy, well cast and well directed, this will find widespread popularity among the Jane Withers fans. Family."
+ Box Office p31 My 8 '37

"First rate Jane Withers vehicle with snap and action makes an enjoyable comedy."
+ Film Daily p12 Ap 27 '37

"Quite satisfactory entertainment in the classification for which it was made, 'Angel's Holiday' is mildly amusing family fare. . . There are some sock situations, and some that don't quite come off, under the direction of James Tinling."
+ — Hollywood Reporter p3 Ap 24 '37

+ Motion Pict Daily p6 Ap 26 '37

"Smart, fast moving comedy, this will please the [children] and grownups. Estimate: nice program."
+ Phila Exhibitor p60 My 1 '37

"Precocious Jane Withers was never so continuously in the center of things as she is in this picture, with all her familiar tricks. It's a lukewarm story which reaches moments of hilarity. . . Kids will laugh plenty over this one and even adults will get a tickle or two."
+ — Variety p15 My 26 '37

"Red hot comedy of the brand that pleases children and adults alike and keeps the theatre in a roar of laughter is the backbone of 'Angel's Holiday.'"
+ Variety (Hollywood) p3 Ap 24 '37

ANOTHER DAWN. Warner 70min Je 26 '37

Cast: Kay Francis. Errol Flynn. Ian Hunter. Frieda Inescort. Herbert Mundin
Director: William Dieterle

A triangle drama of a desert English army post in which Ian Hunter and Errol Flynn, rivals for the love of Kay Francis, undertake a dangerous mission over the enemy's lines in order to undo a military blunder in which they have both shared.

Audience Suitability Ratings

"The cast is good, and those who enjoy Kay Francis will like this picture. Mature." Am Legion Auxiliary

"A tensely dramatic story, well presented, but at times lacking in spontaneity. Adults: good; 14-18; mature; 8-14: no." Calif Cong of Par & Teachers

"The cast is excellent, the settings lovely, the photography outstanding. Ethically, this has been handled with a deftness and surety that speaks well for both the directing and the scenario. Mature." Calif Fed of Business & Professional Women's Clubs

"Dialogue is thought-provoking; consequently, climax is not satisfying as indicated in the first sequence. Good. Mature." DAF

"Lofty in sentiment, well acted and finely staged, this film is definitely worthwhile. Mature." Nat Soc of New England Women

"This situation throws into high relief the courage and loyalty which leads into another dawn. The questionable point in ethics is presented with masterly understanding and sympathy. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 24 '37

"Intensely interesting is this beautifully staged production in which the acting, direction and photography are all excellent. . . The dialogue is apt and dramatic, the music pleasing and the scenes of the Arabian desert beautiful. In all, a most entertaining picture with high ethical values. Adults & young people."
+ Gen Fed of Women's Clubs (W Coast) Ap 10 '37

"Dialogue intended to be philosophical is artificial and stilted and prevents the actors from appearing at their best. Only the background of the Arabian desert, beautifully photographed by Tony Gaudio, makes 'Another Dawn' worth seeing. Adolescents, 12-16 & children, 8-12: no."
+ Motion Pict R p3 My '37

"An excellent and notable cast and a fine director are wasted on this hackneyed, trite story which proves interesting only because of them. Adults."
+ Nat Council of Jewish Women Ap 14 '37

"A: good sophisticated drama; Y & C: no." Parents' M p42 Je '37

"Adults."
Sel Motion Pict p5 My 1 '37

Newspaper and Magazine Reviews

"'Another Dawn' brings another triangle, but a most restrained and dignified triangle, so sophisticatedly treated at times that spontaneity is completely lacking before the usual sacrificial solution. . . The story is not particularly inspiring." J. P. Cunningham
+ — Commonweal p132 My 28 '37

"Quite the nicest triangle treatment the screen has given us. . . 'Another Dawn' is the last writing job the late Laird Doyle did for Warner Brothers. It is a brilliant piece of screen literature, some of the dialogue passages being beautiful examples of spoken English."
+ Hollywood Spec p13 Ap 10 '37

"Duty and devotion are stressed to the point of exhaustion, and the dialogue is as expert a dictionary of platitudes as you are likely to run across on or off the screens. . . For the cast as a whole, it can only be said they did their best." Marguerite Tazelaar
+ N Y Herald Tribune p16 Je 18 '37

Trade Paper Reviews

"The rank and file of film patrons will find its action unnatural, its dialogue drawn out and boring and its plot structure stereotyped. . . In all, the feature can be rated no higher than just another programmer. Family."
+ Box Office p27 Ap 17 '37

Canadian Moving Pict Digest p6 My 8 '37

"A drama of great repression—perhaps too much repression for wide popular appeal—'Another Dawn' must rely mainly upon the strong draw of Kay Francis. Average audi-

ANOTHER DAWN—*Continued*

ences may find the story of only moderate interest, for it suffers from lack of fresh material in plot structure."

+ — Hollywood Reporter p3 Ap 1 '37

+ — Motion Pict Daily p4 Ap 2 '37

"Audience is denied the expected thrill of the husband's heroic death which is simply referred to in dialogue. Estimate: fair program; needs selling."

+ — Phila Exhibitor p27 Ap 15 '37

"'Another Dawn' is a rather dull and trite triangle tale, conventionally developed, which has the marquee draw of Kay Francis and the supporting weight of Errol Flynn, Ian Hunter and Frieda Inescort to assure it moderate grosses. . . Picture lacks brilliance, is burdened with long-winded dialog in its philosophic discussions of love, and does not qualify as arresting entertainment for general consumption."

— + Variety (Hollywood) p3 Ap 1 '37

AS GOOD AS MARRIED. Universal
76min My 9 '37

Cast: Doris Nolan. John Boles. Walter Pidgeon

Director: Edward Buzzell

"Story hits new angle in that the girl marries the boss on a purely business basis. He makes the arrangement to save money on his income taxes and possible breach-of-promise suits, while she is really in love with him, although the boss, a successful architect, is unaware of her devotion." Variety (Hollywood)

Audience Suitability Ratings

"A: depends on taste; Y: unwholesome; C: no."

Christian Century p791 Je 16 '37

"Many amusing situations. Mature." Am Legion Auxiliary

"This light sophisticated picture is very entertaining, but at times in questionable taste. A good cast; Doris Nolan is especially pleasing. Adults." Calif Cong of Par & Teachers

"The ultra-modern settings, smart dialogue, amiable cast, and sequences that move along at a lively pace, make this picture gay entertainment despite a frivolous story. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Light farce; questionable ethical values. Adults." DAR

"Pleasantly staged and mildly diverting. Dialogue clever and natural. Adults." Nat Soc of New England Women

"An excellent cast wasted on a tiresome (very light) comedy presented in such a way that it is silly without the saving grace of humor. Waste of time. Mature, if any." S Calif Council of Fed Church Women

Fox W Coast Bul My 1 '37

"The picture is fast paced, the settings and photography excellent and the music pleasing. And though the cast is a most able one, the acting, for the most part lacks the necessary finesse of sophistication. Adults."

+ — Gen Fed of Women's Clubs (W Coast) Ap 19 '37

"It is frivolous comedy which, while rather weak ethically, is given entertainment value by clever dialogue, smooth direction, good acting by many members of the cast and superlative settings in the modern manner. Adolescents, 12-16: too sophisticated; children, 8-12: no."

+ — Motion Pict R p3 My '37

"A fast moving farce with fair direction and some good characterizations. Adults."

+ — Nat Council of Jewish Women Ap 21 '37

"Adults."

Nat Legion of Decency My 6 '37

"With clever dialogue and many amusing situations it is very entertaining, but at times it is in questionable taste. A good cast; Doris Nolan is especially pleasing. Adults."

Sel Motion Pict p5 Je '37

"Family."

Wkly Guide My 1 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p17 My 15 '37

"You already have seen it on the screen scores of times, which is no reason whatever why you should not see 'As Good As Married.' . . You will find it a bit of delightful entertainment, a gay, briskly moving bit of amusement, well written, well acted and particularly well directed."

+ Hollywood Spec p9 Ap 24 '37

"'As Good as Married,' is not nearly as funny as it attempts to be. It has a comparatively sound farce structure, but a lamentable lack of comic invention. . . [It] is not even a faint carbon copy of 'My Man Godfrey.'" Howard Barnes

— N Y Herald Tribune p8 My 22 '37

"Norman Krasna, Hugh Herbert and Sylvia Thalberg couldn't have been working too hard when they wrote [it]. . . It is an inoffensive enough film. It is simply dull." Eileen Creelman

— N Y Sun p32 My 22 '37

"Under the head of trivia comes 'As Good as Married.' . . Norman Krasna is supposed to have written the story, but we admired his 'Fury' too much to believe that. It must have been a couple of other fellows." F. S. Nugent

— N Y Times p19 My 22 '37

"If [it] lacks the zest and polish that one has come to expect from so-called sophisticated comedies on the screen the blame may possibly be placed upon the direction and the casting as well as upon the narrative. . . If the intentions are honorable the results are disappointing." William Boehnel

+ — N Y World-Telegram p9 My 22 '37

Reviewed by John Mosher
New Yorker p74 My 29 '37

"[It is] entirely unworthy of John Boles, Doris Nolan, Alan Mowbray, and Walter Pidgeon." Rob Wagner

Script p8 My 22 '37

Trade Paper Reviews

"Audiences will clamor for this gay and amusing comedy, and will find much enjoyment in the laughable antics of Doris Nolan, John Boles and Alan Mowbray. Family."

+ Box Office p71 My 1 '37

"While the screenplay follows fairly closely the basic elements of predecessor productions of this type, which, fortunately for exhibitors and public, Hollywood has made with purposeful consistency, there is sufficient originality in the rearrangement of the components to appeal strongly to every strata of picturegoers and to theater men generally whose policy it is to purvey bright films of modern life."

+ — Film Daily p8 My 20 '37

"For smartness, wit and situations turned to artful comedy advantage this lively social satire is strictly topflight. It exudes class and captures laughter. From beginning to end it will ring a merry chime at the till on all theatre levels."

+ Hollywood Reporter p4 Ap 19 '37

+ Motion Pict Daily p10 Ap 20 '37

"Estimate: okay for top half of duals."

+ Phila Exhibitor p61 My 1 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Placed where it belongs, this one will slide by if too much is not expected of it. . . Eddie Buzzell has directed better comedies than this one, so it is probable that he, too, is manacled by an uneven script. There couldn't have been very much to start with."

+ — Variety p14 My 26 '37

"The office-wife theme comes to the screen again in 'As Good as Married,' but a definitely new treatment of this old idea is offered in a light, sophisticated comedy vein. Enhanced by bright dialog and leading roles performed with charm, picture should attract attention."

+ Variety (Hollywood) p3 Ap 19 '37

B

BANK ALARM. Grand national 63min Je 18 '37

Cast: Conrad Nagel. Eleanor Hunt. Vince Barnett

Director: Louis Gasnier

Screen writers: David S. Levy. Griffin Jay

A melodrama of a G-Man breaking up a gang of criminals.

Trade Paper Reviews

"This . . . is a very laudable cop-and-robber thriller, suitable for the supporting spot on the deluxers and good enough to stand alone on the lesser bills. Family."

+ — Box Office p31 Je 5 '37

"This is a programmer that will satisfy the action fans. It has some shootings, a kidnapping and a robbery."

+ Film Daily p6 Je 4 '37

"This Condor mystery melodrama . . . should serve well enough in the territories and show a return financially in its class. . . [It] has too much story for the average programmer, but it is handled in a manner sufficient to maintain audience attention. Story is involved, but ironing of the various elements is smooth and sensible enough."

+ — Variety (Hollywood) p3 My 29 '37

BAR Z BAD MAN. Republic 51min Ja 20 '37

Cast: Johnny Mack Brown. Lois January. Tom London

Director: Sam Newfield

A western melodrama of cattle-rustling.

Trade Paper Reviews

+ Motion Pict Daily p11 Ap 26 '37

"Although not as good as the best Republic Westerns, this still can be classed as okay."

+ Phila Exhibitor p42 F 1 '37

BEETHOVEN CONCERTO. Amkino 67min Mr 23 '37

Cast: Vladimir Gardin. A. Larikov. A. Melnikov

Directors: V. Schmidthof. M. Gavronsky

Music: I. Dunayevsky

Russian dialogue film with English sub-titles produced at Leningrad. "The tale is that of the venerable violin teacher, Malevich, his boy prodigies, his son Yanka and Vladik the son

of a machinist neighbor Korsak, and Malevich's violin cadenza on the Beethoven concerto." (N Y Times)

Audience Suitability Ratings

"A: very good; Y: good; C: perhaps."

Christian Century p662 My 19 '37

"Notable pictures in which children play most of the parts are rare. . . Russia sends us one of the finest films she has ever made, and certainly the finest all-children film, in 'Beethoven Concerto.' The title is unfortunate, for it is likely to turn away many a person who would be led into this wonderful entertainment were the title something like 'Small-Town Boy Makes Good.' . . Go see it by all means if you get a chance."

+ + Scholastic p28 Ap 24 '37

Newspaper and Magazine Reviews

"While it may or may not play your local movie palace, this Soviet film is worth watching for. . . Delightfully wholesome entertainment, well acted and photographed and accompanied by a clever musical score. Family."

+ Christian Science Monitor p15 My 8 '37

"The Soviet on this occasion deviates from the rule of implanting strong and somber Red philosophies for propaganda. The new tone is refreshing, working effectively for the simple story. . . [It] attains a spirit of gaiety unprecedented in products from this source." J. P. Cunningham

+ Commonweal p20 Ap 30 '37

"[It] is one of the finest bits of screen entertainment it has been my good fortune to view, one which cries to Hollywood to take heed and do likewise. . . It is the theoretically perfect picture for American audiences, as our unfamiliarity with the players in it makes it easy for us to accept them as the people they play."

+ + Hollywood Spec p9 My 8 '37

"The technique used . . . in its direction, is somewhat unusual in attempting a lightness to the point of whimsy, in relating the story, and in combining rhymed musically scored speech with the straight dialogue. The result is strained and artificial at times, and yet original, too. . . [It] is not one of the Soviet's 'grade A' pictures, they may be surprised to learn, but its lighter touch and flexibility indicate that future American Ambassadors will not find it necessary to cart carloads of preserved cream along with them." Marguerite Tazelaar

+ — N Y Herald Tribune p14 Mr 24 '37

"[It] is a bright, imaginative and adroitly assembled screen story of youth, very young youth, with no waving of crimson banners, no paean for infant regimentation, in fact no doctrinary accent at all." J. T. M.

+ N Y Times p29 Mr 24 '37

"[It is] a delightful, charming, thoroughly ingratiating little film. . . Lest you be terrified by the title and suspect that it is something suitable only for seasoned music lovers, let me hasten to advise you that it is the heart-warming and appealing story of two talented youngsters. . . The acting is in every way exceptional, which is as it should be, because [it] is a really exceptional film." William Boehnel

+ + N Y World-Telegram p33 Mr 25 '37

"The current example from Soviet filmdom discards propaganda, and I'm most willing to give it a cheer. . . 'Beethoven Concerto' is a delightful, sentimental picture." Herb Sterne

+ Script p8 My 8 '37

Trade Paper Reviews

"The film is exceptionally free from propaganda, and must be appraised as a wholesome, well directed and meritorious addition to the list of current foreign attractions."

+ Film Daily p11 Mr 30 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BEETHOVEN CONCERTO—Continued

+ Motion Pict Daily p17 Ap 5 '37

"The music is good; but the photography, processing of the print, dullness of the story, very unpretty types shown, sloppiness of their apparel make this unpalatable to all except Reds. Estimate: fair, for Reds only."

+ — Phila Exhibitor p30 Ap 15 '37

"[It] is cheerful proof that all film product emigrating from the Soviet republic is not necessarily propaganda stuff nor heavy-laden with Russia's sorrows. [It] is a gay, spirited little story capably produced and acted with considerable zest by an exceptional cast. It must take its place at once among the better importations."

+ Variety p19 Mr 31 '37

BEHIND THE HEADLINES. RKO

57min My 14 '37

Cast: Lee Tracy, Diana Gibson, Donald Meek, Paul Guilfoyle

Director: Richard Rosson

Original story: Thomas Ahearn

Screen writers: Edmund L. Hartman, J. Robert Bren

It portrays the enmity between a radio news broadcaster and a girl reporter. By means of portable broadcasting equipment, he succeeds in getting the news first. The girl reporter sets out to stop his activities but she is kidnapped by a gang of thugs in the act of stealing a Federal gold shipment. How the broadcaster succeeds in saving her makes for an exciting climax.

Audience Suitability Ratings

"Too tense for children. Mature." Am Legion Auxiliary

"Adults: good; children: exciting for young; family: yes." Calif Cong of Par & Teachers

"Excellent work on the part of director and cast. Mature." Calif Fed of Business & Professional Women's Clubs

"This is an exciting melodrama with a dangerous crime element. Adults." DAR

"An exciting melodrama with limited audience appeal. Adults." Nat Soc of New England Women

"A matter of taste. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 5 '37

"Family."

Gen Fed of Women's Clubs (W Coast) My 26 '37

"Mature."

Nat Council of Jewish Women My 28 '37

"General patronage."

Nat Legion of Decency My 27 '37

"Adults & young people."

Sel Motion Pict p8 Je '37

"[It is] a lively and interesting story. Family."

+ Wkly Guide My 15 '37

Newspaper and Magazine Reviews

"[It] presents a startling panorama that recalls Pearl White in her most desperate perils. . . . Whether the stirring melodrama will chain you to your seat, as obviously intended, depends not so much on your gullibility as your resistance, for it takes will power to divorce the mind from such fascinating sights as the eye needs must follow." Marguerite Tazelaar
N Y Herald Tribune p14 Je 1 '37

N Y Times p27 Je 1 '37

"A sharply spoken, amusing, fast-moving melodrama . . . 'Behind the Headlines,' may not be unusual in its plot and treatment, [but] it is, nevertheless, slick, exciting entertainment for these dog days." William Boehnel

+ — N Y World-Telegram p31 Je 2 '37

Reviewed by John Mosher

New Yorker p79 Je 12 '37

"In spite of such improbabilities as hoodlums using toy automobiles to rehearse a hold-up, 'Behind the Headlines' is an unusually exciting program melodrama."

+ Time p55 My 24 '37

Trade Paper Reviews

"Made for thrill purposes only, but that is enough for the thrill fans who want their action hectic and sizzling. This one meets the requirements perfectly, with Lee Tracy back after a long absence, and just as effervescent and dynamic as ever."

+ Film Daily p8 Je 3 '37

"[It] has a jump on the average run of program pictures due to the novelty of its story and a couple of swell performances by Lee Tracy and Diana Gibson."

+ Hollywood Reporter p3 My 15 '37

+ — Motion Pict Daily p8 My 15 '37

"Novel story, treatment lift this one above the average melodrama. Estimate: okay for neighborhoods, duals."

+ — Phila Exhibitor p35 Je 1 '37

"Cut to measure for Lee Tracy, 'Behind the Headlines' is newspaper melodrama of routine description. Prospects are [good] as the support feature on twin bills. An appreciation of comedy values helps sustain an otherwise ordinary yarn."

+ — Variety p25 Je 9 '37

"Minor melodrama is 'Behind the Headlines,' but so expertly and excitingly made as to qualify it as an excellent companion piece in the generality of well balanced bills."

+ — Variety (Hollywood) p3 My 15 '37

BIG BUSINESS. 20th century-Fox 60min

Jl 23 '37

Cast: Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason

Director: Frank R. Strayer

Also called The Jones Family in Big Business. The Jones family in this latest of the series is involved by Mr. Jones in a dubious financial jam on an oil stock promotion. The honor of the family is saved in the nick of time by a son who sells an invention.

Audience Suitability Ratings

"Wholesome and amusing for all. Parts are exceptionally well cast. Family." Am Legion Auxiliary

"Good production qualities, wholesome humor and good acting. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature. Family." DAR

"An excellent family picture, realistic, amusing, true to life and constructive in theme. Family." Nat Soc of New England Women
Fox W Coast Bul Ap 24 '37

"The direction is fine and the cast exceptionally well-chosen, each one admirably suited to his role. Enjoyable entertainment for all. Family."

+ Gen Fed of Women's Clubs (W Coast) Ap 10 '37

"Movie audiences are becoming so interested in the members of the *Jones* family that it matters very little what they do as long as they are themselves. Adolescents, 12-16: entertaining; children, 8-12: yes."

+ Motion Pict R p7 My '37

"Delightful in its presentation of the familiar and charming cast this newest of the 'Jones Family' series is entertaining in its typical dialogue and homey incidents. Family."

+ Nat Council of Jewish Women Ap 14 '37

"General patronage."

Nat Legion of Decency Ap 29 '37

"This series should prove very popular; it is homey entertainment, with humor, romance, and situations familiar to all. Family."

+ Sel Motion Pict p5 My 1 '37

Newspaper and Magazine Reviews

"Save perhaps for the initial one of the series, this is the most enjoyable of the Jones Family offerings. . . . Heartily I recommend 'Big Business.'" Allan Hersholt

+ Hollywood Spec p15 Ap 24 '37

"This one deals pleasantly with Jed Prouty Jones's flier in oil stocks, under the title of 'Big Business.' . . . Like Mr. Shakespeare's sleep, that knits up the ravell'd sleeve, &c., it is recommended if the publicans or the wolf are at your door." J. T. M.

N Y Times p27 Je 1 '37

"There is a certain humanness, a nicety of pacing, that makes this far and above the fore-runners in the series." Herb Sterne

+ Script p9 Je 12 '37

Trade Paper Reviews

"This holds to the standard set in previous pictures and will prove to be more than adequate entertainment for followers of the series. Family."

+ Box Office p23 Ap 24 '37

"This time that everyday American family, the Jones tribe, gets mixed up in an oil scheme racket. For the family trade it's swell entertainment."

+ Film Daily p7 Ap 13 '37

"[It] is good for plenty of good, honest laughs. The plot is familiar, which is just what yarns concerning these characters should be. Performances, direction and Max Golden's production are as usual high-grade and a credit to the popular series."

+ Hollywood Reporter p3 Ap 10 '37

+ Motion Pict Daily p9 Ap 16 '37

"Up to standard Jones family offering. Estimate: top dualler."

+ Phila Exhibitor p60 My 1 '37

Trade Paper Reviews

"The Jones family is in again, and there doesn't seem to be much to be done about it. It's another edition of that series for the families in the neighborhoods."

+ Variety p23 Je 2 '37

"Setting a lively and thoroughly realistic pace right from the start, 'Big Business,' One of the Jones Family series, comes through as an excellent piece of entertainment for all types of houses and all types of audiences."

+ Variety (Hollywood) p3 Ap 10 '37

BILL CRACKS DOWN. Republic 60min
Mr 22 '37

Cast: Grant Withers, Beatrice Roberts, Ranny Weeks, Judith Allen

Director: William Nigh

A young steel worker is given charge of a steel mill when his employer dies. The

employer's son, a weak-willed youth just back from art study in Paris, proceeds to make things difficult for the steel worker.

Audience Suitability Ratings

"Family." E Coast Preview Committee
Fox W Coast Bul Ap 3 '37

"Adults."

Nat Legion of Decency Ap 1 '37

"A, Y & C: mediocre."

Parents' M p42 Je '37

"A fine picture of man's friendship for man is given and there is educational value in the many scenes of the making of steel. . . . The film, however, lags in spots and seems overly long. Family."

+ — Sel Motion Pict p8 Ap 1 '37

Trade Paper Reviews

"This turns out to be a very dull hour of screen entertainment, due principally to the fact that the story material is dull and flatly presented, and moves along without any particular tempo or highlights to lift it out of the conventional rut."

— Film Daily p9 Mr 22 '37

"Strictly routine stuff of the low bracket variety is this Republic release. Its greatest interest is in the views of the steel mill which serves as a background. . . . William Nigh has done plenty of directing jobs which carried more punch than this one."

— Hollywood Reporter p4 Mr 20 '37

— Motion Pict Daily p8 Mr 23 '37

"This begins okay but slows up as it progresses. . . . Estimate: best for neighborhoods, twin bills."

+ — Phila Exhibitor p31 Ap 1 '37

"'Bill Cracks Down,' which follows an ancient formula, is a very weak programmer and as the No. 2 feature on duals will be lending feeble support."

— Variety p22 My 19 '37

"Medley of proven antiquated screen making formulas puts this offering in the mediocre class. It starts out to be a heavy drama, then switches to comedy, then melodrama, romance, another dash of comedy and then out of a clear sky the story ends with a melodramatic climax the audience doesn't expect."

+ — Variety (Hollywood) p3 Mr 20 '37

BORDER CAFE. RKO 65min Je 25 '37

Cast: Harry Carey, John Beal, Armida, George Irving

Director: Lew Landers

Screen writer: Lionel Houser

A western melodrama.

Audience Suitability Ratings

"Family."

Sel Motion Pict p8 Je '37

Newspaper and Magazine Reviews

Lit Digest p22 Je 12 '37

"'Border Cafe' is a skimpy entertainment, but what virtues it has are solid and unpretentious. A formulized story of cowhands and bad men has been brought comparatively up to date. There is an engaging portrayal by that veteran rancher, Harry Carey, and a rousing gun fight at the finish. If you don't expect too much you will find it a passable offering in its restricted field." Howard Barnes

+ — N Y Herald Tribune p18 Je 8 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BORDER CAFE—Continued

"'Border Cafe' is an inspired, up-to-date Western, cut along the lines of 'The Last Outlaw' by those same RKO experts in modern Western fashions." J. T. M.
+ N Y Times p30 Je 8 '37

Trade Paper Reviews

"This is a difficult picture to classify, being a variation on the old Western theme, but smartened up with a modern setting and a highly competent cast and production staff. It will appeal to the lovers of the Western drama and the more sophisticated audiences. Family."
Box Office p63 My 29 '37

"In its entirety, 'Border Cafe' is easily one of the most entertaining and closely knit of the current crop of films of this type."
+ Film Daily p12 Je 9 '37

"This pleasantly entertaining Western is two or three stories combined. As a result it has less suspense than the dyed-in-the-wool action fans expect but its genial mixture of comedy, romance and regeneration elements will give it a wider appeal and it will serve well as a support piece in every sort of neighborhood."
+ Hollywood Reporter p3 My 21 '37

— + Motion Pict Daily p4 My 25 '37

"Estimate: okay for action, almost a Western."
+ Phila Exhibitor p35 Je 1 '37

"Production given this Western, as well as the good script and the able characterizations, lift it far above the run-of-the-mill horse opera. Picture should command attention of more accounts than the average Western gets and, while this type of product is seldom played singly, it might get fair results by itself in some houses."
+ Variety p15 Je 9 '37

"'Border Cafe' is a better-than-average program picture that will click with all types of audiences. In a sense a glorified galloper, it still has enough sophisticated treatment to appeal to the more particular patrons."
+ Variety (Hollywood) p3 My 21 '37

BORDER PHANTOM. Republic 60min D 28 '36

Cast: Bob Steele, Harley Wood, Don Barclay

Director: S. Roy Luby

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ja 14 '37

Trade Paper Reviews

"Average Western fans will doubtless enjoy this feature, for it is a swift-moving affair with satisfactory situations."
+ — Film Daily p9 Je 7 '37

+ Motion Pict Daily p4 Je 7 '37

"A good action Western with what the audiences like, this should prove quite satisfactory to Western, Steele fans. Production values are better than average, acting, action are satisfactory."
+ Phila Exhibitor p61 Ja 15 '37

"It's better than the average, doing a good job of keeping the punch of the plot a secret until late in the reelage. 'Border Phantom' can stand by itself with the juvenile or bronc patrons of any age."
+ Variety p23 F 17 '37

BORDERLAND. Paramount 75min F 26 '37

Cast: William Boyd, James Ellison, George Hayes

Director: Nate Watt

Based on the novel, Bring Me His Ears, by Clarence E. Mulford. A western melodrama.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y & C: good of kind."

Christian Century p502 Ap 14 '37

"One of the best of this series of Westerns. Good. Family-mature."
+ Motion Pict Guide Ap '37

"A, Y & C: fair."

Parents' M p40 Mr '37

Trade Paper Reviews

"Except that its tempo is very slow for its type, 'Borderland' puts the Mulford duo, Hopalong Cassidy and Johnny Nelson, through a sequel to their already interesting adventures in four other starts."
+ — Variety p33 Ap 14 '37

BREEZING HOME. Universal 64min Ja 31 '37

Cast: William Gargan, Binnie Barnes, Wendy Barrie, Raymond Walburn, Alma Kruger, Alan Baxter

Director: Milton Carruth

"An engaging story of the love and training of race horses as evidenced by a young man and a former night club singer." Sel Motion Pict

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"This slight story makes quite good entertainment. There is plenty of incident and excitement. Suitability: family."
+ Mo Film Bul p32 Mr '37

"Fair. Family-mature."

+ — Motion Pict Guide Ap '37

"A & Y: fairly good program picture; C: possible."

Parents' M p40 My '37

Newspaper and Magazine Reviews

"The ending of the new photoplay, 'Breezing Home,' is aptly enough described by the title, but the rest of the work might better come under the heading of also ran. Although it deals with such malleable screen material as horse racing, the production is singularly languid. . . It is so slight and lacking in dramatic excitement that sympathy is due the competent cast involved in the proceedings." Howard Barnes

— + N Y Herald Tribune p12 Mr 20 '37

"The movies don't always do well with horse racing pictures, in spite of the potential drama in the subject. 'Breezing Home' is better than most such films, probably because it takes the whole business in its stride. . . It becomes an unpretentious and rather pleasant little picture." Eileen Creelman

+ — N Y Sun p11 Mr 20 '37

"Unashamedly synthetic, it creates the usual sympathy for the long-odds horse and the misunderstood heroine struggling along the come-back trail. . . A minor distinction is a better-than-average cast. . . Giving the Roxy the benefit of the doubt, we'll just play the picture to place." F. S. Nugent

— + N Y Times p23 Mr 20 '37

"There seems to be nothing much to get excited about in 'Breezing Home,' one of the cinema's minor irritations. It twitters along unostentatiously, harmlessly and unexcitingly and when it has run its course some sixty or seventy minutes have forever passed into oblivion." William Boehnel

— N Y World-Telegram p7a Mr 20 '37

Trade Paper Reviews

"'Breezing Home' makes fairsome family entertainment. It's all built to formula, combining a pleasant romance with bits of sermonizing about the wrong slant taken toward the sport of kings. Film should figure as moderate support for twin bills."

+ — Variety p17 Mr 24 '37

C

CAFE METROPOLE. 20th century-Fox
83min My 7 '37

Cast: Loretta Young. Tyrone Power.
Adolphe Menjou. Gregory Ratoff. Helen
Westley

Director: Edward H. Griffith

"Miss Young is a millionaire's winsome daughter and the rather intricate plot concerns itself with her love for Mr. Power, whom circumstances and the scheming Mr. Menjou have forced into a distasteful impersonation of a Russian 'Prince.'" Cue

Audience Suitability Ratings

"A: very good of kind; Y: probably good;
C: hardly."

Christian Century p662 My 19 '37

"Splendid cast. Mature." Am Legion
Auxiliary

"This is an excellently presented satirical farce with a 'different' plot and a continental flavor, shrewdly poking fun at America's wealth and the old Russian aristocracy. Mature." Calif
Cong of Par & Teachers

"Excellent cast and done in the continental manner, this bright, romantic comedy is far above average in entertainment value. The picture is gently satirical in tone, clever in dialogue, and tops in direction. Mature." Calif
Fed of Business & Professional Women's Clubs

"Excellent. Highly entertaining sophisticated romantic comedy. The skillful treatment of an old plot, good dialogue and cleverly taken situations mark this rather unusual picture. Mature." DAR

"A light farce in the continental manner, nicely done and in good taste. Mature." Nat
Soc of New England Women

"Rather lacking in ethical values but nevertheless a gay entertainment that will create a happy mood. Mature." S Calif Council of Fed
Church Women

Fox W Coast Bul My 8 '37

"In all, highly entertaining. Adults & young
people."

+ Gen Fed of Women's Clubs (W Coast)
Ap 24 '37

"So fascinating are the methods of the charming M. Victor that we almost overlook the fact that he in no way suffers from his rascality. Extravagantly beautiful sets, clever dialogue and excellent acting help to make the picture immensely entertaining. Adolescents, 12-16 & children, 8-12: no."

+ Motion Pict R p3 My '37

"This is a clever comedy well staged, excellently directed and ably cast. Mature."

+ Nat Council of Jewish Women My 25
'37

"General patronage."

Nat Legion of Decency My 6 '37

"Mature."

Sel Motion Pict p5 Je '37

"Family."

Wkly Guide My 8 '37

Newspaper and Magazine Reviews

"It is something light and enjoyable, a witty piece of fiction, produced expertly. . . . Would there were more such screen entertainments, for this is a story well suited to the flexibility of the screen. It is like a bottle of champagne in proper surroundings." Mordaunt Hall

+ Boston Transcript p4 My 22 '37

"Completely satisfying as a romantic story that has been done with innumerable variations a multitude of times, the 'Cafe Metropole' pattern is still sound entertainment." Laura Elston

+ Canadian M p51 Je '37

"Adults & young people."

Christian Science Monitor p17 Je 5
'37

"Though [it] sets no cinema precedents and smashes no records for originality, it is nonetheless a pretty and amusing ornament to the spring cinema season, lavishly and sparkingly produced, and acted with wit and verve by as engaging a group of players as you could hope to find together in one picture."

+ Cue p18 My 1 '37

"The ingredients could have been mixed to produce a hilarious farce too amusing and ridiculous to challenge our critical sense. But 'Cafe Metropole' is 'played straight.' We are asked to believe it and respond emotionally to it."

Hollywood Spec p10 My 8 '37

Reviewed by Pare Lorentz

Judge p21 Je '37

"A decorative and amusing trifle, done with verve and charm. . . . Power is improving steadily. In their last vehicle, 'Love Is News,' Miss Young shaded him by a considerable margin. Here he pushes ahead. The boy is coming along." (3 stars) Beverly Hills
Liberty p56 Je 12 '37

"The springtide of cinema froth is helped no little by 'Cafe Metropole,' a briskly paced satire which is completely unimportant as a major film contribution but which is so expertly put together that it will charm audiences. It has neither message nor great moment, but is sparkling entertainment fabricated solely to give pleasure. It does that capitably."

+ Lit Digest p20 My 15 '37

"There is a pleasant quality of fooling about 'Cafe Metropole.' The narrative . . . is slight and reminiscent, but it serves to bring together an engaging set of characterizations. . . . It slips in and out of fantastic situations, but achieves most of its amusement from the deft clowning of the principals." Howard Barnes

+ N Y Herald Tribune p15 Ap 29 '37

"Tyrone Power and Loretta Young . . . have made a light-hearted and laughing light comedy called 'Cafe Metropole.' . . . [It] is told in a gay mood, so gay that even the hero's serious escapades appear boyish and madcap." Eileen Creelman

+ N Y Sun p16 Ap 29 '37

"Speaking as one cinema gourmet to another, you may sup lightly at the 'Cafe Metropole,' taking more pleasure in the service than the fare. For its plot has a warmed-over look about it. . . . The Rivoli has given us much worse, and much better." F. S. Nugent

+ — N Y Times p17 Ap 29 '37

"Here is a gay, frolicsome vagary about deliciously improbable people that is well above the average in ingenuity, novelty and humor. In brief a film to bolster up jaded appetites. . . . [It] is a clever and thoroughly enjoyable offer-

CAFE METROPOLE—Continued

ing. If there is a flaw in the picture, it is simply that it is over-bountiful with its funny lines." William Boehnel

+ N Y World-Telegram p19 Ap 29 '37

"For giddy folk, there are the mild pranks of 'Cafe Metropole.' This is just one of those usual, conventional affairs that are at times rather funny." John Mosher

+ — New Yorker p82 My 8 '37

News-Wk p20 My 8 '37

"The lines are funny enough to grace a first-rate stage play—an honor which few screen originals can boast. . . As a relief from the current Niagara of screwball fare, E. H. Griffith's smooth comedy is a distinct pleasure. I like it and recommend it." Herb Sterne

+ Script p10 My 29 '37

Stage p10 Je '37

"A fragile anecdote, 'Cafe Metropole' turns out to be thoroughly entertaining."

+ Time p69 My 10 '37

Trade Paper Reviews

"Brilliantly cast and ably directed, this romantic farce, imbued with a continental savour which gives it a delightful polish, strikes a smart, distinctive note stamping it as one of the season's most agreeable comedy offerings. Family."

+ Box Office p23 My 15 '37

"Smartly produced, with a light and breezy plot that moves with exhilarating tempo. . . Loretta Young and Tyrone Power make a real glamour team, and it is a cinch [women] will go for them strong."

+ Film Daily p4 Ap 29 '37

"This sleek satirical farce comedy provides class amusement for all classes. . . It all adds up to an adult offering that will have substantial box office value."

+ Hollywood Reporter p3 Ap 28 '37

"This continues the well produced, thoroughly entertaining tradition of 'Love Is News.' The Power-Young team sets another high mark for the matinee audience. . . This is completely satisfying for the neighborhoods, class houses. It is top-notch, expensively produced comedy."

+ Phila Exhibitor p60 My 1 '37

"'Cafe Metropole' is an above average film. It's smart, sophisticated (not too much so), has the proper romantic ingredients, and will please them almost anywhere. The marquee is more than adequately taken care of."

+ Variety p16 My 5 '37

"It should fare handsomely at the box office because it has the show elements which appeal beyond class limitations—gusty fun, romantic suspense, lively intrigue, fresh and engaging love episode to captivate women audiences, and buoyant gaiety."

+ Variety (Hollywood) p3 Ap 28 '37

CALIFORNIA STRAIGHT AHEAD.

Universal 67min My 2 '37

Cast: John Wayne, Louise Latimer, Robert McWade

Director: Arthur Lubin

It is the tale of a race between a railway train and a fleet of motor trucks. The prize for the winner is a million dollar contract.

Audience Suitability Ratings

"A: mediocre; Y & C: perhaps."

Christian Century p630 My 12 '37

"The cast is good, and sincere characterizations help to hold the interest, despite lack of originality in plot. Family." Am Legion Auxiliary

"At times, the suspense is good and there is some interesting photography of snow-blocked tracks and roads; also some beautiful scenery en route, but as a whole, the plot is unconvincingly developed and it is only fair entertainment. Adults." Calif Cong of Par & Teachers

"[It] is stimulating and entertaining. . . The picture is well cast and there is a strong ethical thread running through it. Family." Calif Fed of Business & Professional Women's Clubs

"This B film has several points for motion picture appreciation classes. . . Weakness: Bully wrecks truck motor and is not prosecuted though there is a witness. Mature. Family. Mediocre." DAR

"Family." Nat Bd of R

"A strenuous and exciting film with sound ethics for family audiences." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 10 '37

"Arresting film fare for the family. Family & junior matinee."

+ Gen Fed of Women's Clubs (W Coast) Mr 29 '37

"Suitability: family."

Mo Film Bul p78 Ap '37

"Good. Family-mature."

+ Motion Pict Guide Je '37

"[It is] a clean and wholesome portrayal of an interesting and very American theme. . . Audiences who are not too critical in the matter of plot and acting, will like [it]. Adolescents, 12-16: good; children, 8-12: exciting."

+ — Motion Pict R p3 My '37

"Although the story is trite and the gangster element introduced, nevertheless this picture will prove interesting family fare because of the sincerity of the cast and direction and its timely subject. Family."

+ — Nat Council of Jewish Women Ap 10 '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"A, Y & C: fair."

Parents' M p42 Je '37

"A well cast, ably directed picture in which the clever use of trucks, trains, and planes creates interest and provides thrills and excitement. Family."

+ Sel Motion Pict p6 My 1 '37

"Family."

Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"Occasionally we see a picture which brings us brief flashes of genuine entertainment. 'California Straight Ahead' is an excellent example. It is too bad the ingredients of audience-appeal are not more carefully studied and more comprehensively applied. . . Had scripter Scott Darling made his dialogue more convincing and director Arthur Lubin caught up a few more of the looser edges, this not-too-good B would take its place with the best. . . You could do a great deal worse with your money." Paul Jacobs

+ — Hollywood Spec p12 Mr 27 '37

"[It] is clipped from formula and never once develops individuality. It differs not an iota from a thousand of its predecessors." Herb Sterne

+ — Script p10 Ap 10 '37

Trade Paper Reviews

"Action-crammed, with a novel race between a motor truck caravan and a train furnishing the excitement, this is more vigorous than it is convincing. Family."

+ — Box Office p11 Ap 10 '37

"[It is] generally diverting melodrama whose exciting climax action fans will like."
+ Film Daily p10 Ap 16 '37

"Hampered at every turn by a totally unbelievable plot, this is pretty poor lower B product."
— Hollywood Reporter p3 Mr 22 '37

— + Motion Pict Daily p4 Mr 25 '37

"This is entertainment made to order for action and thrill fans. Estimate: okay action for duals, neighborhoods."
+ — Phila Exhibitor p34 Ap 1 '37

CALL IT A DAY. Warner 89min Ap 17 '37

Cast: Olivia de Havilland. Ian Hunter. Anita Louise. Alice Brady. Roland Young
Director: Archie L. Mayo

Based on the play of the same title by Dodie Smith. "The plot deals with a single day in the lives of an English family—a day when spring arrives and all fancies turn. The staid accountant father nearly becomes involved with an actress; the reserve of the mother is threatened by the impassioned love-making of a fervid admirer from the Far East; the elder daughter has ideas about the dashing painter who is doing her portrait; the son forms an alliance with the girl next door; and even the youngest child entertains poetic flights." (Hollywood Reporter)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Marriage appears to be a pertinent topic of conversation throughout, but the attitude towards it is rather impertinent. The picture's solution, however is entirely moral and the whole affair is contrived with disarming frivolity. . . It strikes a highly sophisticated pose and is best reserved for adults." T. J. Fitzmorris
+ America p96 My 1 '37

"A: very good of kind; Y: doubtful; C: slight interest."
Christian Century p630 My 12 '37

"An excellent cast makes this diverting entertainment. Mature." Am Legion Auxiliary

"The entire production is marked by wholesome and refreshing comedy. Family." Calif Cong of Par & Teachers

"This delightful picture is packed with human interest and is in excellent taste. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A deftly handled, appealing film with good dialogue which works out present day social problems with good taste. Mature." Nat Soc of New England Women

"Well worth seeing is this light and pleasing picture with its amusing situations and many good laughs. Family." S Calif Council of Fed Church Women
+ Fox W Coast Bul Ap 3 '37

"Delightfully amusing entertainment, intimate, sparkling, and spiced with charming, everyday humor, popular success assured. Mature audiences."
+ Gen Fed of Women's Clubs (W Coast) Mr 25 '37

"Good. Family."

Motion Pict Guide Je '37

"The play is witty, keenly perceptual and immensely diverting. Adolescents, 12-16 & children, 8-12: yes."
+ Motion Pict R p3 Ap '37

"This is a mad, happy comedy, in which the expert direction of a notable and fine cast adds materially to its perfection. Family."
+ Nat Council of Jewish Women Mr 24 '37

"Adults."

Nat Legion of Decency Ap 22 '37

"A: good; Y: mature; C: no interest."
Parents' M p40 My '37

"While high school pupils may observe with profit how not to behave in times of stress, it will be just as well if little brother and sister from the elementary grades are left at home. Youngsters like less smart talk and more action. As these tempter vs. tempted scenes protract themselves toward the end, even older fans may long for a good old-fashioned cavalry charge."
Scholastic p27 Ap 17 '37

"The atmosphere of an English household is maintained, and the problems of everyday parents and their effervescent, adolescent offspring, when so gayly and naturally portrayed, cannot fail to enhance the entertainment value of the picture. Family. Mature."
+ Sel Motion Pict p6 My 1 '37

"[It is] a delightful comedy. Family."

+ Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews

"The cast . . . manages to make a fragile substance very delightful." Laura Elston
+ Canadian M p52 Je '37

"Family."

Christian Science Monitor p17 Je 5 '37

"[It] has reached the screen with a large proportion of its original charm and mellow humor intact. . . 'Call It a Day' is a definitely superior picture in spite of the fact that lovers of the Merivale-Cooper play may well regret certain shifts in emphasis and several rather unsuccessfully cast roles. . . It overcomes its minor flaws and emerges triumphantly as thoroughly good film entertainment."
+ Cue p17 My 15 '37

"Don't be frightened by the fact that this is a little domestic story of an English family. Because it has gentle humor and humanness—and is very well played." (3 stars) Beverly Hills
Liberty p48 My 1 '37

"A comfortable film comedy is 'Call It a Day'—as pleasantly refreshing as a spring breeze, and with a good sense of humor. . . Warner Brothers entrusted this frothy comic wave to the understanding hands of Archie Mayo, who makes it all turn out believably and satisfactorily."
+ Lit Digest p20 Ap 24 '37

"The gentle comedy of English domesticity has taken on broader emphasis and more persuasive emotional power as a film. . . The result is a screen comedy that is both delightful and off the beaten track." Howard Barnes
+ N Y Herald Tribune p22 My 7 '37

"Archie Mayo has directed for laughs rather than drama. He gets them, but without the tension of suspense that made the play something more than a tender portrait of a particularly likable family. . . 'Call It a Day' is a pleasant dish for a spring day, or even for the winter." Eileen Creelman
+ N Y Sun p34 My 7 '37

"[It] results in an artful and engaging little comedy. . . If you are looking for an intelligent bit of frivolous entertainment you will find 'Call It a Day' moderately diverting." William Boehnel
+ N Y World-Telegram p25 My 7 '37

"[It is] a subdued, pleasant version of this nice play of family life. One of those good adaptations that may be a great help to you if you never saw the play and never could imagine what on earth it was about." John Mosher
New Yorker p107 My 15 '37

CALL IT A DAY—Continued

"Bright dialogue and an exceptional cast . . . distinguish this entertaining version of Dodie Smith's London and New York stage success." *News-Wk* p30 My 1 '37

"Unless your heart is atrophied, your nerves regimented against the stirrings caused by flawless skies and porcelain sunshine, you should find much to favor in this version of the London-New York stage hit. . . Producer Hal Wallis has supplied a really astonishingly fine cast." *Herb Sterne*

+ *Script* p10 Ap 24 '37

"The picture won't ever hurry you. It derives an amazing amount of vitality by being leisurely, starting a scene then wandering off somewhere. . . Director Archie Mayo has, in a couple of instances, allowed his players to overdo their vernal manners, but generally has kept his comedy well within the boundaries of delicate farce." *Katharine Best*

+ *Stage* p86 Ap '37

"A clever tribute to that most rarely dramatized of virtues, the civilized inhibition, 'Call It a Day' is gracefully acted and directed."

+ *Time* p58 My 17 '37

Trade Paper Reviews

"Although the story is a masterpiece of new and refreshing comedy, it is the playing of several members of the cast, notably Alice Brady, Roland Young, Ian Hunter and Bonita Granville which lifts the picture into the 'must see' category. Family."

+ *Box Office* p23 Mr 20 '37

"[It] makes a photoplay that is way above the average in entertainment, and is proving one of the 'surprise' draws of the season, succeeding in getting an extraordinary amount of word-of-mouth advertising, such as greeted the first 'Thin Man.'"

+ *Canadian Moving Pict Digest* p7 Ap 24 '37

"Estimate: good comedy."

+ *Phila Exhibitor* p36 Mr 15 '37

"'Call It a Day' is an example of a fine cast rowing a very thin boat. Script is so light that, for pictures, even the calibre of its playing and direction cannot save it. Film doesn't seem destined to do well as regards business, though it can easily become a critic's pet."

— + *Variety* p12 My 12 '37

CALL TO ARMS. Amkino My 4 '37

Cast: M. Kedrov. E. Malnikova. A. Garder

Director: A. Macheret

Russian dialogue film with English subtitles. This is the tale of an aerial attack by planes carrying the Swastika which have invaded the Soviet without a formal declaration of war.

Newspaper and Magazine Reviews

"This reviewer was left faintly bewildered at the strong militaristic note. . . The piece moves along at high speed—surely the Russian directors are becoming as expert as those in Hollywood for swift action and deft pace—and the story is told absorbingly." *Marguerite Tazelaar*

+ *N Y Herald Tribune* p20 My 5 '37

"Despite its timeliness . . . [it] fails to make the 'A' category. It may be classified as moderately entertaining." *H. T. S.*

+ — *N Y Times* p23 My 3 '37

CAPTAINS COURAGEOUS. MGM

125min Ap 9 '37

Cast: Freddie Bartholomew. Spencer Tracy. Lionel Barrymore. Melvyn Douglas. Charles Grapewin

Director: Victor Fleming

Based on a novel, *Captains Courageous*, by Rudyard Kipling. "[It] probes the heart of warped and troubled childhood brought to normal response in association with fishermen in the cod schooners and dories of the Grand Banks." [*Variety* (Hollywood)]

A Guide to the study of the screen version of *Captains Courageous*, prepared by Marguerite Orndorff, is obtainable from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"A splendid, sea-blown adventure, this film based on the familiar Kipling novel will not fail to please a wide range of tastes. . . The production is on the epic side and done with an excellence and wholesomeness which recommend it highly to the family trade."

+ + *America* p144 My 15 '37

"A & Y: excellent; C: very strong." *Christian Century* p663 My 19 '37

"The producers are to be complimented for the admirable restraint shown in the thrill sequences, the result being a nicely balanced picture with something of value and interest to all. Family." *Am Legion Auxiliary*

"The characterizations are outstanding. . . The direction and editing deserve special mention and the photography and lighting are especially fine. Family; 8-14: tense." *Calif Cong of Par & Teachers*

"'Captains Courageous' is to the sea what 'Good Earth' is to the land. . . This picture satisfies every criterion of fine entertainment, sincere and spirited acting and constructive ethical values. Family." *Calif Fed of Business & Professional Women's Clubs*

"One of the four best 1937 pictures. . . Though the poignant story is not Kipling's, the basic theme is his, and the ethical values are high; valuable for schools. Mature-family. Excellent." *DAR*

"This is a film not to be missed. . . Family, exclusive of young children." *Nat Soc of New England Women*

"The splendid direction of this masterpiece is a distinct credit to Victor Fleming with an excellent cast giving support to the outstanding work of the leading characters. . . A production of depth and sincerity of the first merit and commendable for the enjoyment of all ages. Family." *S Calif Council of Fed Church Women*

"This certainly is one of the few pictures that no one can afford to miss. . . A fine picture, nobly done—and every boy and girl, as well as their parents, should see it. Family." *Mrs T. G. Winter*

+ + *Fox W Coast Bul* Ap 10 '37

"The photography of the sheer beauty of a ship in full sail, the magnificent scenes of the sea in calm and in storm are breath-taking in their appeal, the work of a real artist. . . In all, a picture that merits highest commendation, reflecting great credit upon the producer, and giving to every member of the audience a most satisfying experience. Family."

+ + *Gen Fed of Women's Clubs (W Coast)* Mr 29 '37

"Here is a great photoplay, a story with a fine message to children and grownups alike, a story of idealism built upon faith and love." *S. M. Mullen*

+ + *Motion Pict & Family* p6 Ap 15 '37

"'Captains Courageous' is one of the few pictures which can be said to be completely satisfactory in theme, philosophy, acting, direction and technical detail. It cannot fail to move any spectator, young or old. . . Adolescents, 12-16 & children, 8-12: excellent."

+ + Motion Pict R p3 My '37

"This soul-stirring and absorbing drama boasts of a brilliant cast every member of which gives an unforgettable characterization. . . A high ethical standard is maintained throughout but unfortunate stress is placed upon a gruesome death scene and its harrowing, heart-breaking effect upon the sensitive young boy. Family."

+ Nat Council of Jewish Women Ap 10 '37

"General patronage."

Nat Legion of Decency Ap 15 '37

"A, Y & C: excellent."

Parents' M p42 Je '37

"Praise is due the director, the cast, and the cameramen for a production that brings fresh honors to the art of moving pictures. Family. Tense for children. Outstanding."

+ + Sel Motion Pict p3 My 1 '37

"It is a fine picture. Suggested for school, library and church use. Family-juvenile. Outstanding."

+ + Wkly Guide Ap 24 '37

Newspaper and Magazine Reviews

"Among the movie achievements of the year, or of many years, 'Captains Courageous' is bound to stand out, because of the magnificence of its setting, its sweep and excitement and its unity of design. It is notable in both directing and action, and in the technical development that has made possible the filming of the amazing action in the welter of sea. This is definitely a picture that should not be missed." Laura Elston

+ + Canadian M p46 Je '37

"[It is] one of the outstanding films of this or of any season. . . Mr. Tracy looks very much like an Academy winner and Harold Rosson's photography contains some of the best nautical shots we have ever seen. Family."

+ + Christian Science Monitor p15 My 22 '37

"With no advance notice befitting its magnificence, Rudyard Kipling's immortalization of Gloucester's hardy and courageous fishing folk thrills us with fine seascapes. . . For years Hollywood believed that Kipling's tale was one made for the screen, and producer and director have now taken full advantage of their opportunities. They have rendered Kipling masterfully in another art." J. P. Cunningham

+ + Commonweal p726 Ap 23 '37

"Mr. Tracy's Manuel is certainly the high spot . . . possibly the best male characterization of the year. . . The picture is perhaps a little over long . . . and the sentiment at the end is laid on with a trowel so that the sobs of the audience almost drown out the dialogue, but [it] is nonetheless a tansy interpretation of life on the bounding main and a genuinely touching investigation of a rare human relationship."

+ Cue p17 My 15 '37

"The leading portrayals are brilliant, and the sea backgrounds, with their magnificent pictures of schooners under crowded sail, are beautiful, exciting and full of rich, vigorous life. Except for about ten over-emotional moments at the end, this picture is fine entertainment, full of humanity and vitality."

+ Film Wkly p27 My 15 '37

"[It is] one of those productions which make us wonder at the extraordinary things accomplished by the makers of our screen entertainment. . . [It is] another achievement which dignifies the screen. . . Spencer Tracy's performance is one which goes a long way

toward justifying the opinion of those who regard him as our greatest screen actor."

+ + Hollywood Spec p13 Ap 10 '37

"The Kipling yarn . . . is now something of a classic. Victor Fleming has made it into an absorbing, pulsating drama. . . Spencer Tracy steals 'Captains Courageous'—and steals it with a racy, robust, unforgettable portrait of a happy-go-lucky Portuguese sailor that, at the end of 1937, probably will stand as the best performance of the year." (4 stars) Beverly Hills

Liberty p57 My 22 '37

"[It is] one of the outstanding films of the year. And as entertainment, audiences of both coasts agreed last week that even the late Rudyard Kipling would have been proud of [it]. . . For those who relish pictorial treats, the sailing scenes show superb photography. Curiosity among films, 'Captains Courageous' is both a man's and a woman's picture—and not one leading rôle is played by a woman."

+ + Lit Digest p8 My 22 '37

Reviewed by Mark Van Doren

Nation p685 Je 12 '37

"Though dragged out and often weepy, it is a corking yarn. . . Bartholomew here is not only clever and endearing but sensitive, controlled, as wise as any grown-up in the cast (which is all good, incidentally). . . The largest figure is that of Spencer Tracy as Manuel, simple, boisterous, rich in his powers. . . The whole MGM staff has treated this film with so much respect and shrewd artistry that the treatment seems almost unsatisfied, as if it were mutely in search of some bigger theme." Otis Ferguson

+ New Repub p160 Je 16 '37

"'Captains Courageous' belongs with the screen's few masterpieces. In a season of spectacular and notable film offerings it stands pre-eminent. . . It is certain to become a classic in its new medium. . . The performance of Freddie Bartholomew dominates the production from start to finish as only a very great piece of acting can." Howard Barnes

+ + N Y Herald Tribune p19 My 12 '37

"Emotionally it turns on all the faucets, leaving the audience tearful and smiling at the end. . . The characters are vigorous and alive, the direction vital and the melodrama pretty close to magnificent. . . [It is] one of the season's most enjoyable films, and a film, by the way, that gets along very nicely without any love interest." Eileen Creelman

+ + N Y Sun p39 My 12 '37

"[It] is another of those grand jobs of movie-making we have come to expect of Hollywood's most prodigal studio. With its rich production, magnificent marine photography, admirable direction and performances, the film brings vividly to life every page of Kipling's novel and even adds an exciting chapter or two of its own." F. S. Nugent

+ N Y Times p27 My 12 '37

"Call it a great picture and you have the only possible description of 'Captains Courageous.' . . To call it anything less would be unjust to a film which for sheer brilliance in every department of its production is a truly notable achievement." William Boehnel

+ + N Y World-Telegram p33 My 12 '37

"This 'Captains Courageous' is a comfort. Fog, water, boats, fish, and even human beings make as rich a film as you will see this spring. . . The picture is magnificent as a sketch of storm and struggle on the ocean." John Mosher

+ + New Yorker p105 My 15 '37

"Although the producers have brought the story up to date, none of the changes deviates from the salty spirit of the original."

+ News-Wk p23 Ap 23 '37

"I've never been one to become enthusiastic about regenerations, either on screen or off. . . This case is an exception to the rule, and I guarantee that you'll find the soul-change appealing and true. . . Spencer Tracy is magnifi-

CAPTAINS COURAGEOUS—*Continued*
cent as the rugged seaman. . . An all 'round triumph for Victor Fleming, Louis Lighton, Spencer Tracy, and the supporting players." Herb Sterne

+ + Script p8 My 15 '37

"To those of us who find acting as done by the next generation rather trying, 'Captains Courageous' is something of a surprise. . . This M-G-M production is over two hours long. An hour and three quarters of this time you will be all for it. . . It is a superb, a grand story—and almost a great picture." Katharine Best

+ Stage p83 My '37

"[It] relates two stories. . . Either alone would have made a good picture. Together, as luminous on the fantastic seascape of the Banks as lightning on a ship's masthead, they make a fine one. So magnificent are its sweep and excitement, so harmonious its design, that 'Captains Courageous' ranks above most current cinematic efforts, offers its credentials for admission to the thin company of cinema immortals."

+ + Time p65 Ap 19 '37

Trade Paper Reviews

"It will bring tears of understanding and sympathy to the eyes of all who see it and tears of joy to the eyes of showmen who exhibit it, because here is a film so ramified in every entertainment value that it cannot miss being one of the best revenue producers of all times."

+ Box Office p65 Ap 3 '37

"You can mark this down as one of the best pictures of the year. It is warmly human, has outstanding acting and has been brilliantly directed by Victor Fleming. . . Freddie Bartholomew . . . gives a performance that will rate much consideration when the Academy awards season rolls around again."

+ Film Daily p5 Mr 29 '37

"Here is a truly great picture. It will live long in the theatres of the world and longer still in the memories of all who see it, seamen and landlubbers alike. . . No exhibitor could possibly ask for more. And no finer contributions to the living screen from all concerned are even imaginable."

+ Hollywood Reporter p3 Mr 24 '37

+ Motion Pict Daily p4 Mr 25 '37

"Excellent screen play of the famous Kipling novel, this is a classic with mass appeal, a man's picture that the women will rave about. It can't miss. . . This is grand entertainment in every department. Estimate: box office."

+ Phila Exhibitor p30 Ap 1 '37

"Another picture which will not have to go begging for patronage. A high cost film, into seven figures, but the overhead will come back. 'Captains Courageous' looks equally as strong for foreign as domestic consumption. It will also rank as one of the best pictures of the sea ever made."

+ Variety p22 My 19 '37

"It will be as sure-fire in the humblest theatre as in the most pretentious, because it deals in great entertainment wisdom with the deep and simple things which all human creatures share. [It] is loaded for a box office broadside, and it will unquestionably be one of the strongest women audience pictures of this or any season."

+ Variety (Hollywood) p3 Mr 24 '37

CASE OF THE STUTTERING BISHOP.

Warner 70min Je 5 '37

Cast: Donald Woods, Ann Dvorak, Anne Nagel, Robert McWade

Director: William Clemens

Based on the novel of the same title by Erle Stanley Gardner. "This [is a] hunt for the

slayer of a murdered millionaire with rival claimants for the position of granddaughter and heir." (Hollywood Reporter)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Fair production qualities. Adults." Calif Cong of Par & Teachers

"Many false clues and no clever deductions. Mature. Mediocre." DAR

"Average program for mature audience." Nat Soc of New England Women

"A highly complicated murder mystery dramatically portrayed. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 10 '37

"Adults & young people. Entertaining for all who like the type."

+ Gen Fed of Women's Clubs (W Coast) Mr 29 '37

"This is only a fair addition to the Erle Stanley Gardner 'case' series. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p4 My '37

"Family."

Nat Council of Jewish Women Ap 10 '37

"General patronage."

Nat Legion of Decency My 6 '37

"Entertaining for all who like the type. Adults & young people."

+ Sel Motion Pict p7 My 1 '37

"Family."

Wkly Guide Je 5 '37

Trade Paper Reviews

"Perry Mason, the widely popular detective . . . is here brought to life again with a new and satisfying player in the part. This is Donald Woods, taking his first role of the sort and delivering well in a complicated mystery story that will enthrall the dyed-in-the-wool addicts and satisfy generally in support duty. It holds up well to the average of this series."

+ Hollywood Reporter p3 Ap 5 '37

"Entertaining Perry Mason yarn, this has tightly woven suspense, holding audience interest in the guilty person until the final fade-out. Estimate: pleasing program mystery."

+ Phila Exhibitor p56 My 1 '37

"While suspense is cleverly sustained, the romantic side of this film is painfully neglected and it is light on humor, so that this Erle Stanley Gardner mystery story is slow going."

+ — Variety p23 Je 2 '37

"This newest of the Erle Stanley Gardner series is well up to standard established by these [murder mysteries]. . . Picture should satisfy as a general audience offering and should please, not only those familiar with the super-sleuthing of Perry Mason, but others who like their mystery yarns delivered intelligently."

+ Variety (Hollywood) p3 Ap 7 '37

CHARLIE CHAN AT THE OLYMPICS.

20th century-Fox 68min My 31 '37

Cast: Warner Oland, Katherine De Mille, Pauline Moore, Allan Lane

Director: H. Bruce Humberstone

"The story starts in Honolulu, where a robot airplane piloting invention is being tried out for the army and navy. The pilot is mysteriously kidnapped and slain and the invention stolen. Warner Oland is soon on the job." Variety (Hollywood)

Audience Suitability Ratings

"The film is recommended for general patronage." T. J. Fitzmorris
America p168 My 22 '37

"Family-mature." Am Legion Auxiliary

"One of Warner Oland's best pictures to date. Family; 8-14: tense." Calif Cong of Par & Teachers

"Interest is sustained to the very end of the picture. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"One of the best Charlie Chan films with no gruesome details and interesting views of the games. Family." Nat Soc of New England Women

"This picture will entertain the family." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 10 '37

"A most stimulating mystery drama. . . Scenes of the Olympic games in Berlin and beautiful shots of aircraft contribute to the picture's worth. Family & junior matinee."
+ Gen Fed of Women's Clubs (W Coast)
Mr 29 '37

"It is most agreeable light entertainment. Adolescents, 12-16: good; children, 8-12: mature."
+ Motion Pict R p4 My '37

"To lovers of the Charlie Chan series this new mystery will prove most interesting. Family."
+ Nat Council of Jewish Women Ap 10 '37

"General patronage."
Nat Legion of Decency Ap 15 '37

"A, Y & C: good."
Parents' M p42 Je '37

"Family. Mature."
Sel Motion Pict p7 My 1 '37

"One of the best of the Charlie Chan series. Family."
+ Wkly Guide My 15 '37

"One of the best of these nickle-in-the-slot packages that repeat themselves, this Charlie Chan mystery is good fun. . . Particular credit must go to Paul Burger for his really clever story." Paul Jacobs
+ Hollywood Spec p16 Ap 10 '37

"With the airliner Hindenburg floating through some of its scenes like a great silver ghost, the latest Detective Chan picture . . . has a lugubrious quality that overhangs it like a pall. . . As a murder mystery, the film gets a bit out of hand." J. T. M.
+ N Y Times p23 My 24 '37

Trade Paper Reviews

"It is a highly satisfactory chapter in the ever-popular series built around the adventures and triumphs of that famed Oriental detective. Family."
+ Box Office p11 Ap 10 '37

"Suspense is the keynote of this picture. That quality plus the ever enjoyable super-sleuth Charlie Chan and his impetuous sons, the Olympic backgrounds with footage of the relay race in which Jesse Owens is seen, all combine to make this interesting fare."
+ Film Daily p5 Mr 29 '37

"'Charlie Chan at the Olympics' is a worthy successor to its predecessors, and every bit as entertaining and mystifying. It packs a fast moving climax, and will certainly appeal to Chan followers, and will probably earn new fans."
+ Hollywood Reporter p4 Mr 24 '37

+ Motion Pict Daily p4 Mr 25 '37

"Up to standard Chan offering, this is slow in getting started but gains interest, winds up as good program fare. Estimate: okay for Chan following."

+ — Phila Exhibitor p31 Ap 1 '37

"This is the 14th film in a seemingly endless series and provides lively entertainment in its stylized way. . . Newsreel shots of the Olympic Games are effectively blended into the action."

+ Variety p14 My 26 '37

"Slow in getting hold of its audience, 'Charlie Chan at the Olympics' finally hits a smart stride and before the finish emerges as an intriguing piece of entertainment, made more so by a capable use of crowd and performance shots of the Olympic games held in Berlin."

+ Variety (Hollywood) p3 Mr 24 '37

CHEROKEE STRIP. Warner 55min My 15 '37

Cast: Dick Foran. Jane Bryan. David Carlyle. Helen Valkis

Director: Noel Smith

A western melodrama based on the frontier rush in Oklahoma in 1889 when government land grants were being issued.

Audience Suitability Ratings

"Fair production qualities. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Well acted but monotonous in its action. Family." Nat Soc of New England Women

"The story is vital, exciting and constructive. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 27 '37

"The picture is well staged and photographed, satisfactorily cast and well directed. Family & junior matinee."

+ Gen Fed of Women's Clubs (W Coast)
Mr 19 '37

"Fair entertainment for some audiences. Family-mature."

+ — Motion Pict Guide Je '37

"The picture has neither freshness of plot nor beauty of setting to commend it, and though it might have served to portray the interesting events in the homesteading of the 'Cherokee Strip,' it did not make the most of its one opportunity to be different. Adolescents, 12-16: poor; children, 8-12: no."

— Motion Pict R p3 Ap '37

"This is a mediocre Western with a trite story and slow-moving direction. Family."

+ Nat Council of Jewish Women Mr 15 '37

"General patronage."

Nat Legion of Decency Ap 1 '37

"A, Y & C: fair Western."
Parents' M p42 Je '37

"Family."
Sel Motion Pict p8 Ap 1 '37

"Family-juvenile."
Wkly Guide My 22 '37

Trade Paper Reviews

"Western programmer. Family."
Box Office p63 My 29 '37

"Using the land rush days in the settlement of the Indian territory that is now Oklahoma as a base, 'Cherokee Strip' is little more than a run-of-the-mill Western which affords an opportunity for Dick Foran to croon a song or two. For all its good intentions, the film is strictly suitable for neighborhood double-

CHEROKEE STRIP—*Continued*

headers. . . [It] is never distinguished. It is merely another hard-riding yarn of physical violence."

— + Variety p23 Je 2 '37

CHINA PASSAGE. RKO 64min Mr 19 '37

Cast: Constance Worth, Vinton Haworth, Leslie Fenton, Gordon Jones

Director: Edward Killy

"The story starts out in China, where two American adventurers, Vinton Haworth and Gordon Jones, are entrusted with the job of guarding a Chinese girl delivering a valuable diamond. Just as they reach their destination in Shanghai, under a heavy guard, they are ambushed and the diamond stolen." Variety (Hollywood)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"This film manages to hold interest throughout, even though it never rises to spectacular heights. . . The picture will prove suitable entertainment for general patronage." T. J. Fitzmorris

+ — America p600 Mr 27 '37

"A: mediocre; Y: hardly; C: no."

Christian Century p727 Je 2 '37

"The suspense is good and production qualities are fair. Part of the acting is good, but much of it is unconvincing. Adults." Calif Cong of Par & Teachers

"The cast is inexperienced and the direction uninspired. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A good mystery story. Mature audiences." Nat Soc of New England Women

"Several killings aboard an ocean liner are so cluttered up with plot detail, that one follows the picture agape and is brought up suddenly at the unusual ending. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 13 '37

"The atmosphere is never convincing and the crude story is only fairly well handled. Suitability: adults & adolescents." P. H.

— + Mo Film Bul p57 Mr '37

"Fair. Adults."

+ — Motion Pict Guide My '37

"A & Y: routine mystery; C: unsuitable." Parents' M p40 My '37

Newspaper and Magazine Reviews

"[It has] new faces . . . but an old plot." J. A. M.

Boston Transcript p4 My 22 '37

"Adults & mature young people."

Christian Science Monitor p15 My 29 '37

"The RKO script writers have provided their new Australian importation, Miss Constance Worth, with a third-class ticket in 'China Passage.' As is the case in most films of the gem theft, shipboard murder formula, everything about [it] is so deliberately planned and, we might add, so poorly executed that one loses interest after the first murder." T. M. P.

— N Y Times p27 Ap 17 '37

"[It is] a kindergarten exercise in lethal high-jinks. . . Neither the film's speed, nor its diabolical mood, can cover up its childish antics and the amateur quality of its acting and direction." William Boehnel

— N Y World-Telegram p16 Ap 19 '37

Trade Paper Reviews

"Even the most dyed-in-the-wool mystery minded picture-goers will discover little to cheer about in this drama, whose story is stilted, unoriginal and implausible. . . In its technical departments the film is just fair, and the acting is handicapped by the shallow script. Duals and the secondaries are the markets for this one."

— Film Daily p10 Ap 16 '37

"This is stereotyped murder mystery melodrama. . . It registers low in entertainment value and will have to take the back seat on twin bills, letting something stronger, with possible names or other elements of draught, take the driver's compartment. Where attempted as a single, such as in the south or west where there are no duals, it represents a hazard."

— Variety p15 Ap 21 '37

COME ON, COWBOYS. Columbia 58min

Cast: Robert Livingston, Ray Corrigan, Max Terhune, Maxine Doyle

Director: Joseph Kane

Screen writer: Betty Burbridge

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 10 '37

"A better-than-average western story. Family."

+ Sel Motion Pict p9 Je '37

Trade Paper Reviews

"This is a highly satisfactory Western. Melodramatic thrills are nicely counterbalanced with copious comedy touches of the popular variety. At the finale, one wonders how so many elements can be handled without losing a definite degree of compactness. But compact it is—the only remotely extraneous element being the title, which is one of those general affairs."

+ Film Daily p10 My 21 '37

+ Motion Pict Daily p8 Je 1 '37

"An average Mesquiteer; the boys do well as usual. Estimate: okay."

+ — Phila Exhibitor p35 Je 1 '37

COWBOY STAR. Columbia 56min N 20 '36

Cast: Charles Starrett, Iris Meredith, Si Jenks

Director: David Selman

"A cowboy, having spent five years in Hollywood and tired of his make believe heroics, returns to Arizona where he finds genuine adventure and romance." Sel Motion Pict

Audience Suitability Ratings

"Smooth direction that results in a realistic atmosphere, good comedy and capable acting are combined in better than average entertainment. Family." E Coast Preview Committee

+ Fox W Coast Bul Ja 2 '37

"Somewhat different from the routine Western with good comedy, capable acting and realistic atmosphere. Fair entertainment of its kind for family."

+ — Motion Pict Guide Mr '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"General patronage."

Nat Legion of Decency D 17 '36

"A. Y & C: good Western."

Parents' M p40 Mr '37

"Family."

Sel Motion Pict p10 Ja 1 '37

CRIME NOBODY SAW. Paramount 62min Mr 12 '37

Cast: Lew Ayres, Benny Baker, Eugene Pallette, Ruth Coleman

Director: Charles Barton

Based on the mystery play, *Danger, Men Working*, by Ellery Queen and Lowell Bren-
tano. A mystery story.

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no."

Christian Century p534 Ap 21 '37

"The unusual manner in which the story is developed holds the interest despite the many improbable situations which invest all the proceedings with unreality. Average entertainment. Adults & young people." E Coast
Review Committee

+ — Fox W Coast Bul Mr 27 '37

"The direction maintains clarity in a rather intricate plot and avoids monotony although the story is almost entirely confined to one set. The climax is well worked up, and the dénouement is acceptable though unexpected. The characters are well drawn, and subtle touches of characterisation are added by the good acting of the whole cast. The dialogue is crisp and amusing, as are also some of the situations. Suitability: adults & adolescents." A. R.

+ Mo Film Bul p78 Ap '37

"Improbable situations developed in an unusual manner hold the interest. Fair. Adults & young adults."

+ — Motion Pict Guide My '37

"General patronage."

Nat Legion of Decency Mr 18 '37

"A: mediocre; Y & C: no."

Parents' M p42 Je '37

"Adults & young people."

Sel Motion Pict p8 Ap 1 '37

Newspaper and Magazine Reviews

"The *Crime Nobody Saw*—and which very few will want to see, for that matter. Adults & young people."

— Christian Science Monitor p17 My 1 '37

Reviewed by F. S. Nugent

N Y Times p17 Ap 5 '37

"It is a nursery exercise in macabre high jinks, dull, inept and almost entirely lacking in thrills and suspense. The cast . . . does what it can, but its efforts are wasted on a feeble and fumbling script." William Boehnel

— N Y World-Telegram p15 Ap 5 '37

Trade Paper Reviews

"The plot of this mystery melodrama takes too long to get going, and when it does it is so amateurishly contrived and unconvincing that it simply does not click. . . It is a very poor variation on the *'Seven Keys to Baldpate'* idea."

— Film Daily p11 Ap 8 '37

"Handicapped by a cast with little marquee value, it will, nevertheless, fit in neatly on the lower half of the average bill. Its screwy

story is unbelievable but amusing, and it manages to fill all the requirements of its short-budgeted contemporaries."

+ — Hollywood Reporter p3 Mr 10 '37

+ — Motion Pict Daily p4 Mr 16 '37

"Estimate: short on names but the entertainment is there."

+ Phila Exhibitor p33 Mr 15 '37

"Killer is easily spotted and picture doesn't hold interest. Bottom shelf dualer. . . Looks as though Lew Ayres, Eugene Pallette and Benny Baker figured this assignment was just one of those things and were trying to get through it quickly."

— Variety p14 Ap 7 '37

"Obviously turned out on a cheap budget and devoid of box office names, *'Crime Nobody Saw'* is nevertheless okay for its intended program standard. . . The cast comes through with an entertaining performance all the way, reflecting a good job of directing by Charles Barton."

+ — Variety (Hollywood) p3 Mr 10 '37

D

DAMAGED GOODS. Grand national 60min

Cast: Pedro de Cordoba, Douglas Walton, Esther Dale

Director: Phil Stone

Based on the French play of the same title by Eugene Brieux. "The story tells of the sad experiences of a young man, tainted with disease, who marries a beautiful young girl and the near tragedy that stalks their lives." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"Adults. Informative and thought-provoking material for mature audiences."

+ Gen Fed of Women's Clubs (W Coast)
Ap 24 '37

"Adults."

Nat Legion of Decency My 27 '37

"More a sermon than a drama, though earnest acting gives a good deal of emotional punch to it. Its chief value (and that is a great one) is in its sensible and informative discussion of the subject without any lurid sensationalism. An important social film. Suggested for school use. Worth being kept permanently available. Mature."

+ Wkly Guide My 22 '37

Trade Paper Reviews

"Although this picture must be exploited judiciously to avoid having patrons class it with the regular run of 'sex' films, it brings a message of vital importance to every community and should not be overlooked by any exhibitor. As a motion picture *'Damaged Goods'* leaves much to be desired, but as an educational film designed to crusade against syphilis, it pulls no punches, dealing with the subject in an honest and outspoken fashion."

Box Office p21 My 22 '37

"With the current drive to take away the veil of secrecy from syphilis, *'Damaged Goods'* arrives as an exploitable production to be handled with good taste. . . For showings to adult audiences, medical groups, social service workers, etc., it becomes an important document. For general audiences, it must be handled with restraint. . . Exhibitors should see it before they play it."

+ Phila Exhibitor p64 My 1 '37

DAMAGED LIVES. Weldon 61min Je 12 '37

Cast: Diane Sinclair. Lyman Williams. Cecelia Parker

Director: Edgar G. Ulmer

Screen writers: Donald Davis. Edgar G. Ulmer

This film was banned by the New York State Censor Board but later approved and presented under the sponsorship of the American Social Hygiene Association. A twenty-nine minute lecture follows the film. "The story of 'Damaged Lives' is the familiar one of an indiscretion, ignorance, fear of discovery and consequent reliance on nostrums and quackery." (N Y Times)

Newspaper and Magazine Reviews

"Perhaps the most outspoken motion picture ever made for general release, it is the decisive stroke in the struggle to free discussion of venereal disease from the sotto voce, where Ibsen found it. . . Judged as entertainment, [it] gets zero rating; considered as a discussion of a social problem, it is forthright, frank and unforgettable." J. T. M.

N Y Times p26 Je 14 '37

"[It is] one of those tin-cup exhortations in the nature of oldtime cures. . . It is thoroughly reprehensible throughout. It screens like a script from a Bowery handout." Douglas Gilbert

— N Y World-Telegram p12 Je 14 '37

Trade Paper Reviews

Motion Pict Daily p6 Je 17 '37

"While 'Damaged Lives' could scarcely be classed as entertainment in the usual sense, it is an absorbing picture after its opening moments. . . Picture, although somewhat similar in story outline, has no connection with 'Damaged Goods,' legitimate play on the same subject, which was recently revived and flopped on Broadway."

Variety p13 Je 16 '37

DANCE, CHARLIE, DANCE. Warner 64min

Cast: Stuart Erwin. Jean Muir. Glenda Farrell. Allen Jenkins

Director: Frank McDonald

Based on the play, *The Butter and Egg Man*, by George S. Kaufman. "The central figure is a worm from the sticks who turns on the city slickers and licks them at their own game." (Hollywood Reporter)

Audience Suitability Ratings

"A light comedy suitable for the family." Am Legion Auxiliary

"Light and amusing. Possibly family." Calif Cong of Par & Teachers

"There are some sequences provocative of a laugh, but as a whole the production is weighed down with too much dialogue. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. A somewhat different treatment makes this comedy diverting. Mature." DAR

"A better than average program picture. Family." Nat Soc of New England Women

"It is trite, long-drawn-out and unoriginal. It has its tense moments and generally good acting, but terminates abruptly and unconvincingly. Mature." S Calif Council of Fed Church Women

"An hour's amusement—no more intended. Family, if a somewhat noisy, riotous farce is acceptable to their tastes." Mrs T. G. Winter
Fox W Coast Bul My 8 '37

"The work of a capable cast and satisfactory direction give this its entertainment value. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
Ap 24 '37

"It is a lively picture with many amusing incidents. Adolescents, 12-16: yes; children, 8-12: not sufficient interest."

+ Motion Pict R p4 My '37

"A not too clever plot is somewhat redeemed by the droll acting of Stuart Erwin and the comedy of Glenda Farrell and Allen Jenkins. . . Matter of taste for adults."

— + Nat Council of Jewish Women My 25 '37

"General patronage."

Nat Legion of Decency My 13 '37

"Comedy of the boisterous type is supplied in this farcical picture. . . Possibly family. (The Business and Professional Women consider the picture a waste of time.)"

Sel Motion Pict p7 Je '37

Newspaper and Magazine Reviews

"Anyone who can stand a full hour of shouting by Allen Jenkins should see 'Dance, Charlie, Dance.' For others, there is not a great deal in the picture to recommend it as satisfactory entertainment."

— + Hollywood Spec p12 My 8 '37

Trade Paper Reviews

"A laugh-laden comedy, directed and enacted at a lively clip, this can hold its own on any program and will send the patrons home well pleased with their entertainment investment. Family."

+ Box Office p71 My 1 '37

"Warners has a good runner-up for 'Three Men on a Horse.' This latter had the advantage of carrying the title of a current stage success. The Kaufman play is of an earlier vintage and is here hidden under a title of doubtful draw but the picture is just as funny as 'Three Men' and it makes a top program offering."

+ Hollywood Reporter p3 Ap 20 '37

+ Motion Pict Daily p14 Ap 22 '37

"This is a fast moving comedy. Estimate: pleasing."

+ Phila Exhibitor p61 My 1 '37

"The result is a laugh-getter that should satisfy on almost any program. Played broadly and robustly for the most part, picture is compact and swift-moving."

+ Variety (Hollywood) p3 Ap 20 '37

DARO UN MILIONE. Nuovo mondo 76min Mr 27 '37

Cast: Vittorio De Sica. Assia Noris. Luigi Almirante

Director: Mario Camerini

Italian dialogue film without English titles produced in Rome. Also known as *I Will Give a Million*. The film received an award of excellence from the Italian Ministry of Corporations. "Millionaire announces he'll disguise himself as a beggar and will donate a million to anyone who does an unselfish act in his behalf. As no one knows which hobo is really the millionaire, every one in town goes overboard with generosity to the tramps." (Variety)

Newspaper and Magazine Reviews

"[It] more than makes up for a rather slow start by much speed later, plenty of amusing complications and a joyous finish." H. T. S.
+ N Y Times p14 Mr 29 '37

Trade Paper Reviews

"This is a disappointing picture, not because it was the recipient of an award by the Italian Ministry of Corporations, which might lead film goers to expect excellence of entertainment in advance of viewing it, but for the reason that on no count does the feature measure up to the higher standards of foreign production."

— Film Daily p11 Ap 8 '37

"Fair romantic comedy results from bungling treatment of an excellent story. Production is slipshod and inept, editing is clumsy and photography uncomplimentary. But the story and some of the acting save it from a complete fizzle. Has rich possibilities for Hollywood remake."

+ Variety p29 Ap 7 '37

DAY AT THE RACES. MGM 105min
Je 11 '37

Cast: Groucho Marx, Chico Marx, Harpo

Marx, Allan Jones, Maureen O'Sullivan

Director: Sam Wood

Lyrics: Gus Kahn

Music: Bronislau Kaper, Walter Jurman

Music director: Franz Waxman

Screen writers: Robert Pirosch, George Seaton, George Oppenheimer

"Maureen O'Sullivan operates a run-down sanitarium. Her boy friend lays out all his money on a race horse that looks like a total loss. The fortunes of the two and their romance can be saved if they find a certain Doctor Hackenbush to cater to the neurotic whims of a wealthy patient, Margaret Dumont. Trying to be helpful, a porter, and a jockey, import the horse doctor who seems to fill the bill until the heavies get into action. . . Our heroes finally discover that the nag is a steeple-chaser." Variety (Hollywood)

Newspaper and Magazine Reviews

"As far as the Marx Brothers are concerned, it's definitely up to you. If you like them, you will find their latest essay in screen lunacy, 'A Day at the Races,' enormously funny. If they don't amuse you, stay away from the Capitol. . . I think that their newest antics are flavoursome, if reminiscent, and their newest vehicle a bit cluttered and overlong." Howard Barnes

N Y Herald Tribune p16 Je 18 '37

"Though this is the seventh film the brothers have made, it is as full of shocks and surprises as the first. . . Beautiful it all is, epic jabberwocky." John Mosher

+ New Yorker p79 Je 19 '37

"At least 200 assaults on audience risibilities are included—along with a plot . . . which adequately serves as a setting for the Marx boys' zany brand of comedy."

+ News-Wk p20 Je 19 '37

"It all adds up to . . . superlative entertainment."

+ Time p45 Je 21 '37

Trade Paper Reviews

"Sure-fire at the box office. The brothers Marx go to town in their newest effort."

+ Film Daily p9 Je 15 '37

+ Motion Pict Daily p2 Je 10 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Post this one as a favorite in almost any theatre and a sure bet as a heavy winner on a tip straight from the preview feed box. . . 'A Day at the Races' is a simpler brand of fun than 'A Night at the Opera,' and pulls in more diverse elements of entertainment. The gags, not impeded by story hurdles, fairly tumble over one another."

+ Variety (Hollywood) p3 Je 11 '37

DEAD YESTERDAY. See The great hospital mystery**DEATH ON THE SET.** Globe 58min

Cast: Henry Kendall, Jeanne Stuart, Eve Grey

Director: Leslie S. Hiscott

Filmed in England. An American gangster becomes a director in an English motion picture studio. When he murders his partner in crime who is his double, he hopes to assume the double's identity. He is trapped in this scheme when the sweetheart of his partner is murdered and the crime pinned on him.

Trade Paper Reviews

"Having a quite cleverly contrived plot, fairly actionful direction and competent performances, this British murder melodrama will prove passably entertaining to audiences in the popular grinds."

+ — Film Daily p4 Ag 21 '36

"Apart from handicap of being British made, this is a well produced, acted program thriller. Estimate: for neighborhoods, twin bills."

+ — Phila Exhibitor p30 Jl 15 '36

"Aside from the fact it might well serve as a model as to how a picture should not be made, absence of any names that are even faintly recognizable to American audiences undoubtedly will relegate this to the most minor secondary dual spots."

— Variety p31 S 16 '36

DEVIL IS DRIVING. Columbia 66min
Je 25 '37

Cast: Richard Dix, Joan Perry, Henry Kolker

Director: Harry Lachman

Screen writers: Lew Loeb, Harold Buchman

"Richard Dix is the attorney, backed by leading citizens for the district attorney's job. He defends the son of a social-business leader who has been arrested on a drunken driving charge, following a crash in which a woman is killed, her daughter crippled. . . The heroine, a newspaperwoman, loses faith in him." Phila Exhibitor

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 10 '37

"A dramatization of the problem of drunken driving and auto accidents, tremendously effective because the story has interest and power enough to leave its lesson to teach itself— which it does inescapably. Family."

+ Wkly Guide My 29 '37

DEVIL IS DRIVING—Continued

Trade Paper Reviews

"High exploitable picture, excellent for tie-ups with safety driving associations, auto clubs, civic groups, this is a better type programmer in addition."

+ Phila Exhibitor p34 Je 1 '37

DR. KNOCK. Pathe-Natan 74min Ap 30 '37

Cast: Louis Jouvet. Palau. Le Vigan

Directors: Louis Jouvet. Roger Goupillieres

French dialogue film with English subtitles. Based on the French play, Knock, by Jules Romains. Louis Jouvet plays the part of a charlatan doctor who buys through the mail a non-existent medical practice in the healthy town of St. Maurice and then through the power of suggestion puts practically the whole robust population to bed.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency My 27 '37

Newspaper and Magazine Reviews

"[It] is an excellent comedy well done by a splendid cast." H. E. S'

+ + N Y Sun p35 My 1 '37

"Jules Romains's 'Knock,' a scalpel-sharp satire on medical chicanery, comes to the screen with the degree of 'Dr.' added to its title and a good bit of its impudence lost in the prudent translation of its French dialogue. . . The film is bound to find more favor with those who understand its language than with the many who are compelled to rely upon the subtitle's interpretations. . . M. Jouvet is the perfect charlatan: unscrupulous, rascally, dignified." F. S. Nugent

+ — N Y Times p16 My 1 '37

"Although the film is slow and wordy, there is a fair amount of amusement and entertainment in 'Dr. Knock.' Few comedies of the year have offered such a richly satirical idea and such a wealth of amusing lines. The only pity is that the treatment is so leaden." William Boehnel

+ — N Y World-Telegram p9a My 1 '37

Trade Paper Reviews

+ — Motion Pict Daily p8 Je 1 '37

"It is one of the best Frenchies to touch U. S. shores in recent years, and certain to display box office impact in the spots suited for it. . . Jouvet, in the lead, does the best work of his celluloid career, playing the title role seriously."

+ Variety p16 My 5 '37

DODGE CITY TRAIL. Columbia 61min F 5 '37

Cast: Charles Starrett. Donald Grayson. Marion Weldon

Director: C. C. Coleman, Jr.

A western melodrama with a musical background.

Audience Suitability Ratings

"Good singing and acting, a plausible story well handled, and excellent photography are combined in a Western which offers better

than average entertainment. Family." E Coast Preview Committee

+ Fox W Coast Bul F 20 '37

"Fair. Family."

+ — Motion Pict Guide Je '37

"General patronage."

Nat Legion of Decency F 4 '37

"A, Y & C: good."

Parents' M p46 Ap '37

"Family."

Sel Motion Pict p9 Mr 1 '37

"More interesting than most Westerns, and some very good cowboy singing. Family-juvenile."

+ Wkly Guide Ja 30 '37

Trade Paper Reviews

"This Western is fair entertainment and should serve appropriately as a supporter on a dual program. Family."

+ — Box Office p31 Je 5 '37

"In the course of the film, Starrett, alone, with chorus, sings four numbers which, while sufficiently tuneful, detract from the usual fast Western action. Estimate: standard."

+ — Phila Exhibitor p32 F 15 '37

"So-so Western, with Charles Starrett as the stern-jawed cowboy who rescues the gal from kidnapers. . . 'Dodge City Trail' isn't even intended for adults. And it won't knock the moppets into the aisles. But it will probably get by on matinee duals."

— + Variety p14 My 26 '37

DREAMING LIPS. United artists 78min My 28 '37

Cast: Elisabeth Bergner. Raymond Massey. Romney Brent

Director: Paul Czinner

Based on the play, Melo, by Henri Bernstein. Filmed in England. This is an English version of a German film, Der Traumende Mund, in which Miss Bergner appeared several years ago. It is the study of the young wife of an orchestra conductor who falls desperately in love with his best friend. Unable to choose between her husband who loves her devotedly and her impetuous lover, she commits suicide.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency My 27 '37

"'Dreaming Lips' (horrible title) doesn't live up to expectations or possibilities. There are spots that are splendid; there are also spots that are pure purple hokum. . . Triangle stuff [for] . . . Miss Bergner, with whose mannerisms and passionate passages we, for one, got a little fed up."

— + Scholastic p28 Ap 24 '37

"Adults."

Sel Motion Pict p9 Je '37

"Mature."

Wkly Guide My 22 '37

Newspaper and Magazine Reviews

"The Bergner legend is based more upon her uniqueness as a personality than upon true distinction as an actress. . . There is little evidence of an attempt at subordinating the actress to the role, but rather a concerted, and frequently successful, effort to fit the role to the actress. Neither the play itself nor its star's performance achieve credibility in the version currently on view."

— + Cue p16 My 22 '37

"A careful, conscientious, detailed study in morbidity." (2½ stars) Beverly Hills Liberty p62 Je 26 '37

"[It] is a strange and hauntingly beautiful offering. . . . Through the medium of a brilliant script, a superb production and an inspired performance by Miss Bergner, one is taken through portals that the screen rarely dares to cross. . . . Few men will like it, I believe, and many women are apt to be shocked by its complete honesty, but it seems to me an unusual and notable photoplay." Howard Barnes

+ + N Y Herald Tribune p15 My 20 '37

"Miss Bergner plays in what may now be recognized as her usual style, carefully artificial and coy. . . . It is a tricky performance, and some of the tricks by now are familiar ones. . . . It is hard to guess just why the Bernstein tragedy was chosen for a Bergner picture, or why it was retitled 'Dreaming Lips.' Its central character is not, in this version at least, a particularly sympathetic or profound one." Eileen Creelman

+ — N Y Sun p21 My 20 '37

"It is not a good play. Come right down to it, I think it is a reasonably bad play made into a reasonably bad motion picture. But it is as axiomatic as anything can be in the cinema that nothing in which Bergner appears really can be bad. . . . What fascinated me and held my interest to the screen through all its static episodes and all its defiance of the elemental rules of filmic pace was the iridescence of Bergner's portrayal." F. S. Nugent

— + N Y Times p17 My 20 '37

"A deeply unimportant fable, it is acted brilliantly by Miss Bergner and her supporting cast, but excellent though the part of Gaby is for Miss Bergner's purposes, 'Dreaming Lips' is scarcely able to survive a full hour's entertainment. This is a faintly musty, curiously implausible drama." William Boehnel

— + N Y World-Telegram p21 My 20 '37

"Along with various disappointments of the moment may be listed 'Dreaming Lips.' . . . As I remember the play, I found a finesse in the thing that gave it a special quality. I must say I can't find a trace of finesse of any sort in the screen version. . . . The Bergner public had best just overlook this trifle of hers." John Mosher

— New Yorker p73 My 29 '37

"The film is a triumph for the Austrian star and her fans; those who are left cold by the Bergner mannerisms will find it a thoughtful study of feminine psychology."

News-Wk p24 My 29 '37

"[It is] a carefully re-made version of the German film, with a more mature Bergner giving a vintage performance. . . . Human emotions in this film are so complicated . . . [that] it is impossible to sit back, shut the doors of one's mind and just watch." Alan Page

Sight & Sound p23 Spring '37

"With Bergner's infinite capacity for sustained appeal, Massey's command of mental counterpoint, and Romney Brent's complete mastery of a difficult character, it is almost intoxicating to stand by and watch them. . . . Paul Czinner has maintained a distinguished direction throughout." Katharine Best

+ Stage p84 My '37

"For connoisseurs of gamut-running, 'Dreaming Lips' will constitute practically the equivalent of the Kentucky Derby. . . . For other cinemaddicts even its rather startling deviations from the Hays Organization Production Code, now so scrupulously observed by Hollywood, are not likely to make 'Dreaming Lips' seem more than a pretentious diagnosis of a trivial neurosis."

Time p30 My 31 '37

Trade Paper Reviews

"The hauntingly pathetic performance by Elisabeth Bergner in this English-made drama will linger with the spectator long after the story of her slow-moving and depressing vehicle

has been forgotten. The brilliant little actress surpasses herself in a tragic role and receives able support . . . but as entertainment the picture will be found lacking. Adults."

Box Office p25 Je 12 '37

"You can chalk this up as a personal triumph for Elisabeth Bergner, who runs the gamut of emotional acting and does it superbly, and is fascinating every minute she is on the screen —and she is on most of the time. But as far as the story goes, it is too talky, too lacking in action, and too tragic in its ending to register with American audiences as entertainment."

+ — Film Daily p8 My 20 '37

"Definitely class, art, adult; it is class because the plot, action are incomprehensible to the average family audience; because the characters portrayed are a bit unnatural for the average family audience. Estimate: best for art [and] class [houses]."

Phila Exhibitor p38 Je 1 '37

"The easiest way to say it is probably the most direct: this is not a good picture. Miss Bergner is as lovely as ever to look upon, but pictures like this won't do her much good. It's not only above the heads of average filmgoers in content, but not well enough made to fall into the artistic flop division, which seems to have become so desirable lately."

— Variety p14 My 26 '37

DRUMS OF DESTINY. Crescent 60min Je 12 '37

Cast: Tom Keene. Edna Lawrence. Budd Buster

Director: Ray Taylor

Music director: Abe Meyer

Screen writers: Roger Whately. John T. Neville

"This delves into the period of American history when part of Florida was under the Spanish flag. The Mississippi soldiers are having trouble with the Indians and chase them into foreign fields only to discover that there is some underhanded business regarding guns and ammunition for the redskins to battle the white man." Variety (Hollywood)

Trade Paper Reviews

"Historical Western makes interesting, pleasing outdoor action drama."

+ Film Daily p9 Je 15 '37

+ Motion Pict Daily p2 Je 11 '37

"Another action melodrama with an historical background, 'Drums of Destiny' maintains the standard of the previous releases of this series. . . . Keeping an attentive eye on his territory clientele, the producer has aimed this one nicely and he has another action film that will satisfy those who like this type of film fare."

+ Variety (Hollywood) p3 Je 8 '37

E

ELEPHANT BOY. United artists 80min Ap 23 '37

Cast: Sabu. W. E. Holloway. Walter Hudd. Alan Jeayes

Directors: Robert H. Flaherty. Zoltan Korda

Based on the short story, Toomai of the Elephants, by Rudyard Kipling. Filmed in Mysore, India by an English company. "[Toomai] is descended from four generations of mahouts. When his father is killed in a tiger hunt, the elephant he has been riding, and

ELEPHANT BOY—Continued

which was ridden by his father and grandfather, is taken away and allocated to another driver, despite the protests of the boy." (Variety)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"There is a minimum of story interest and the acting, with the exception of that of the elephants, is scarcely first-rate, yet the production emerges as excellent entertainment. The secret lies in the sheer pictorial brilliance with which the Indian jungle and an overly simple story is exploited. . . This is an offering out of and entirely above the usual run of films and is recommended highly to audiences of every age." T. J. Fitzmorris

+ + America p624 Ap 3 '37

"Every one should see it. A, Y & C: excellent."

+ + Christian Century p791 Je 16 '37

"Settings and scenery are most interesting, and the magnetism of the big game hunt, with its attendant hazards, adds greatly to its fascination. Family." Am Legion Auxiliary

"It has excellent photography, good acting and shots of both trained and wild animals that are most interesting. Family." Calif Cong of Par & Teachers

"In spots the scenes run a little too long, but, in general, the production is extremely interesting and will undoubtedly appeal to those who are tired of the routine wild animal pictures. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Skillful direction by Robert Flaherty makes this more appealing than most animal films. Kipling's story teaches courage, and kindness to animals. Family." DAR

"This film is quite out of the ordinary and definitely one not to be missed. . . A worthwhile film for all audiences." Nat Soc of New England Women

"[It is] an outstanding and constructive animal picture with an unusual plot . . . which all should see. Family." S Calif Council of Fed Church Women

Fox W Coast Bul My 1 '37

"One of the most appealingly entertaining pictures ever produced, absorbingly interesting, thrilling and so graphically told one's interest is gripped from the opening to the closing scenes. . . Outstanding entertainment for all ages."

+ + Gen Fed of Women's Clubs (W Coast) Ap 19 '37

"The interest of this film . . . lies in the magnificent natural material. . . The story which has been added is poor both in conception and execution, and, like the studio native sets . . . is quite alien to the material obtained by Flaherty. . . Those who know Flaherty's previous work will not be disappointed in his work in this film and the film must be seen for it in spite of the additions and contortions. Suitability: family; especially good for children."

+ — Mo Film Bul p28 Mr '37

"Some very good characterizations, especially Sabu, the Indian boy. Delightful for the family. Very good (of its kind)."

+ + Motion Pict Guide Je '37

"It is a picture to delight children who are old enough not to be frightened by a fierce tiger and the sight of a funeral pyre, and one that older people will enjoy and long remember. Adolescents, 12-16; splendid; children, 8-12: yes, for most of them."

+ + Motion Pict R p4 My '37

"The picture attains moments of great photographic and dramatic beauty and is distinguished because of the fascinating personality and natural acting ability of the boy, Sabu. Excellent for the family."

+ Nat Council of Jewish Women Ap 21 '37

"General patronage."

Nat Legion of Decency Mr 25 '37

"A, Y & C: pleasant family picture." Parents' M p40 My '37

"Every now and then a picture comes along without any tremendous ballyhoo and turns out to be completely rewarding and something you've been waiting for. [It] is one of these, and for several good reasons. . . [It] is decidedly not just another one of those 'Bring 'Em Back Alive' animal pictures full of fake and whimsy."

+ Scholastic p20 Ap 3 '37

"Outstanding."

+ + Sel Motion Pict p3 My 1 '37

"A very loveable picture. Referred to the Committee on Exceptional Photoplays. Suggested for schools and libraries. Worth being kept permanently available. Family-juvenile. Outstanding."

+ + Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"Robert Flaherty's film plays . . . have been described variously as visual poetry, beautiful in spirit. 'Elephant Boy' is far from being an exception. . . This is an unusual and enormously entertaining motion picture." J. P. Cunningham

+ + Commonweal p20 Ap 30 '37

"Pictorially, the film is a thing of beauty but it is considerably less effective either as a narrative or as movie entertainment. . . The utter simplicity of the theme and its naive manner of telling has reduced the tale to an elementary fable, lacking suspense and dramatic impact, lacking, indeed, everything but photographic beauty. . . As a travelogue, it has merit; but it runs rather long for a travelogue, and occasionally somewhat thin."

— + Cue p17 Ap 3 '37

"An impressive version of the Kipling story, finely photographed and, in the scenes dealing with elephants and their capture, authentic-seeming and thrilling. The players are rather theatrical, and the boy, Sabu, is made to speak too much; but the picture as a whole is unusual and well worth seeing."

+ Film Wkly p32 Ap 10 '37

"[It] has freshness and an arresting beauty of telling. . . We recommend this saga of the Indian jungles. It has a singular appeal for all ages." (3½ stars) Beverly Hills

Liberty p53 Ap 10 '37

"[It is] fine film material in the hands of Flaherty, who treated it with understanding reverence, letting the simple tale unfold with some of the most thrilling photography that has lighted a screen in many a month."

+ Lit Digest p21 Ap 17 '37

"The resulting mixture is both agreeable and disagreeable. . . [It has] a good story. But Mr. Flaherty has not told it well, being without experience in fiction. His principals stand interminably while they say things that are perfectly obvious to us. . . Yet [it] is worth seeing for what remains in it of India and Robert Flaherty. . . Sabu . . . and his one great elephant are worth seeing if any two things are on the current screen." Mark Van Doren

+ — Nation p489 Ap 24 '37

"The boy Sabu was a natural find. . . As to the rest, they are something between a class in elocution and the endmen of a minstrel show. . . It is better to ignore everything about the film but its record of a trip to the elephant country." Otis Ferguson

+ New Repub p323 Ap 21 '37

"There is a certain humour in the grotesque overacting of the villain which sets off the staggering quality of the dialogue, every sentence of which is calculated to stop an elephant in his tracks. . . [It] would be far better without sound, really good without Kipling, but nothing at all without the direction of Mr. Robert Flaherty. Those who go to it should be ready to shut their ears, disregard the story, and get a kick out of camera angles and cuts."

+ — New Statesman & Nation p593 Ap 10 '37

"Robert Flaherty once more demonstrates that he is one of the most unusual and distinguished of directors. He has turned to the jungles of India to produce a magnificent photoplay of men and elephants. . . It is a child's story if you like, but one that should have an irresistible appeal to many adults. . . [It] is an unusual and engrossing screen drama, too unusual, perhaps, for much commercial success, but one that richly deserves it."

Howard Barnes

+ + N Y Herald Tribune p19 Ap 6 '37

"[It] has a decided charm, a distinctive quality that endears the entire picture to one. The story is slight but vivid, keeping much of the Kipling flavor. 'Elephant Boy,' which delighted this grown-up, is a perfect film for children."

+ N Y Sun p27 Ap 6 '37

"[It] may be accounted one of the most likable of the jungle pictures. Having a simple story at its heart, it has had the wisdom and the good taste to tell it simply and without recourse to synthetic sensationalism."

F. S. Nugent

+ N Y Times p20 Ap 6 '37

"[It is] an exciting, tender and sufficiently entertaining film. . . It is first rate enough to appeal to all ages and nearly all tastes."

William Boehnel

+ N Y World-Telegram p16 Ap 6 '37

"Robert Flaherty has now been to India. The results of this visit, however, will not seem to most of us moviegoers as sumptuous as those of his other trips. . . There isn't anything the matter with 'Elephant Boy' itself, except that it comes somewhat as a disappointment and as a slight and incidental affair after our expectations have been raised by memory of other Flaherty pictures. In fact, it's a very nice picture for the young people, who may like it best of the whole Flaherty series."

John Mosher

+ New Yorker p89 Ap 3 '37

"Robert Flaherty has . . . the knack of assimilating atmosphere, customs, and the feel of foreign peoples to a remarkable degree. . . The picture unfolds slowly, holds no brief for formula; it's entirely possible that advocates of the boy-meets-girl school may think it tedious. I found it compelling."

+ Script p10 My 29 '37

"Flaherty's 'Elephant Boy' was something to weep over. . . This is a picture that should have been made entirely in India or else not at all. . . As it is, children will love it and adults will be disappointed and indulgent."

Alan Page

+ Sight & Sound p23 Spring '37

"'Elephant Boy' has gone the same way as 'Man of Aran': enormous advance publicity, director out of touch with the Press for months, rumours of great epics sealed in tins, and then the disappointing diminutive achievement. . . The more positive crimes, the bad cutting, the dreadful studio work, the pedestrian adaptation so unfair to Kipling's story, must be laid at Denham's door."

Graham Greene

+ Spec p707 Ap 16 '37

"If you remember 'Man of Aran' I need only mention that the man who made [it] has just completed 'Elephant Boy,' and you should already have your hat and coat on. . . In spite of a startlingly assured performance by a

young Indian named Sabu, 'Elephant Boy' is best when it shows the elephants at work or charging through the jungle in a frenzy of fear."

Katharine Best

+ Stage p84 Ap '37

Trade Paper Reviews

"Unusual jungle story holds chief interest for the juveniles and thrill fans."

+ Film Daily p8 Ap 6 '37

"This is tops in jungle pictures. . . In short, with elephant hunts, jungle creatures, glimpses of real Indians, some marvelously artistic photo work, direction, as well as a little Indian boy in the chief role as Toomai, the exhibitor has something to show the public."

+ Phila Exhibitor p34 Ap 1 '37

"It's a Rudyard Kipling story which reads better than it films, same as the Tarzan yarns. Having nothing particularly exciting for the camera, nor any plot to speak of, it will demand careful exploitation and advertising. Where animal or novelty pictures are accepted, it will probably get across, but it doesn't suggest more than fair grosses, even on such bookings."

+ — Variety p14 Ap 7 '37

EPISODE. Metropolis 99min My 15 '37

Cast: Paula Wesseley. Karl Ludwig Diehl. Otto Tressler. Erika von Wagner

Director: Walter Reisch

Music: Willi Schmidt-Gentner

German dialogue film made in Vienna with English subtitles. In this Miss Paula Wesseley won the Venice International Exposition's gold cup for the world's best performance in 1935. [It is] a farce played against the tragic background of Vienna during the inflation of 1922. A young art student, her money gone, accepts the harmless attentions of an elderly art patron. She falls in love with his son's tutor. When a check sent her by her admirer is found by the tutor, complications ensue but the art patron's understanding wife clears everything up.

Audience Suitability Ratings

Mo Film Bul p144 D '35

"Adults."

Nat Legion of Decency My 27 '37

Newspaper and Magazine Reviews

"[It is] one of the year's unusual contributions to the fine art of the cinema. . . As in 'Masquerade in Vienna,' the convincing realism, the sense of significant detail and the complete rightness of the characterizations make this a directorial and histrionic tour de force."

+ + Cue p16 My 22 '37

"[It] is definitely on the dull side. The same Walter Reisch who made the delightful 'Two Hearts in Waltz Time' has thought up a plot that is forever getting into snarls and he has been downright remiss in the technical end of the production. . . Miss Wesseley, whom you might have seen earlier this season in 'Masquerade in Vienna,' plays the heroine with such lack of glamour that one is apt to wonder what all the wooing is about."

Howard Barnes

+ N Y Herald Tribune p10 My 17 '37

"Miss Wesseley's performance is one of the year's best—this or 1935's—and a delight to see. . . Mr. Reisch has achieved some excellent directorial touches, but his photography of some interior scenes suffered from underlighting. . . I think you'll find it a rather pleasant film."

F. S. Nugent

+ N Y Times p23 My 17 '37

"Having given a superb performance in 'Masquerade in Vienna,' Paula Wesseley now contributes another fine bit of acting in 'Episode.'

EPISODE—Continued

Although [it] is slightly disappointing after 'Masquerade in Vienna,' it is not without merit, and in its leisurely, contemplative way is better than average entertainment." William Boehnel
+ N Y World-Telegram p19 My 18 '37

"[It] is a very innocent trifle. . . It has too many English subtitles. Watching [the film] is like dining with a man who wears an electric sign on his shirt front." John Mosher
New Yorker p74 My 29 '37

"I cannot understand the enthusiasm for Fraulein Paula Wesseley. . . This stocky, rather graceless actress may be said, I suppose, to act naturally, rather in the same way that a Roedean girl may be said to play hockey naturally. . . The background to this rather silly comedy . . . is supposed to be the Vienna of 1922 . . . but so tragic a breakdown of the framework of life deserves a less perfunctory, a less humorous and sentimental treatment." Graham Greene
— Spec p718 N 1 '35

Trade Paper Reviews

"There is little to excite foreign film fans, for the main merit is the actress herself. Rarely does the technical end of the footage rise above passable standards."

+ — Film Daily p9 My 18 '37

Motion Pict Daily p2 Je 14 '37

"Here Reisch takes a shallow story and makes it humorous and romantic by his deft handling of contributory incidental situations. In the main, he has taken his plot in matter-of-fact fashion and this should satisfy the arty cognoscenti but not the general public."

+ — Variety p23 My 19 '37

ESPIONAGE. MGM 62min F 26 '37

Cast: Edmund Lowe, Madge Evans, Paul Lukas, Ketti Gallian, Richard 'Skeets' Gallagher

Director: Kurt Neumann

Based on the play of the same title by Walter Hackett. "The plot concerns two newspaper reporters whose adventures and mishaps when assigned to trail a famous munitions maker involve them in Continental intrigue and in romance." (Sel Motion Pict)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitability: family." T. G.
Mo Film Bul p78 Ap '37

Newspaper and Magazine Reviews

Reviewed by John Mosher
New Yorker p93 Mr 20 '37

"M-G-M . . . hits a consistently high average of product. Even the B's are worth seeing. It's quite the usual thing for the Culver City studio to stock its minor efforts with first-line talent in the acting, writing, directorial departments—a procedure other 'majors' could follow with beneficial results." Herb Sterne

+ Script p10 Ap 24 '37

Trade Paper Reviews

"'Espionage,' although produced with an eye to dual billing, should be able to single to a profit in many spots. It is good entertainment throughout, and is certain to meet the approval of the average theatre-goer."

+ Canadian Moving Pict Digest p7 Mr 27 '37

"Cast is above material. Picture is below Metro-Goldwyn-Mayer trade mark. Estimate: okay for duals."

— + Phila Exhibitor p32 Mr 15 '37

"For the first couple of reels 'Espionage' rates as pleasant girl-meets-boy fare. After that it's pretty dull going. The plot and the behavior of the characters impinge on the ridiculous, the moods miss fire and the gags run to brittle thinness. [It] should make a satisfactory afterpiece around the dualers."

— + Variety p14 Mr 17 '37

FAMILJEN SOM VAR EN KARUSEL.

Europa 97min My 21 '37

Cast: Carl Barcklind, Karin Ekelund, Aino Taube

Director: S. Bauman

Screen writer: Gunnar Widegren

Swedish dialogue film without English subtitles. "[It details] the rather madcap events which befall a naval officer after he relinquishes command of his ship to take life easy. But he reckons without the antics of his duet of dizzy daughters, one of whom falls in love with a plumber." (Film Daily)

Newspaper and Magazine Reviews

"Gentle satire, mingled with considerable comedy of the near-slapstick variety, is the main ingredient. . . Altogether there is plenty of excitement and much funny dialogue." H. T. S.

+ N Y Times p19 My 22 '37

Trade Paper Reviews

"At times the scenes take on a tang of slapstick, but for the most part they keep to the path of mild satire. Acting is good; and photography sharp, as is majority of dialogue. Scandinavian fans will doubtless find it fairly satisfactory stuff."

+ — Film Daily p9 Je 1 '37

A FAMILY AFFAIR. MGM 67min Mr 12 '37

Cast: Lionel Barrymore, Cecilia Parker, Eric Linden, Mickey Rooney

Director: George B. Seitz

Based on a play, Skidding, by Aurania Rouverol. "Mr. Barrymore proceeds to make noteworthy the struggle of a small-town judge to preserve judicial integrity at the expense of family pride. When his honor refuses to back a building project detrimental to the town, sinister forces capitalize on his married daughter's indiscretions in order to discredit him. But, with that last-moment facility which is Hollywood's secret, he puts his house in order and wins back public confidence." (America)

Audience Suitability Ratings

"This film is hardly more than a vehicle for Lionel Barrymore's emotional histrionics but, as such, turns out to be an interesting and sometimes moving bit of sentiment. . . The picture has been directed with restraint and yet with an eye to sentimental values. It is family entertainment which is very likely to please, without impressing, a wide audience." T. J. Fitzmorris

+ — America p600 Mr 27 '37

"A & Y: excellent; C: if not too mature." Christian Century p398 Mr 24 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"[It] will be enjoyed by the entire family."
Am Legion Auxiliary

"Of high entertainment value is this social drama. . . This cast would assure good entertainment, but here with a real story, able direction, and fine production qualities, the result is delightful. Family." Calif Cong of Par & Teachers

"Once in a while comes a screen play like 'A Family Affair' with a believable story, characters who are human and natural and balanced, with intelligent direction. [It is] thoroughly delightful and entertaining." Calif Fed of Business & Professional Women's Clubs

"Constructive ethically. Good. Family."
DAR

"A heart-warming picture of the 'Ah, Wilderness' type. Family." Nat Bd of R

"A fine picture of middle class American life, vividly presented by a picked cast. . . An exceptionally fine family film." Nat Soc of New England Women

"A most charming picture of family life, full of pathos, tenderness and teeming with human interest. . . The scene of the drunken driver could be eliminated. Excellently directed, this picture is suitable comedy for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Mr 20 '37

"Suitability: adults & adolescents." T. G.
Mo Film Bul p79 Ap '37

"A charming picture based on everyday American family life. . . Delightful entertainment for all ages. Very good. Family-mature."
+ Motion Pict Guide My '37

"The story is not unusual but it deals sympathetically with wholesome, real people whose problems are the familiar ones of every day life. Adolescents, 12-16: yes; children, 8-12: no."
+ Motion Pict R p3 Ap '37

"Understanding direction and clever delineation of small-town life, with no objectionable features make this good family fare."
Nat Council of Jewish Women Mr 10 '37

"General patronage."
Nat Legion of Decency Mr 18 '37

"Good family fare."
+ Sel Motion Pict p3 Ap 1 '37

"Family. Outstanding."
+ + Wkly Guide Mr 13 '37

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 My 22 '37

"By the law of averages every once in a while we get a home-life picture which compensates for all the other home-life pictures. 'Family Affair' is one of these rare filmic curiosities. . . Put [it] on your must list, and notice the fun you get from the true family flavor." Paul Jacobs
+ Hollywood Spec p10 Mr 13 '37

"One reason the picture is no more important lies in the fact that both plot and characters are sketchy, and the original idea trite. It is set in a frame that presumably reflects manners and morals of any typical small community, and there is a sticky romanticism about the whole thing that results in not a little boredom. . . [It] may amuse persons who are not too exacting." Marguerite Tazelaar
+ N Y Herald Tribune p19 Ap 20 '37

"The atmosphere, as well as the cast, is much that of 'Ah, Wilderness.' Its charm is the same, although the new picture loses its grip on quiet drama at the end and becomes openly

theatrical. It is the first half of the film . . . which makes the picture worth while." Eileen Creelman

+ N Y Sun p19 Ap 20 '37

"Mr. Barrymore knows how to handle these things, and so do the other members of the cast. . . They all have taken their 'Family Affair' rather seriously and, although it was not that important, we rather enjoyed our eaves-dropping at Judge Hardy's home." F. S. Nugent

+ N Y Times p29 Ap 20 '37

"Neatly and cheerfully, if languidly produced, the film is as unpretentious as it must be by the nature of its material and as good-natured and casual as its pleasant characters intend it to be. . . Call [it] a medium good time in the final analysis." William Boehnel

+ — N Y World-Telegram p19 Ap 20 '37

Reviewed by John Mosher
New Yorker p81 My 1 '37

Trade Paper Reviews

"Paced by the sterling performance of Lionel Barrymore, this film, although not a class feature, is given the benefit of better than average production elements and emerges as an entirely satisfactory picture. It has an appeal for the whole family that will guarantee its success at the box office. Family."
+ Box Office p22 Mr 27 '37

"This will please the entire family, and should go strong in all the smaller communities, for it tells the story of a typical small-town family."
+ Film Daily p14 Ap 22 '37

"'A Family Affair' is certain to be a top-flight box office attraction in spite of the fact that it lacks an array of ranking draw names. On the family life model, it is strictly away from formula in its combining of hilarious comedy with a dramatic plot which is always gripping. A blend of powerful drama carried by Lionel Barrymore and expert comedy in the hands of Mickey Rooney has resulted in a high order of entertainment."
+ Hollywood Reporter p3 Mr 6 '37

+ Motion Pict Daily p12 Mr 12 '37

"Estimate: good family entertainment."
+ Phila Exhibitor p33 Mr 15 '37

"'A Family Affair' is wholesome entertainment, well done by a capable cast and superbly directed. Unfortunately for the front window, Metro has left Lionel Barrymore to shoulder the brunt of dragging them in. . . With pictures cast as they are today, this production needs two or more outstanding names if the register is to ring a happy tune."
+ — Variety p14 Ap 21 '37

"Containing all the attributes of wholesome connubial life and the inevitable bickerings that spout in the average American household, 'Family Affair' is top-rung entertainment for all."
+ Variety (Hollywood) p3 Mr 6 '37

FIFTY ROADS TO TOWN. 20th century-Fox 80min Ap 16 '37

Cast: Don Ameche, Ann Sothern, George (Slim) Summerville, Jane Darwell

Director: Norman Taurog

Based on the novel of the same title by Louis Frederick Nebel. "Don is hiding in the country, so that he will not have to testify in a divorce case, involving two of his best friends. He believes Ann, who is running away to elope, wants to serve papers on him. Ann is under the impression Don is a notorious gangster. They become snowbound in a mountain cabin." (Film Daily)

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

FIFTY ROADS TO TOWN—Continued

Audience Suitability Ratings

"The business of squeezing comic situations out of cross-country flights and tourist cabins is apparently being carried on still, but with an air of grim determination which does not make for spontaneous humor. . . The picture is fair family amusement."

+ — America p72 Ap 24 '37

"A: rather amusing; Y: perhaps; C: no." Christian Century p598 My 5 '37

"The picture is overacted to the point of absurdity and there are some sequences which make it unsuitable for children. Adults." Am Legion Auxiliary

"Adequate direction, clever lines and amusing situations make this picture good light entertainment. Mature." Calif Cong of Par & Teachers

"Matter of taste for adults. Mediocre." DAR

"Much ado about nothing, with a favorably known cast struggling valiantly but vainly in a maze of inconsistencies and absurdities. The film has its moments, but they are fleeting. As a whole, it is wearisome. Mature." Nat Soc of New England Women

"[It is a] highly improbable story . . . of only fair interest to an adult audience." S Calif Council of Fed Church Women Fox W Coast Bul Ap 17 '37

"[It is] a fast-paced, gaily entertaining comedy, exceptionally well cast, the leads especially fine and very well directed. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Ap 5 '37

"Suspicion and good comedy combine to offer entertainment for an idle hour. Good. Family-mature."

+ Motion Pict Guide My '37

"The story is farce-comedy and the kind of thing that has been done to death. Adolescents, 12-16 & children, 8-12: no."

— Motion Pict R p5 My '37

"A poor attempt at light, sophisticated comedy is made in this mediocre production. Mature."

— Nat Council of Jewish Women Ap 7 '37

"General patronage."

Nat Legion of Decency Ap 15 '37

"A: entertaining light comedy; Y: sophisticated; C: little interest." Parents' M p42 Je '37

"[It] is fun."

+ Scholastic p28 Ap 24 '37

"Good, light entertainment. Family."

+ Sel Motion Pict p9 My 1 '37

"A pleasant mixture of romance and nonsense, with a lot of good laughs. Family."

+ Wkly Guide Mr 31 '37

Newspaper and Magazine Reviews

"Director Norman Taurog and his cast mount their farcical steed and ride off furiously in all directions. A certain amount of fun of the more nonsensical kind derives from efforts of hard-working players. Adults & young people."

+ Christian Science Monitor p15 My 8 '37

"Regular movie goers soon acquire that 'willing suspension of unbelief' which is so necessary to enjoyment of the screen as well as of the stage. If you are one of them and don't mind a case of mistaken identity that a moment's sanity could straighten out you may find 'Fifty Roads to Town' a very pleasant little comedy, unpretentious and unimportant, but blessed with considerable charm and humor."

+ Cue p16 Je 5 '37

"Despite the compelling direction of Norman Taurog and the splendid work of the cast, [it] needs considerable editing before it achieves the status its intrinsic merits deserve." Paul Jacobs

+ — Hollywood Spec p17 Ap 10 '37

"Here are apparently the ingredients of a pleasant enough farce, but somehow things do not work out." (2 stars) Beverly Hills Liberty p59 My 22 '37

"'Fifty Roads to Town,' emerged with its original melodramatic content washed out, and an inlay of gibbering farce in its place." F. S. Nugent

— N Y Times p21 Je 5 '37

"The film is superficial, cheerful, lightly amusing, warm weather screen fare." William Boehnel

+ — N Y World-Telegram p9 Je 5 '37

"Don Ameche and Ann Sothern are both graceful and lively, and a certain degree of absurdity and excitement is sustained throughout, for which both adults and the young will be grateful." John Mosher

+ New Yorker p82 Je 5 '37

News-Wk p34 Ap 17 '37

"There are some long, dull stretches." Rob Wagner

Script p8 My 1 '37

"Fifty roads to town . . . and forty-nine of them blocked by smart-alec quipping."

— Stage p16 My '37

Trade Paper Reviews

"Fast-paced, its brightly amusing dialogue deftly handled by Don Ameche and Ann Sothern, its ludicrously improbable situations crowding on each other's heels and built to a hilarious climax, this farce-comedy will be a box office bullseye. Family."

+ Box Office p11 Ap 10 '37

"Slender story has plenty of laughs with able direction and good acting."

+ Film Daily p5 Mr 29 '37

"A light farce-comedy, 'Fifty Roads to Town' will provide pleasing entertainment on any bill. It belongs to the slightly mad school of nonsense so popular these days."

+ Hollywood Reporter p3 Mr 25 '37

+ — Motion Pict Daily p6 Mr 26 '37

"A familiar mistaken identity plot, this is nicely worked out with lots of laughs. . . Estimate: okey for neighborhoods, duals."

+ — Phila Exhibitor p34 Ap 1 '37

"[It is] pleasant romantic light comedy demanding a minimum of concentration. . . While there is lacking any outstanding marquee names, there may be enough favorable reaction to keep the two stars teamed for a series. . . It will prove a strong dueler on the under side."

+ — Variety p15 Je 9 '37

"'Fifty Roads to Town' is diverting situation comedy which distills its entertainment from farcical kidding of the crook melodramas, with an ample side order of sexy innuendo. Its slam-bang romantic funning is gauged to the popular taste, and it will hold its own in the general run of doubles."

+ Variety (Hollywood) p3 Mr 25 '37

FIRE OVER ENGLAND. United artists 84min Mr 5 '37

Cast: Flora Robson, Laurence Olivier, Vivien Leigh, Leslie Banks, Raymond Massey

Director: William K. Howard

Awarded cinema Medal of Honor by The League of Nations Committee on Motion Pictures. Based on the novel of the same title by A. E. W. Mason. Filmed in England. "[It is]

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

the story of Queen Elizabeth in the days when Philip of Spain sent his invincible Armada to destroy the British Isles. It depicts the tale of a young English patriot, played by Laurence Olivier who uncovers a band of plotters against the crown and is instrumental in defeating the Spanish fleet." (Box Office)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Family, but some scenes too tense for children." Am Legion Auxiliary

"Adults: very good; children: good; family: yes." Calif Cong of Par & Teachers

"Splendidly cast and equally well acted, this takes its place among the best of the historical films thus far released. . . Family." Calif Fed of Business & Professional Women's Clubs

"A superior production, valuable and enthralling for any audience except small children." Nat Soc of New England Women

"Exceptional cast with outstanding direction. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Je 5 '37

"A magnificent and stirring drama. . . A production of rare and intrinsic value, appealing to all ages. Family."

+ + Gen Fed of Women's Clubs (W Coast) My 26 '37

"This [is a] brilliant, dignified historical drama. Family."

Nat Council of Jewish Women My 28 '37

Newspaper and Magazine Reviews

"While this production may lack dramatic impetus and the story as a whole leaves much to be desired, there are moments when it is moderately effective and on other occasions when it is amusing." Mordaunt Hall

+ + Boston Transcript p6 Je 12 '37

"The film is ponderous, slow-moving. . . Carefully produced, always literate, the production arouses admiration though never dramatic tenseness. Addicts of costume drama will find items of interest as will connoisseurs of fine writing." Herb Sterne

+ + Script p8 Je 12 '37

FLY AWAY BABY. Warner 60min Je 19 '37

Cast: Glenda Farrell. Barton MacLane. Tom Kennedy

Director: Frank MacDonald

Original story: Dorothy Kilgallen

Screen writers: Don Ryan. Kenneth Gamet

"Torchy Blane, the infallible newshoundess, takes to the air on a round-the-world trip to get her story and solve a murder mystery." Variety (Hollywood)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Adults: fair; children: mature; family: matter of taste." Calif Cong of Par & Teachers

"The story is well done and the dialogue typical of the characters. Excellent photography and intelligent direction make this a very good picture of its type. Family." Calif Fed of Business & Professional Women's Clubs

"Adults." DAR

"Mature." Nat Soc of New England Women

"The story is weak and silly but the exciting globe-girdling air race adds interest and suspense. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Je 5 '37

"Entertaining for all. Family."

+ Gen Fed of Women's Clubs (W Coast) My 26 '37

"This is another of a popular series, which manages to hold the interest in spite of stock shots and only a fair story. Family."

+ - Nat Council of Jewish Women My 28 '37

"Adults."

Nat Legion of Decency Je 10 '37

Trade Paper Reviews

+ - Motion Pict Daily p4 Je 7 '37

"Comedy scenes, dialogue between girl reporter and detective really save the picture from bordering on the boring. Best it can hope for is dual support, at which it was undoubtedly aimed. Estimate: best for neighborhoods, twin bills."

+ + Phila Exhibitor p36 Je 15 '37

"The yarn measures up as program offering."

+ - Variety (Hollywood) p3 Je 2 '37

FOREVER YOURS. Grand national 70min My 15 '37

Cast: Beniamino Gigli. Joan Gardner. Ivan Brandt

Director: Zoltan Korda

Screen writers: Hugh Gray. Arthur Winters

Filmed in England in 1935. This is an English version of a German picture which starred Magda Schneider. It was released in 1936 in England under the title *Forget Me Not*. The tale starts with a romance between a young girl on shipboard and a ship's officer. After a misunderstanding she marries a famous Italian tenor whose voice over the radio had been a background to the shipboard romance.

See issue of June 29, 1936 for other reviews of this film under title *Forget Me Not*

Audience Suitability Ratings

"Adults."

Nat Legion of Decency My 27 '37

"The singing of Gigli is excellent and the story appealing. Family."

+ Wkly Guide My 15 '37

Newspaper and Magazine Reviews

"Music lovers have a grand treat in store for them in this operatic film. Beniamino Gigli . . . stars and sings his way through what is surely one of the finest operatic films of the year. The story is thin, the direction slow, the production in many sequences halting—but the magic of Gigli's golden voice compensates for all these defects. . . As a musical experience 'Forever Yours' is well worth seeing, whatever you may think of the picture as film entertainment."

+ Cue p50 Je 12 '37

"The famous Metropolitan tenor, makes the new picture 'Forever Yours' worth seeing and hearing. He sings arias from many operas, including 'Martha,' 'Faust,' 'Il Trovatore' and 'La Favorita,' and the recording of his magnificent voice is excellent in the opera and concert numbers." Marguerite Tazelaar

N Y Herald Tribune p10 Je 7 '37

"'Forever Yours' [is] a touching as well as a superbly musical picture." Eileen Creelman

+ N Y Sun p16 Je 7 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

FOREVER YOURS—Continued

"Beniamino Gigli, the Italian tenor who stalked out of the Metropolitan in 1932... sings for a new audience in 'Forever Yours.'... It is a slender catwalk for so bulky a person as Gigli, but it is his voice—rather than his weight—that the film is supposed to bear and Gigli's voice needs little narrative assistance." F. S. Nugent

N Y Times p22 Je 7 '37

Reviewed by John Mosher
New Yorker p79 Je 12 '37

"By all odds [it is] the best operatic picture of the year. . . This unoriginal story has the triple virtues of constant great singing, excellent performance by a cast of comparative unknowns and superb photography by Hans Schneeberger."

+ + Time p55 My 24 '37

Trade Paper Reviews

"A feast for music lovers with Gigli singing famous arias, but story is weak."

Film Daily p7 Je 8 '37

"This British film . . . is handicapped by a somewhat futile story, some minor league acting by several principals and the histrionic limitations of the singer. But when Gigli lets loose that voice of his, in either an Italian love song or an operatic aria, these faults can almost be forgiven. 'Forever Yours' is not one of the better films originating in England, but as a larynx exercise it possesses an appeal for those audiences which go for singing."

+ — Variety p25 Je 9 '37

FORGET ME NOT. See Forever yours

FRAME UP. Columbia 59min My 1 '37

Cast: Paul Kelly, Jacqueline Wells, George McKay

Director: D. Ross Lederman

Paul Kelly plays the hard-boiled race track detective who is framed by a ring of crooked gamblers. He has to do some fast thinking to free his sweetheart who is threatened with death by the gang.

Audience Suitability Ratings

"Paul Kelly may be seen in another of his hard-boiled and honest-as-the-day detective roles, but whether to his advantage will depend on your enthusiasm for the romantic, inside glimpses of the law at work which this type of picture affords. . . He deserves better than the almost imperceptible support given him by cast and plot. It's a family attraction." T. J. Fitzmorris

+ — America p144 My 15 '37

"General patronage."

Nat Legion of Decency My 6 '37

"The identification of a horse through dental work is a novel touch and there are thrilling races but many of the scenes are far-fetched and trite. Family."

+ — Sel Motion Pict p9 Je '37

Trade Paper Reviews

Motion Pict Daily p4 Ap 30 '37

"A pleasant picture, this will please the action fan in neighborhoods or on twin bills."

+ — Phila Exhibitor p56 My 1 '37

"A weaker-than-average program filler, [it] is just another cops-and-robber number in a different atmosphere."

— Variety (Hollywood) p3 My 20 '37

FURY AND THE WOMAN. Rialto 60min

Cast: William Gargan, Molly Lamont, James McGrath

Director: Lewis D. Collins

"Hero Gargan is a tenderfoot who arrives in a lumber camp, makes good, takes command when the camp foreman tries to prevent the outfit from meeting contract stipulations." Phila Exhibitor

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 11 '37

Trade Paper Reviews

"This red-blooded tale of the lumber camps is the type of feature all average audiences will enjoy. While somewhat lacking in directorial cohesion and editorial smoothness, it nevertheless packs plenty of virile action."

+ — Film Daily p6 Ap 5 '37

+ Motion Pict Daily p8 Ap 2 '37

"With good lumber shots, fights, punches, etc., this is okay for the audiences at which it is aimed."

+ Phila Exhibitor p35 Ap 1 '37

G**GALLOPING DYNAMITE.** Conn 57min

Cast: Kermit Maynard, Ariane Allen

Director: Harry Fraser

Based on the novel, *Mystery of Dead Man's Isle*, by James O. Curwood. A western melodrama.

Trade Paper Reviews

"Kermit Maynard is a believable western hero. Maurice Conn is a good action drama-Western producer. The combination makes 'Gallop' Dynamite' a satisfying Western."

+ Phila Exhibitor p38 Mr 1 '37

"Camera shots generally good. All the running bits were accomplished without duping the scenery. Children will go for 'Dynamite.' Has plenty of rough and tumble and some comedy."

+ Variety p15 Ap 7 '37

GAMBLING TERROR. Republic 54min F 15 '37

Cast: Johnny Mack Brown, Iris Meredith, Charlie King

Director: Sam Newfield

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 11 '37

Trade Paper Reviews

"By the looks of this one, it seems as though the Browns are getting a little better as they go along. . . Western fans should like this. Estimate: okay Western."

+ Phila Exhibitor p33 F 15 '37

"Johnny Mack Brown takes it easy in this new Republic print, but gets the same results in entertainment value as the average. . . Faults of the picture, other than formula authorship, are laid on the sound and cameramen."

+ — Variety p15 Mr 10 '37

GHOST TOWN. Commodore 55min
 Cast: Harry Carey. Ruth Findlay. David Sharpe
 Director: Harry Fraser
 A western melodrama.

Audience Suitability Ratings

"General patronage."
 Nat Legion of Decency D 24 '36

Trade Paper Reviews

"Estimate: okay."
 Phila Exhibitor p53 N 15 '36

"Very feeble Western, even lacking in the necessary ingredient—the [woman] who's glad her man's a man. It was built to be sold on Harry Carey, but as befits his age, he takes it slowly."
 — Variety p13 Ja 27 '37

GHOST TOWN GOLD. Republic 55min
 O 26 '36

Cast: Robert Livingston. Ray Corrigan.
 Max Terhune. Kay Hughes

Director: Joseph Kane

A western melodrama.

Trade Paper Reviews

"Technically the picture is fairly good, but it's the action that makes it what it is . . . stimulating to outdoor fans, young and old."
 + — Film Daily p11 Ap 8 '37

+ Motion Pict Daily p14 Ap 22 '37

"Up to the standard of the first of the series, this should please. Estimate: okay."
 + Phila Exhibitor p33 N 1 '36

"[Children] will like [it] and the trio shows promise of building into a good thing as this bronc business goes."
 + Variety p14 F 10 '37

GIRL FROM SCOTLAND YARD. Paramount 60min Ap 2 '37

Cast: Karen Morley. Robert Baldwin.
 Katharine Alexander

Director: Robert Vignola

"An American newspaper man on his way to London to cover the Coronation becomes involved, through an old school friend, in an investigation by a girl detective from Scotland Yard in an effort to determine who is responsible for a series of terrible explosions in England." Calif Cong of Par & Teachers

Audience Suitability Ratings

"A: good of kind; Y: doubtful; C: no."
 Christian Century p694 My 26 '37

"Adults." Am Legion Auxiliary

"Adult." Calif Cong of Par & Teachers

"Inexpertly handled plot; good cast; sound ethics. Mature. Mediocre." DAR

"Mature." Nat Soc of New England Women

"Of timely import, attuned to the forthcoming Coronation prospects absorbing the interest of the British Empire, this stirring mystery melodrama brings an old theme to the screen in a new guise. . . . [It will] appeal to an audience of adults." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 17 '37

"An exciting, improbable story. . . . The photography and settings are most interesting, especially the air maneuvering and the scenes of the Coronation parade. Family-mature."
 + Gen Fed of Women's Clubs (W Coast)
 Ap 5 '37

"Adolescents, 12-16: very heavy; children, 8-12: no."

Motion Pict R p5 My '37

"General patronage."
 Nat Legion of Decency Ap 22 '37

"A complicated plot with so many plays and counter-plays that unless one is especially partial to the mystery type of film, it is likely to prove over-long and exhausting. Adults."
 — Sel Motion Pict p7 My 1 '37

Newspaper and Magazine Reviews

"Adults & young people."
 Christian Science Monitor p17 My 15 '37

"This sounds like an exciting yarn. . . . Unfortunately, the excitement doesn't jell." (1 star) Beverly Hills
 Liberty p66 My 15 '37

N Y Times p11 My 31 '37

"The end is exciting. . . . The rest is pretty juvenile stuff which completely wastes the talents of such expert players as Eduardo Ciannelli, Katherine Alexander and Karen Morley." William Boehnel
 — + N Y World-Telegram p31 Je 2 '37

Trade Paper Reviews

"Generally weak mystery melodrama holds small degree of excitement."
 — + Film Daily p6 Je 4 '37

— + Motion Pict Daily p2 Je 2 '37

"Melodrama with a spy background as well as political slant on the Coronation, this shapes up as better than average program, devoid of names but okay for the strong end of a twin biller."

+ — Phila Exhibitor p26 Ap 15 '37

"Weakly cast and poorly turned, 'The Girl from Scotland Yard' is just another No. 2 feature, and one from which the top picture on such bills cannot expect any support."
 — Variety p23 Je 2 '37

GIRL LOVES BOY. Grand national
 75min Mr 27 '37

Cast: Eric Linden. Cecilia Parker. Roger Imhof

Director: Duncan Mansfield

"The story deals with the son of the town's richest and probably kindest man. He has just been expelled from college, and has married a little gold-digger whom his father exposes and buys off. Thus the boy is left on the town in idleness and rebellion, and it is only when he becomes slowly involved with the affairs of the McCarthy family, that he becomes earnest." Film Daily

Audience Suitability Ratings

"The carefully detailed background of small town life, well sustained scenes and good acting by all players makes this pleasant diversion for the entire family. Good."

+ Motion Pict Guide My '37

"The older players save the picture from mawkishness. The backgrounds of small town life are carefully detailed. Adolescents, 12-16 & children, 8-12: good."

+ — Motion Pict R p3 Ap '37

"General patronage."
 Nat Legion of Decency Ap 8 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

GIRL LOVES BOY—Continued

"A, Y & C: good."

Parents' M p42 Je '37

"[It] is a mildly entertaining picture which tries to (and doesn't) recapture the charm of O'Neil's 'Ah, Wilderness.'"

— + Scholastic p28 Ap 24 '37

"[It is] a bit overloaded with sentimentality, and carelessness of detail, but [is] human and touching. Family."

Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"Although 'Girl Loves Boy' cannot be called first rate, it will give you seventy-five minutes of interest." Paul Jacobs

+ — Hollywood Spec p12 Mr 27 '37

"Nothing has been omitted in an attempt to entice tears. . . . For the first time on the screen, Bernadene Hayes receives a satisfactory lighting and make-up job." Herb Sterne

Script p10 Ap 24 '37

Trade Paper Reviews

"B. F. Zeidman has succeeded in endowing this down-to-earth drama with enough of the elements of pathos and heart-rending emotion to make it a universal audience favorite, particularly among the less sophisticated elements. Family."

+ Box Office p22 Mr 27 '37

"[It is an] ably directed and acted story of homey sentiment of the horse and buggy days."

+ Film Daily p14 Mr 17 '37

"Lack of top names may handicap this comfortable program to some extent. . . . [It] recreates some small town atmosphere, and shapes up as good family entertainment, which will appeal to a wide range of audiences."

+ Hollywood Reporter p5 Mr 13 '37

+ Motion Pict Daily p2 Mr 18 '37

"A Bennie Zeidman production, this is tops for family patronage, a nice blending of laughter, tears; a down-to-earth story of real humans. Estimate: good family fare."

+ Phila Exhibitor p30 Ap 1 '37

"This is a light piece of fluff of the elementary school. Authors and producer reached way back on all angles; too far back, in fact, to make for more than meagre entertainment. Film will find the going tough even in the duals."

— + Variety p15 Ap 28 '37

"From every viewpoint, 'Girl Loves Boy' is a swell piece of entertainment and should do much to bolster exhibitor confidence in Grand National's release program. Because of a lack of box office names, it will be a difficult picture to exploit adequately at the top of a program, but once the customers get into the house they will like the picture and do their share of word of mouth advertising."

+ Variety (Hollywood) p3 Mr 13 '37

GIRL OVERBOARD. Universal 58min F 28 '37

Cast: Gloria Stuart, Walter Pidgeon, Billy Burrud, Hobart Cavanaugh, Sidney Blackmer

Director: Sidney Salkow

"Attempting to overcome attentions of an employer, a girl sails aboard ship, is accused of murder when the employer is found murdered on dock. She is charged with murder, the former mistress of employer tries to confess by radio but the confession is not received due to fire aboard ship destroying the apparatus." Phila Exhibitor

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: good; C: hardly." Christian Century p566 Ap 28 '37

"An entertaining drama. Family. Mature." Am Legion Auxiliary

"Adult." Calif Cong of Par & Teachers

"[It] is a fairly entertaining mixture of mystery, melodrama and romance. . . . Good acting, attractive principals and spirited direction are a great help in this picture." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"An unpretentious plot, with an overly prolonged solution for a simple entanglement. Adults & young people." E Coast Preview Committee

"A social melodrama, with an unusual plot, skillfully handled and very acceptably staged. For mature audiences." Nat Soc of New England Women

"The loveableness of the three main characters, as the mystery is unfolded, is definitely appealing due to good direction of a suitable cast. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 20 '37

"The film is a trifle slow, and the fire scenes on the boat are too obviously faked. . . . The film has no definitely outstanding qualities, but it is a popular type. Suitability: adults & adolescents." H. D. H.

— + Mo Film Bul p79 Ap '37

"A: poor; Y & C: no."

Parents' M p40 My '37

Newspaper and Magazine Reviews

"A flaming sea-disaster, a relentless reporter and a corsage-pin murder are not quite enough to pull this one into the upper brackets. . . . Given competent scripting and professionally smooth direction [it] is unimportant but compact entertainment." Paul Jacobs

+ — Hollywood Spec p11 Mr 27 '37

THE GIRL SAID NO. Grand national 75min S 2 '37

Cast: Irene Hervey, Robert Armstrong, Paula Stone, William Danforth, Vera Ross, Frank Moulan

Director: Andrew L. Stone

Music director: Arthur Kay

Original story: Andrew L. Stone

Screen writers: Betty Laidlaw, Robert Lively

"Robert Armstrong, wiseguy bookie, has been taken for a merry ride by a hard-boiled and mercenary hostess in a dime-a-dance joint. Plotting a low revenge he persuades her that she has talent for the stage and ties her up to a contract to drain her savings for training. Then he tricks a singing troupe into a revival of 'The Mikado' in a borrowed theatre with a dead-head audience and his victim in a small part." Hollywood Reporter

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Family." Calif Fed of Business & Professional Women's Clubs

"Adults." DAR

"The delightful opera scenes, charmingly sung, justify themselves. In addition, there is some very good acting, a sympathetic human appeal and despite some discrepancies, a fairly well worked out plot. Mature." Nat Soc of New England Women

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Two-thirds of the picture is concerned with a too-long-drawn-out plot action for the last musical third, making that portion seem incidental and anti-climactic, poorly coordinated and episodic generally. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Je 5 '37

"[It] proves entertaining, not alone for the charm of the music, but for the good work of a large cast. . . . Pleasing melodies of the old operas that will be enjoyed by many. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
My 26 '37

"Although aided by a fairly interesting story and some bright interludes of well rendered Gilbert and Sullivan music, together with some original ditties, this musical comedy falls short of expectation. Family."

+ Nat Council of Jewish Women My 28 '37

Newspaper and Magazine Reviews

"When a picture comes along and gives me bits from a half dozen of my favorite light operas, played and sung as excellently as they are in 'The Girl Said No'—well, I practically go nuts, and, for the life of me, cannot believe you would fail to be as delighted with it as I was. I never have seen 'Mikado' scenes staged and, sung more effectively than we have them here."

+ + Hollywood Spec p16 My 22 '37

"'The Girl Said No' is a first-rate and novel screen item worthy of attention from any audience. . . . It is a warm, winning film."

+ Lit Digest p22 Je 12 '37

Time p45 Je 21 '37

Trade Paper Reviews

"At last Gilbert & Sullivan's famous operettas are brought to the screen, and with a wallop. Producer Andrew Stone has blended an unimpressive story, a dash of hokum and a sprinkling of romance and comedy with a success that is almost uncanny. This Grand National producer's first film will leave a mark for others to shoot at, and word-of-mouth praise will overcome its one handicap—a cast lacking in pulling power. Family."

+ Box Office p63 My 29 '37

"For those who care for Gilbert & Sullivan music, this picture should be especially enjoyable. . . . The story is a modern one, and the plot has been worked out in a manner which reasonably allows for the performance of the Gilbert & Sullivan works. Minus these well known comic opera numbers, the picture could still be classed as nice program fare; with this music of renown, its greater success depends on the audiences who want Gilbert & Sullivan."

Film Daily p10 My 21 '37

"The story-frame is a pleasingly different backstage comedy romance that has warmth and humor. The production, though without name draw, has so much solid merit in all departments that it will make its mark as a top program offering and will have a long and profitable life."

+ Hollywood Reporter p3 My 17 '37

+ Motion Pict Daily p4 My 24 '37

"This is an entertaining programmer with judicious use of Gilbert-Sullivan music, lyrics, a bit of 'The Mikado.' Estimate: okay program."

+ Phila Exhibitor p34 Je 1 '37

"Grand National has a winner in 'The Girl Said No.' Produced on a first-class scale, directed most capably and acted by a competent cast, the picture is a bell-ringer."

+ Variety (Hollywood) p3 My 17 '37

GIT ALONG LITTLE DOGIES. Republic 61min Mr 22 '37

Cast: Gene Autry, Smiley Burnette, Judith Allen

Director: Joseph Kane

A western melodrama with a musical background.

Audience Suitability Ratings

"[It] includes some ingredients of excellent quality and some that are decidedly amateurish. . . . Family." E Coast Preview Committee

+ — Fox W Coast Bul Ap 17 '37

"General patronage."

Nat Legion of Decency Ap 1 '37

"A, Y & C: good."

Parents' M p42 Je '37

"Pleasantly diverting entertainment. Family."

+ Sel Motion Pict p9 Ap 1 '37

Trade Paper Reviews

"Gene Autry, the cowboy star with the ingratiating personality and pleasing singing voice, has been transplanted in the Texas oil fields. . . . The story is frequently sidetracked to permit such specialty artists as Will and Gladys Ahern and the Maple City Four to put over their vaudeville turn. Family."

Box Office p27 Ap 17 '37

"There is a lot to commend this one, for it moves along at a lively pace with an entertaining story that keeps the surprise twists coming. . . . One phase of the film that should prove popular is a sort of community sing fest adroitly introduced as Gene Autry leads in the singing at an entertainment for the ranchers, and the words of the songs are superimposed on the screen so that your theater audience can join in, too."

+ Film Daily p8 Mr 27 '37

+ Motion Pict Daily p6 Mr 26 '37

"Estimate: good musical Western."

+ Phila Exhibitor p31 Ap 1 '37

GO GETTER. Warner 90min My 22 '37

Cast: George Brent, Anita Louise, Charles Winninger, John Eldredge

Director: Busby Berkeley

Based on Peter B. Kyne's famous character, Cappy Ricks, Brent loses his leg in a navy dirigible crash and seeks a position in a lumber company. He emerges triumphant after a series of encounters with the firm's general manager. Both men are in love with the boss's daughter who is won by Brent.

Audience Suitability Ratings

"Wholesom fun for the family." Am Legion Auxiliary

"Adults: excellent; children: good fun; family: yes." Calif Cong of Par & Teachers

"No picture is dull when it is enlivened by the effective comedy of Charles Winninger. . . . The picture is swiftly paced with many good laughs and plenty of suspense. Family." Calif Fed of Business & Professional Women's Clubs

"Character-building. Mature-family. Good." DAR

"A refreshing, breezy, light comedy very well acted, which stresses the code of service. Excellent dialogue and attractive sets. Family." Nat Soc of New England Women

"Fun provoking, with its serious moments, pleasing love episodes and excellent direction and cast, all combined to make a most entertaining and worthwhile picture. Family." S Calif Council of Fed Church Women

Fox W Coast Bul My 22 '37

GO GETTER—Continued

"A delightfully satisfying picture. . . In all, intensely interesting and highly entertaining. Family."

+ Gen Fed of Women's Clubs (W Coast)
My 12 '37

"The incidents and characterizations are overdrawn, but the acting is spontaneous and the humor wholesome and refreshing. Altogether it is good entertainment. Adolescents, 12-16: yes; children, 8-12: fair."

+ Motion Pict R p5 My '37

"General patronage."

Nat Legion of Decency My 27 '37

"Family."

Sel Motion Pict p6 Je '37

"Family."

Wkly Guide Je 5 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 My 29 '37

"Fact that this plot, done on the screen scores of times before, will be recognized by you in the neighborhood of reel one, and that you will know what the balance of the picture is to bring, does not mean that 'Go Getter' will not hold your undivided interest. You will be genuinely absorbed by it—not because of the story, but because of the manner in which it is told." Allan Hersholt

+ Hollywood Spec p14 My 8 '37

"The 'Go Getter' [is] a brightly romantic and fairly well-paced program picture." J. T. M.

+ N Y Times p27 Je 4 '37

"Since it is not to be taken seriously . . . [it] may be recommended as pleasant and amiable, if unimportant, light-weight entertainment." William Boehnel

+ N Y World-Telegram p23 Je 4 '37

"The burning of an airship in 'The Go-Getter' comes at a time when such an affair has special force, perhaps, but there is little force in the rest of the picture. . . The shift to farce from the opening scene of the airship episode may seem somewhat abrupt, I imagine, to most fine minds." John Mosher

New Yorker p82 Je 5 '37

"The danger of an old stand-by like Cappy Ricks is that even 1937 cinemaddicts, with their amazing willingness to lap up stale treacle of all sorts, are likely to find him a little too outmoded. . . Amiable, rapid and pleasant to watch, 'The Go Getter's' sole significance is that it definitely establishes Actor Winner, with Victor Moore, George Arliss and Wallace Beery, as another contender for the position of the late Will Rogers in the affection of U. S. cinemaddicts."

Time p26 Je 14 '37

Trade Paper Reviews

"Charles Winninger brings the redoubtable Cappy Ricks to life . . . playing his part with a superb relish for the plethoric oratory of the fiery old man. Family."

+ Box Office p31 My 8 '37

"[It] is a picture notable for the superb performance of Charles Winninger as 'Cappy Ricks.' So engrossing and lovable is he in this role that he makes of the rest of the picture primarily an agreeable background."

+ Film Daily p10 Ap 27 '37

"Cappy Ricks, one of the most popular characters in American fiction within a generation, is again brought to life in a picture and this time he is fittingly encased in a first-class piece of popular entertainment. . . [It] is assuredly box office through a wide range of houses."

+ Hollywood Reporter p3 Ap 22 '37

+ Motion Pict Daily p6 Ap 26 '37

"Estimate: mild program."

— + Phila Exhibitor p61 My 1 '37

"This Peter B. Kyne piece of make-believe emerges from the remilling with a fair amount of comedy within a story bordering on the ridiculous. A likely box office lightweight."

+ — Variety p15 Je 9 '37

"Streamlined to the modern trend, Peter B. Kyne's famous inspirational story of the man who refused to be licked comes to the screen as a forceful, fast-moving comedy drama that grips the audience from the beginning."

+ Variety (Hollywood) p3 Ap 23 '37

GODS AT PLAY. See Amphitryon

GOLD RACKET. Grand national 66min
Ap 10 '37

Cast: Conrad Nagel, Eleanor Hunt, Fuzzy Knight, Frank Milan

Director: Louis Gasnier

"The story has Nagel and Miss Hunt tracking down a gang of thugs who are smuggling gold from Mexico to the United States, taking advantage of the difference in prices in the two countries. They kill without hesitation, but the determined federal agents are ever on their trail." Variety (Hollywood)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency My 6 '37

Trade Paper Reviews

"George Hirliman has produced a rapidly moving picture, with plenty of drama, comedy and romance to insure the film a spot on nearly any program. Family."

+ Box Office p71 My 1 '37

"[It is a] fairly entertaining G-man melodrama which should go well on double feature bills."

+ — Film Daily p7 Ap 24 '37

"The G-man versus G-girl formula for this series of action melodramas is proving an effective one, capable of engaging variations. . . Made on a very limited budget allowance, the pictures doubtless fill the needs of the action houses on the fringe, for which they are obviously designed."

+ — Hollywood Reporter p3 Ap 21 '37

+ — Motion Pict Daily p11 Ap 26 '37

"Estimate: best for neighborhoods, duals."

+ — Phila Exhibitor p57 My 1 '37

"No great shakes as a production, 'The Gold Racket' is nevertheless okay for the action markets and double bills for which it was obviously intended. It packs a sufficient amount of suspense and has enough story interest to keep the audience happy."

+ — Variety (Hollywood) p3 Ap 21 '37

THE GOLEM. Metropolis 88min Mr 20 '37

Cast: Harry Baur, Roger Karl, Charles Dorat, Germaine Aussey, Roger Duchesne

Director: Julien Duvivier

French dialogue film with English sub-titles produced in Prague. This version follows the famous German story of the same title filmed in 1921. The new tale takes up the historic legend of the Golem when that clay figure com-

manded to life by Rabbi Loew had become insubordinate and had to be reduced to lifelessness. It tells of the Jews' need of the Golem at a later time when the mad King Rudolph and his ruthless chancellor had reduced the Jews of Prague to slavery. After persecution and torture, the Golem is called to life once again and avenges his people.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency My 27 '37

Newspaper and Magazine Reviews

"Viewed either as a successor to the German silent film of 17 years ago or as an independent tale in its own right, the French dialogue picture, 'The Golem,' is apt to prove somewhat disappointing. Which is regrettable, inasmuch as the film otherwise has the benefit of lavish production, splendid performances, thorough research for historical authenticity, and the advantages of modern film-making. . . The story is frequently lagging, obvious, and occasionally naive. There are, on the other hand, numerous sequences of great and haunting beauty."

+ — Cue p17 Mr 20 '37

"It is a striking, spectacular picture, and Harry Baur, who plays the part of the Emperor Rudolph, can be relied upon, even in adverse circumstances. The rabbi-made robot loses much of its effect through the director having little sense of climax. . . This 'Golem' does all that can be done without inspiration; lacking that, it is one of those commercial Continental productions in which Europe most nearly equals Hollywood." R. H.

+ — Manchester Guardian p16 Ap 6 '37

"It has the great Harry Baur and it manages a fine atmosphere of the Ghetto and sixteenth-century Prague and it tells a good yarn. But outside of a surface approach to sociology it isn't a patch on the creative effects of 'The Bride of Frankenstein.'" Otis Ferguson

+ — New Repub p386 My 5 '37

"It is an impressive, handsome and somewhat confusing motion picture. Although it is patterned on the memorable silent film of the same name, it seems to me that it lacks the fantastic excitement of that classic. The great French director, Julien Duvivier, who was responsible for 'Poil de Carotte,' has made it a stunning and effective chronicle, but he has included so much incident and characterization that the narrative has a tendency to get out of focus. . . [Duvivier] has made a fine photoplay in 'The Golem' but one that might even have been finer with a more direct exposition."

Howard Barnes

+ N Y Herald Tribune p10 Mr 22 '37

"This latest version is a powerful and exciting drama. Even in its second telling this ancient legend of the even more ancient city of Prague proves fine movie material. . . The picture is particularly fortunate, as is any film which gets Harry Baur as its star in its casting. M. Baur is the foremost actor on the French screen. . . 'The Golem' is one of the really dramatic foreign films." Eileen Creelman

+ N Y Sun p18 Mr 22 '37

"'The Golem' is a handsome production by any standards except the literary. It needed something beyond huge sets, vivid costumery and rich photography to disguise the inadequacy of its plot. . . As the cringing, blustering, fear-crazed and sadistic tyrant, [Baur] turns in a portrayal that matches even his superlatively fine work in 'Crime et Chatiment' and 'Les Misérables.'" F. S. Nugent

+ — N Y Times p27 Mr 22 '37

"With a fine appreciation for the modern parallels involved, the French film producers have made a beautifully acted, stirring new version of 'The Golem.' . . There will be some to whom this will be a disappointment, just

as there will be some who will feel that the film has not taken the fullest possible advantage of the values inherent in its theme. . . 'The Golem' is one of the great French films. In spite of its ragged continuity and opportunities missed, it is replete with moments that are as awe inspiring as anything the screen has produced." William Boehnel

+ N Y World-Telegram p13 Mr 22 '37

"[It] is very sombre indeed. . . [It] is for the graver groups, I should say." John Mosher

New Yorker p71 Mr 27 '37

"[It is a] confused but effective drama. The film—notable for Harry Baur's brilliant portrayal of an insane monarch—was banned in Italy, Germany, Austria, and Poland."

News-Wk p27 Ap 3 '37

"'The Golem' . . . is inherently screen-material of the first order. . . Like the Golem itself, the film awakens but slowly to life; yet, like the Golem again, when it does strike home it strikes with overwhelming force." Arthur Veselo

Sight & Sound p26 Spring '37

"M. Harry Baur as the Emperor gives one of his most brilliant performances, and the film, I suppose, is quite worth seeing as a kind of survival—a Semitic survival—of the old, romantic Caligari cinema." Graham Greene

Spec p759 Ap 23 '37

"Julien Duvivier, the man who directed 'Poil de Carotte,' lends his great talent to the ancient Hebrew legend and makes a picture you won't forget in a hurry. . . The French picture-makers have caprisoned the tale in some of the most ingenious scenery any picture ever had. . . Harry Baur, France's No. 1 man of the cinema, plays the insane Emperor, and plays him in a way that should give our Mr. Laughton some uneasy moments. . . [The] picture is full of unforgettable moments."

+ Stage p14 Ap '37

"Equipped with a serious, timely theme, a full-blown performance by Actor Baur, for whom madmen and the like are a specialty, 'The Golem' does not aim to be a horror picture. Nonetheless, ably directed, festooned with English subtitles, its principal message for cinemaddicts who remember its predecessor will be that old Golems are the best Golems."

Time p48 Mr 29 '37

Trade Paper Reviews

"Possessing a magnitude and scope such as few current foreign film productions can boast, this new version of the legend that originated in medieval Prague is first class entertainment. Factors are the acting of Harry Baur; the direction of Julien Duvivier; the all-around ability of the supporting cast; the capable designing of the sets; and the unusual quality of the photography."

+ Film Daily p6 Mr 24 '37

+ Motion Pict Daily p8 Mr 23 '37

"While strongest appeal should be for the house in strictly Jewish neighborhood, this is labeled 'foreign' because the dialogue is in French; the picture was produced in France [and] Czechoslovakia; it has a certain appeal to the art house as well as the Jewish patron."

+ Phila Exhibitor p38 Ap 1 '37

"There is a good chance that this film will roll up the best grosses of any foreign-language film in the U. S. in some years. There are a number of points in the film which are not all they should be; it is by no means the best foreign-language film to be seen in the U. S. of late, but it has box office essence the others have not."

+ Variety p16 Mr 24 '37

GOOD OLD SOAK. MGM 67min Ap 23 '37

Cast: Wallace Berry, Janet Beecher, Una Merkel, Eric Linden, Judith Barrett

Director: J. Walter Ruben

Based on the play, *The Old Soak*, by Don Marquis. It is the tale of an old ne'er-do-well whose character undergoes a regeneration when he finds that his only son has stolen family bonds to buy presents for a cabaret dancer.

Audience Suitability Ratings

"This [is a] likable family comedy." T. J. Fitzmorris

+ America p120 My 8 '37

"A: good of kind; Y: doubtful; C: no." Christian Century p599 My 5 '37

"An interesting screen presentation. Family-mature." Am Legion Auxiliary

"Wallace Beery in the title role gives a convincing performance and he and a capable cast, by their fine sympathetic acting save a hackneyed story from mediocrity. Mature." Calif Cong of Par & Teachers

"Ethically, it may be a bit confusing; Beery blackmails an old skinkint cousin to make good the speculations of his son, believing the knowledge of the boy's dishonesty will kill his wife. However, the whole idea is such old-fashioned and friendly hokum, it should not be taken too seriously. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A social comedy, packed with human interest. Mature." DAR

"The film is amusing on the surface but a seamy side of life forms its background and its ethical decisions are none too sound. Adults." Nat Soc of New England Women

"There is a delicate mingling of humor to give light and balance to the more tensely serious parts. Family." S Calif Council of Fed Church Women

Fox W Coast Bul My 8 '37

"The production combines tenderness, romance and comedy with an underlying humaneness that is real and vital. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) Ap 24 '37

"Very good. Adults & young adults."

+ Motion Pict Guide Je '37

"The material though not new is entertainingly handled, and all parts are well cast. Adolescents, 12-16: not recommended; children, 8-12: no."

+ Motion Pict R p5 My '37

"The story is a trite and hackneyed one redeemed by excellent portrayals. Mature."

+ Nat Council of Jewish Women My 25 '37

"General patronage."

Nat Legion of Decency Ap 29 '37

"[It is] an unpretentious but diverting little comedy of family life made entertaining by the complete naturalness of the characters, clever and amusing dialogue. Family."

+ Sel Motion Pict p9 My 1 '37

"Family."

Wkly Guide Ap 24 '37

Newspaper and Magazine Reviews

"It is mildly amusing and at no time very notable." Laura Elston

+ Canadian M p52 Je '37

"Adults & young people."

Christian Science Monitor p17 My 15 '37

"[It] is a friendly and unpretentious investigation of the tribulations of the *Old Soak* and his long-suffering family. The plot contains more than a touch of 'East Lynne.'"

Cue p18 My 1 '37

"Walter Ruben handles this one with such a nice sense of story value that it comes to the screen as a piece of entertainment which should give satisfaction to any audience."

+ Hollywood Spec p12 Ap 24 '37

"An amusing bit of sentimental hokum, not very closely related to Don Marquis. Wallace Beery plays Wallace Beery, which may or may not amuse you." Pare Lorentz

Judge p21 Je '37

"The *Old Soak* of Don Marquis, recalling the *Carrie Nation* era, seems in its present screen rendition somehow emasculated. . . The homely little yarn squeaks pathetically on a Broadway screen. That it will have better luck in Flatbush, Topeka or San Bernardino seems inevitable." Marguerite Tazelaar

+ N Y Herald Tribune p10 Ap 24 '37

"It is, on the whole, amusing. The picture, far from strong in drama, is dotted with laughs." Eileen Creelman

+ N Y Sun p30 Ap 23 '37

"Wallace Beery is without a peer for the part. . . Whether Metro has been as faithful to Don Marquis's play as it has been to his most lovable character this reviewer is unwilling to say." J. T. M.

N Y Times p25 Ap 23 '37

"[It is] moderately amusing. But it is fun, nevertheless, and if this is not altogether sparkling, neither is it dull." William Boehnel

+ N Y World-Telegram p25 Ap 23 '37

"Wallace Beery [is] successful, I should say, and his little sketch of a family man with a weakness has its nice touches. . . [It] makes a pleasant film of domestic difficulties in a small town." John Mosher

+ New Yorker p81 My 1 '37

"With little subtlety but considerable success, a homespun version of Don Marquis' delightful play bids for tears and laughter."

+ News-Wk p20 My 8 '37

"Probably a little less fidelity [to the play] would have improved the film, for the years have made the characters monotonously familiar. . . It is less deft than Wallie Beery's last effort, 'Old Hutch,' which it greatly resembles. . . My personal quarrel is with the haloing of an entirely shiftless individual who never comes through with a decent act." Herb Sterne

+ Script p8 My 22 '37

"[It] is a minor vehicle for Actor Beery's Piltown pathos and the efforts of a supporting cast which somehow seem even below MGM's post-Thalberg standard."

+ Time p32 My 1 '37

Trade Paper Reviews

"Portrayed in the best Beery manner, this popular and perennial comedy-drama comes to the screen in its modern guise as highly acceptable entertainment both for the thousands who have known it for many years as a stage and screen favorite and for the new generation to which it will be introduced. Family."

+ Box Office p23 Ap 24 '37

Canadian Moving Pict Digest p6 Je 12 '37

"[It is] well directed and effective, with Beery in a warmly human role."

+ Film Daily p8 Ap 20 '37

"Don Marquis' lovable old rascal, who has endeared himself to readers and theatre audiences through many years, is here brought to the screen with a warmth and humanness that will please mass audiences everywhere. The play is a piece of homespun hokum built on a model that is almost an American classic."

+ Hollywood Reporter p3 Ap 15 '37

"Estimate: fair program."

+ Phila Exhibitor p57 My 1 '37

"Small town folk in a melodramatic sentimentality that will probably do okay. . . Idea of glorifying a souse is the picture's danger. There are still ardent temperance people who will not especially relish the contrast between the kindly booze-hound and the teetotaling banker. . . Situations are all stock and signalled ahead."

Variety p15 Ap 28 '37

"The rich, mellow hokum of 'The Old Soak' which has been greedily absorbed as prime entertainment by the overlap of two generations of theatre goers, here gets as fine a presentation as it has had in its 15 years of lusty life."

+ Variety (Hollywood) p3 Ap 15 '37

GRANDEUR ET DECADENCE. Via Pathe 83min My 30 '37

Cast: Firmin Gemier, Marcelle Geniat, Pasquali

Director: Jacques Natanson

Screen writer: Henry d'Erlanger

Filmed in French about four years ago with English subtitles. Based on the short story, The Rocket, by Mme. Steinhof and M. Aime Simon-Girard. "The story describes the rise of a small factory owner in a fishing village to the dizzy heights of financial power. But his success is brief, for, hemmed in by enemies and debts, he loses everything during the stock market crash, and after attempting suicide returns once more to his native village, where his son and his family welcome him." (N Y Herald Tribune)

Newspaper and Magazine Reviews

"[It] is a far cry from discriminating French productions . . . to which New York audiences have become accustomed. Not only is it boring entertainment but technically a poor piece of work. The performances contribute most."

Marguerite Tazelaar

+ N Y Herald Tribune p8 My 31 '37

"'Grandeur et Decadence' seems never quite sure where its story is driving, nor [of] the point it wishes to make clear. The story is comprehensible enough, as some effectively natural acting and excellent French diction are still further aided by English subtitles. Such a cast deserved a more vigorous script, a better-rounded out drama."

Eileen Creelman

+ N Y Sun p31 Je 1 '37

"It may be contended that it is too natural and consequently lacks some of the surprise elements expected in a film drama. By having his characters conduct themselves like ordinary human beings the director deprives the audience of a few looked-for thrills, but the sincerity of the performance and the logical action compensate for that."

H. T. S.

+ N Y Times p11 My 31 '37

Trade Paper Reviews

+ — Motion Pict Daily p3 Je 5 '37

"[It is a] genuinely absorbing story, capably directed and persuasively played. Production, however, is inadequate, editing is clumsy and the English titles barely suggest the story, letting much dialog humor slip past American audiences. [It] is doubtful for normal release, even for the arties, though it should please the French trade. Not likely material for dubbing or remake."

+ — Variety p23 Je 2 '37

GREAT BARRIERS. See The silent barriers

GREAT GAMBINI. Paramount 70min Je 11 '37

Cast: Akim Tamiroff, Marian Marsh, John Trent, Genevieve Tobin, Reginald Denny, Roland Drew

Director: Charles Vidor

Screen writers: Frederick Jackson, Frank Partos, Howard Irving Young

At a mind-reading seance a magician predicts a murder. He is at the scene of the crime with the police on the following day, begins discovering valuable clues and reveals who the killer is.

Newspaper and Magazine Reviews

Time p46 Je 21 '37

Trade Paper Reviews

"The picture has its moments, but on the whole it does not rate more than the supporting spot on duals. Family."

+ — Box Office p25 Je 12 '37

"[This is a] different and highly interesting mystery picture with grand comedy sense."

+ Film Daily p9 Je 7 '37

+ — Motion Pict Daily p6 Je 7 '37

"A [murder mystery] on an elaborate scale, 'The Great Gambini' has the essentials of good entertainment and despite spots where it lags, can be counted as program material."

+ — Variety (Hollywood) p3 Je 3 '37

THE GREAT HOSPITAL MYSTERY. 20th century-Fox 56min My 14 '37

Cast: Jane Darwell, Siegfried Rumann, Sally Blane

Director: James Tinling

Mystery story with a hospital background. Previously released under title, Dead Yesterday.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"It may provide a few chills for the family if seen in the proper mood." T. J. Fitzmorris

America p144 My 15 '37

"Family. Mature." Am Legion Auxiliary

"This is fair entertainment for those who like the type. Adults." Calif Cong of Par & Teachers

"Mature. [It is] a rather muddled mystery story." Calif Fed of Business & Professional Women's Clubs

"Slapstick spoils the work of a good cast. Mature. Mediocre." DAR

"Well photographed and amusing in spots. Mature." Nat Soc of New England Women

"A clever but complicated plot devoid of thrills. Comedy is rather forced. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 13 '37

"The interest and action is fairly well sustained and the hospital scenes are informative but the climax is weak and somewhere along the way the picture misses fire as good entertainment. Adults & young people." E Coast Preview Committee

+ — Fox W Coast Bul My 22 '37

THE GREAT HOSPITAL MYSTERY

—Continued

"The picture is sufficiently entertaining, if one likes the type. Adolescents, 12-16 & children, 8-12; no."

Motion Pict R p3 Ap '37

"General patronage."

Nat Legion of Decency My 6 '37

"A: fair; Y: possible; C: no."

Parents' M p42 Je '37

"Adults & young people."

Sel Motion Pict p9 Je '37

Newspaper and Magazine Reviews

"Among the hardest jobs of moviemaking is the task of turning out a successful mystery comedy. There's one 'Thin Man' to a score of 'Great Hospital Mysteries.' . . . Your Beverly Hills admits to a pretty complete confusion over the results. We can't remember who is guilty, unless it's the director. [It] is a melodrama that just doesn't jell." (1 star) Beverly Hills

Liberty p52 Ap 17 '37

GUN LORDS OF STIRRUP BASIN. Republic 51min My 10 '37

Cast: Bob Steele. Louise Stanley. Karl Hackett

Director: Sam Newfield

Screen writers: George Plympton. Fred Myton

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency My 27 '37

Trade Paper Reviews

"Family."

Box Office p31 Je 5 '37

"Somewhat standardized story made acceptable by star, sustained action and heroine."

+ — Film Daily p8 My 18 '37

+ — Motion Pict Daily p7 My 21 '37

"Estimate: pleasing Western."

+ Phila Exhibitor p35 Je 1 '37

GUNS IN THE DARK. Republic 56min Ap 14 '37

Cast: Johnny Mack Brown. Claire Rochelle. Syd Saylor

Director: Sam Newfield

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ap 29 '37

Trade Paper Reviews

"The yarn, while routine, has some peppy riding and rousing fisticuffs. Direction is crisp and photography adequate."

+ — Film Daily p24 My 13 '37

+ Motion Pict Daily p25 My 14 '37

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HER HUSBAND LIES. Paramount 75min Mr 12 '37

Cast: Gail Patrick. Ricardo Cortez. Akim Tamiroff. Tom Brown

Director: Edward Ludwig

A new version of the talking picture, Street of Chance, made seven years ago. The tale of a big-time gambler who sacrifices his wife, his fortune and finally his life to make his young brother give up gambling.

Audience Suitability Ratings

"A: depends on taste; Y & C: very unwholesome."

Christian Century p534 Ap 21 '37

"The picture is fairly interesting. Adults."

+ — Gen Fed of Women's Clubs (W Coast) Mr 25 '37

"A depressing picture with little if anything to recommend it. Adults."

— Motion Pict Guide Je '37

"Adolescents, 12-16: destructive of ethical values; children, 8-12: impossible."

Motion Pict R p6 My '37

"This is a sombre and fairly interesting drama. Adults."

+ — Nat Council of Jewish Women Mr 24 '37

"Adults."

Nat Legion of Decency Mr 18 '37

"A: fair; Y & C: unsuitable."

Parents' M p40 My '37

"Exciting melodrama. Adults & young people."

Sel Motion Pict p9 Ap 1 '37

"Well acted by the entire cast. Mature."

+ Wkly Guide Mr 13 '37

Newspaper and Magazine Reviews

"Sordid but well knit and fairly convincing. Adults."

Christian Science Monitor p15 Ap 24 '37

"The story is told with plenty of suspense, graphic characterisation, and vigorous dialogue. Only the closing scenes are spoilt by excess of sentiment. Quite good, well-acted entertainment."

+ Film Wkly p27 My 1 '37

Hollywood Spec p8 Mr 27 '37

"A gangster melodrama not half badly done."

Pare Lorentz

+ — Judge p21 Je '37

"Those who saw 'Street of Chance' will probably be disappointed in 'Her Husband Lies.' Those who didn't will find it a rather gripping melodrama."

N Y Herald Tribune p19 Mr 18 '37

"'Her Husband Lies' is straight melodrama, with Akim Tamiroff grimly mixing comedy with murder. It has its moments of excitement."

Eileen Creelman

N Y Sun p34 Mr 19 '37

"[It is] a competent remake of a competent old melodrama—and whether you choose to take it or leave it alone is of no great consequence."

F. S. Nugent

N Y Times p20 Mr 18 '37

"The simplest way to describe 'Her Husband Lies' . . . is to say that it is almost as good as 'Street of Chance,' that brilliant melodrama of years ago, of which it is a remake. Here you will find the same realism, the same fast movement, salty dialogue and racy incidents that characterized the original, even though the general pattern of the story has been altered

somewhat. . . [It] can be recommended, in spite of its silly title, as a solid, arresting and entertaining melodrama." William Boehnel
+ N Y World-Telegram p23 Mr 18 '37

Trade Paper Reviews

"Producer B. P. Schulberg has rolled a natural with this story of a square-shooting gambler. Family."
+ Box Office p22 Mr 27 '37

"[It is an] underworld drama whose exciting climax, swift pace and acting will appeal to adult patrons."
+ Film Daily p9 Mr 22 '37

"Strikingly fine performances and direction that points individual acting opportunities give this remake of 'Street of Chance' a top position as program fare. It is held to this classification only by deficiencies in the dialog of the present version. The basic plot structure is still strong audience stuff with more than average entertainment values."
+ Hollywood Reporter p3 Mr 11 '37

+ Motion Pict Daily p2 Mr 12 '37

"Estimate: better than average."
+ Phila Exhibitor p30 Ap 1 '37

"Superb direction and expert acting make this familiar fable of big-shot gamblers hold more than passing interest. Picture's chief handicaps are a doleful ending and absence of box office name draft. However, it should do well, if intelligently exploited and placed alongside another feature."
+ — Variety p17 Mr 24 '37

"Here is a picture with practically flawless characterization, thoughtful and dynamic direction and production of all-around high quality. While story in itself develops nothing particularly new, the mode and mood of its telling, the manner in which it is presented and various naive angles in its delineation classify this picture as top-rank entertainment."
+ Variety (Hollywood) p3 Mr 11 '37

HER HUSBAND'S SECRETARY. Warner 60min Mr 20 '37

Cast: Jean Muir, Beverly Roberts, Warren Hull, Clara Blandick

Director: Frank McDonald

The wife-husband-secretary tangle is solved by a forest fire which brings about a happy ending for the husband and wife.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y & C: no."

Christian Century p438 Mr 31 '37

Mo Film Bul p81 Ap '37

"The director and actors have made a valiant effort but the plot is worn and lacking in originality and the picture remains rather dull entertainment. Fair. Adults."
+ — Motion Pict Guide My '37

"A: fair sophisticated entertainment; Y & C: no."

Parents' M p40 My '37

Newspaper and Magazine Reviews

Reviewed by Beverly Hills

Liberty p55 Ap 10 '37

"Though the necessity for films like 'Her Husband's Secretary' may not be readily apparent to the layman, it is simply a matter of physics—a case of almost purely molecular armies rushing in to fill that recurrent vacuum which the motion-picture industry, like nature,

abhors. It will be enough to report that, physically, the picture fills one space on a double bill." B. R. C.

— N Y Times p23 Mr 20 '37

"No need to go on at grim length about 'Her Husband's Secretary.' . . The fact that a film is called 'Her Husband's Secretary' should, perhaps, be all the information necessary as to its contents, and when the further fact is related that in the end an accident is responsible for a reconciliation between the erring husband and his wife, all—or nearly all—has been told." William Boehnel

— N Y World-Telegram p19 Mr 23 '37

"Of all the worn-out themes, the wife *versus* secretary is the most thread-bare and the toughest one on the poor gal cast for the long-suffering wife. And in this version Jean Muir [acts] through the dullest picture that has come to the screen in a long time. For five of the six reels there was not a laugh nor a murmur in the preview audience, the deadly silence broken only by those who got up and left." Rob Wagner

— — Script p8 Mr 20 '37

Trade Paper Reviews

"[It is an] entertaining variation on wife versus secretary theme [which] carries popular appeal."
+ Film Daily p9 Mr 22 '37

"Effort is made to heat up the timeworn theme suggested by the title with a forest fire, but it still remains the trite and over-worked story suggested by the label. It's well made and excellently played, but still doesn't rate better than top berth in a dual. Will have tough trudging on a singleton even in the more remote spots."
+ — Variety p17 Mr 24 '37

HILLS OF OLD WYOMING. Paramount 78min Ap 16 '37

Cast: William Boyd, George Hayes, Russell Hayden, Gail Sheridan

Director: Nate Watt

Based on a novel, The Round-up, by Clarence E. Mulford. A western melodrama, fourth in the series of Hopalong Cassidy Westerns.

Audience Suitability Ratings

"The picture, with its hard riding, beautiful horses and picturesque Indian dress, will appeal especially to juvenile audiences. Family & junior matinee." Am Legion Auxiliary

"The beautiful country scenes are attractively photographed and there is some pleasing cowboy music. The picture is average Western entertainment. Family." Calif Cong of Par & Teachers

"A good title, and beautiful outdoor scenery, but the story does not come up to one's anticipation of romance and adventure. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"[It is] a good Western. . . Scenically, very beautiful. Family." Nat Soc of New England Women

"It has plenty of exciting moments. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 24 '37

"Family & junior. Entertaining for all ages." + Gen Fed of Women's Clubs (W Coast)
Ap 10 '37

"Fair. Family."

+ — Motion Pict Guide Je '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

HILLS OF OLD WYOMING—Continued

"Many of the actors are like puppets, and the unreality of various episodes would be apparent even to a junior audience. Adolescents, 12-16: dull; children, 8-12: only fair."

— Motion Pict R p6 My '37

"[It] will prove entertaining to the small boy. Family & junior matinees."

+ Nat Council of Jewish Women Ap 14 '37

"General patronage."

Nat Legion of Decency Ap 22 '37

"A, Y & C: good."

Parents' M p42 Je '37

"As a whole, the picture is average. Family."

+ — Sel Motion Pict p8 My 1 '37

Trade Paper Reviews

"Producer Harry Sherman added a batch of Indians to his recipe for producing his ever-popular series of Hopalong Cassidy action pictures and this, the latest in the current series, maintains the same pace of adventure, suspense and good entertainment which showmen and the public have come to expect of his productions. Family."

+ Box Office p23 Ap 24 '37

"The latest of the 'Hopalong Cassidies' is 100 per cent Western with Indians, action, suspense, and beautiful photography. The picture maintains the high standard of the series and should do very well with the fans who go for outdoor drama."

+ Film Daily p7 Ap 13 '37

"This is the fourth of the second series of Hopalong Cassidy Westerns, with William Boyd still in the saddle as the perfect cowboy sleuth. It hits a rather more juvenile level than some of its forerunners but strikes the same high standard of action, suspense and photography. The devotees will greet it with high approval."

+ Hollywood Reporter p3 Ap 9 '37

+ Motion Pict Daily p4 Ap 19 '37

"Fourth in the series of Hopalong Cassidy films, this rides even a notch higher than its forerunners. Estimate: good Western."

+ Phila Exhibitor p57 My 1 '37

Variety p25 Je 9 '37

"Continually improving in entertainment value and production worth, this newest of the Hopalong Cassidy series packs sufficient audience appeal to carry it along in many a territory. . . Theme on this Cassidy is just as unimportant as the others, stories being written strictly to formula, but the general treatment of 'Hills of Old Wyoming' is handled in a big league manner."

+ Variety (Hollywood) p3 Ap 9 '37

HISTORY IS MADE AT NIGHT. United

artists 95min Mr 5 '37

Cast: Charles Boyer. Jean Arthur. Leo Carrillo. Colin Clive

Director: Frank Borzage

It details the plottings of an insanely jealous shipping magnate who wishes to keep his wife from obtaining a divorce.

Audience Suitability Ratings

"This film has but one point of excellence, its superior acting. . . It exceeds probability and would exhaust our patience were it not that the actors play with sincerity and considerable skill. . . The picture is decidedly not for young people and even adults must beware the strong attempt to justify an illicit romance." T. J. Fitzmorris

— + America p24 Ap 10 '37

"A: very good of kind; Y: doubtful; C: no." Christian Century p470 Ap 7 '37

"Excellent. Adults." DAR

"Unlikely melodrama handsomely done, with some nice comedy bits. Mature." Nat Bd of R

"Jean Arthur's naturalness and unaffected charm which adorn any film in which she appears, add the final touch to a highly entertaining, elaborately staged, and swiftly paced comedy melodrama. Adults." Nat Soc of New England Women

"[It has] comedy of rare quality, melodramatic suspense, and a most effective and thrilling climax in which a great modern liner is wrecked in collision with an iceberg in the North Atlantic. Mature." Mrs T. G. Winter Fox W Coast Bul Ap 10 '37

"Excellent entertainment for mature audiences." Am Legion Auxiliary

"Excellent for adults." Calif Cong of Par & Teachers

"Mature film fare." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 17 '37

"A picture high in entertainment value. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) Ap 5 '37

"This not very satisfactorily titled story gives an interesting and original twist to the familiar triangular problem. There is almost bewildering variety of incident and mood. . . The acting reaches a high level. Suitability: adults & adolescents." E. P.

+ Mo Film Bul p81 Ap '37

"Good. Adults."

+ Motion Pict Guide My '37

"The gaiety and charm of the romantic love story make the production enjoyable. The heavier moments are too morbidly disagreeable to be entertaining. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p6 My '37

"The glamorous and charming personalities of Jean Arthur and Charles Boyer together with their competent acting ability make of a highly melodramatic, implausible story, first rate screen entertainment. Mature."

+ Nat Council of Jewish Women Ap 7 '37

"Adults."

Nat Legion of Decency Ap 1 '37

"A: excellent; Y: mature; C: no interest." Parents' M p40 My '37

"At last Charles Boyer has a role suitable to his fine talents, and what a relief that is after all the parts Hollywood has been handing him. . . This highly satisfactory entertainment has one big scene in it—a reproduction of the sinking of the Titanic—which will doubtless set a new high for that kind of thing. . . Go see it for yourself."

+ Scholastic p28 Ap 24 '37

"Adults. Outstanding."

+ + Sel Motion Pict p3 My 1 '37

"Unlikely melodrama handsomely done, with some nice comedy bits. Mature."

Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"Due to admirable direction and the fine playing of Charles Boyer, Jean Arthur and Leo Carrillo, 'History Is Made at Night,' that has little, if anything to do with its title, becomes a graphic, gusty romance, that verges on melodrama. . . If not taken too seriously this is good entertainment for those who like their entertainment fast moving and make no great demand for consistency." Laura Elston

+ Canadian M p46 Je '37

"Odd but entertaining. Acting and deft handling of a shipwreck sequence are the high points. Adults & mature young people."

+ Christian Science Monitor p17 My 1 '37

"[It] is one of the strangest movies yet to come out of Hollywood. Its fine cast, spectacular climax and effective photography are all substantially ham-strung by the most incredibly complex and fantastically motivated plot ever concocted by too many cinema cooks. . . [The shipwreck climax] is a genuinely dramatic and imaginatively conceived sequence that alone makes 'History Is Made At Night' worth the price of admission, atoning to some extent for the arbitrary coincidences of the preceding reels."

+ — Cue p47 Mr 27 '37

"[It is] a wholly improbable romantic melodrama. . . Thanks to very fine acting, polished production, ingenious comedy interpolations, and a dramatic climax, there are many more effective moments than the ridiculous story warrants."

+ — Film Wkly p47 My 8 '37

"The production [is] well worth seeing. Obviously money was spent unsparingly in an effort to please the public, and the public no doubt will respond in a manner to make the investment a profitable one. . . [It] will hold your attention, even though there are elements in it you may find hard to believe."

+ — Hollywood Spec p6 Mr 13 '37

"You may find 'History Is Made at Night' completely appealing, or you may see it with your Beverly Hills as a shrewdly devised romantic melodrama, craftily built to arouse and hold the interest, with puppets who are pushed about to make a punch show."

(3 stars) Beverly Hills
Liberty p51 Ap 17 '37

"The film is easily the best of its kind in recent years, and indeed by any standard it is a good film. . . [It] is a romantic comedy that can be believed." Mark Van Doren

+ + Nation p419 Ap 10 '37

"The history made here is a clumsy affair in which likelihood is distorted to present a violently personal and intimate picture of a difficult love affair. . . Though no advertisement for the morals of ship-owners this is decidedly one of the better films."

+ — New Statesman & Nation p772 My 8 '37

"If ever a photoplay went to fantastic lengths to find a climax for a complicated plot it is 'History Is Made at Night.' . . Forget your artistic scruples and don't try to fit all the jigsaw segments of the tale together and you will find [it] an exciting, amusing and generally engrossing entertainment. . . Frank Borzage . . . and the stars have succeeded in making [it] a superior screen hodgepodge."

Howard Barnes

+ — N Y Herald Tribune p11 Mr 29 '37

"The story is the least important item in the picture's list. . . It is not fine drama; it is usually good entertainment. . . Whenever the plot is taken seriously, 'History Is Made at Night' becomes stock melodrama, except in the well photographed scenes at sea. It is the comedy which keeps the film going." Eileen Creelman

+ — N Y Sun p14 Mr 29 '37

"[It] is as unreasonably likable a film as we have chuckled over and snorted at this season. . . Even a cursory inspection shows that this romance. . . contains more false premises than a Bowery voting list and unconcernedly develops them in whatever style happened to occur to the writers at the moment. . . Only an extremely clever cast could have kept the story within credible limits."

F. S. Nugent

+ — N Y Times p14 Mr 29 '37

"No matter what you'll think of the new film—and it doesn't pretend that you should think much of it since it is only average

entertainment—you're bound to admit that it contains the most thrilling climax of the season. . . The cast . . . is in every way first rate and does much to make the film seem more diverting than it really is." William Boehnel

+ — N Y World-Telegram p11 Mr 29 '37

Reviewed by John Mosher

New Yorker p71 Mr 27 '37

"[It] results in a somewhat confusing and over-long picture, but top-notch screen entertainment. . . For the most part, however, I don't think audiences will give two hoots about this story confusion. . . A gay and witty picture."

Molly Lewin

+ — Script p10 Ap 10 '37

"That velvety mixture of romance and adventure associated regularly with the screen-writing names of Gene Towne and Graham Baker has been given extra smoothness in 'History Is Made at Night.' . . I can't say I found it perfect, for I like a little gray amongst my blacks and whites. And here Colin Clive is allowed not one jot of human kindness, Jean Arthur and Charles Boyer not one tittle of meanness. . . There is one thing that doesn't happen to you at 'History Is Made at Night.' You don't relax." Katharine Best

+ — Stage p84 Ap '37

"It is a gusty romantic divertissement. . . Its purpose is entertainment and it achieves its end. Its importance, cinematically, is due largely to a shipwreck sequence which takes rank with the famed earthquake in 'San Francisco.'"

+ — Time p51 Mr 29 '37

Trade Paper Reviews

"Unquestionably a box office hit is this latest Walter Wanger production, possessing as it does every essential for the best in entertainment and, more important, profit. Family."

+ — Box Office p23 Mr 20 '37

Trade Paper Reviews

"The picture should prove a good money-maker, with the cast names drawing many patrons. . . Women will particularly like 'History Is Made at Night,' and the men will enjoy much of the footage."

+ — Canadian Moving Pict Digest p6 My 8 '37

"This engagingly impudent melange of rollicking comedy, stark melodrama and romantic drama is grand entertainment and will be strong box office. It will ride to success on the eloquent performance of Charles Boyer."

+ — Hollywood Reporter p4 Mr 6 '37

+ — Motion Pict Daily p9 Mr 9 '37

"This is a woman's picture, a good one. The production is expensive, classy; Boyer is magnificent as a soft voiced, sleek lover; he ought to draw by word-of-mouth; there is sufficient suspense, action in climactical scenes to satisfy the men-folk."

+ — Phila Exhibitor p36 Mr 15 '37

"It's hard to believe this one for a minute. Despite an elaborate production, excellent photography and those two names topping the cast, 'History Is Made at Night' looks in for a rough passage. A mildly entertaining picture with good names. . . Plot situations are generally unlikely and unconvincing. There is a definite drag in spots, especially in the second half."

+ — Variety p17 Mr 31 '37

"Top flight entertainment, in text and treatment, supported by name weight of Charles Boyer, Jean Arthur and Leo Carrillo and given lavish production, this piece of adult, sophisti-

HISTORY IS MADE AT NIGHT

—Continued

cated and witty drama is headed for exceptional grosses. It will stand as one of Walter Wanger's finest offerings, a genuinely high class creation in every dimension."

+ Variety (Hollywood) p3 Mr 6 '37

HIT PARADE. Republic 75min Ap 26 '37

Cast: Frances Langford, Phil Regan, Louise Henry, Pert Kelton, Edward Brophy

Director: Gus Meins

Music director: Alberto Colombo

Music supervisor: Harry Grey

Miss Langford portrays a singer, out on parole, who makes good on a radio program through the efforts of Phil Regan, talent scout. When she is exposed by a rival singer, radio headlines present her program.

Audience Suitability Ratings

"A & Y: good of kind; C: little interest."
Christian Century p759 Je 9 '37

"There is a slight plot involving rivalry of singers, but the entertainment is provided by the more or less successful efforts of the many participants. Family."

+ Gen Fed of Women's Clubs (W Coast) My 12 '37

"General patronage."

Nat Legion of Decency Ap 29 '37

"A & Y: fairly good musical; C: if interested."

Parents' M p42 Je '37

"A lively and tuneful piece about radio. Family."

+ Wkly Guide Ap 24 '37

Newspaper and Magazine Reviews

"Pleasing entertainment of its type. Family."
+ Christian Science Monitor p17 My 1 '37

"Musical films inevitably fall into two classes: the minority blessed with varying degrees of wit, charm and melody, and the vast majority which slavishly repeat the old nursery tale of the unknown singer who wins fame and in the process encounters a haphazard medley of radio and variety acts. 'The Hit Parade' is one of the flattest and most commonplace musicals that ever fell into the second group with a dull thud."

— Cue p51 Je 5 '37

"Republic's most ambitious offering to date is full to the brim with entertainment. There is something in it for each type of audience. . . [It] will repay a visit, being quite as entertaining as the more lavish productions coming from the bigger studios."

+ Hollywood Spec p14 Ap 10 '37

"Here you have another—and fairly elaborate—musical built around the radio world. You know the formula. . . If you ask us, the hit of 'The Hit Parade' is stolen by one Max Terhune, who seems to be a ventriloquist as well as an accomplished imitator of various intriguing sounds." (2½ stars) Beverly Hills

Liberty p58 My 29 '37

"It is crowded with performers, but not with entertainment. It presents a bewildering succession of singers, comics and radio personalities doing their stuff in random fashion. . . What this screen musical needs is a spark of showmanship. A pretentious front does not hide the fact that it is a dull minor league offering."

— Howard Barnes

+ N Y Herald Tribune p8 My 31 '37

"The producers have taken a mediocre little story, so tiny as to be almost invisible sometimes, and used it as excuse for the screen appearance of [famous] bands. . . The general effect of course is that of a vaudeville show,

a fair vaudeville show at that." Eileen Creelman

+ N Y Sun p31 Je 1 '37

"'The Hit Parade,' is a radio revue of the second water—the first having been drained off by the larger film companies. Accepting it, then as a kind of amateur hour put on by professionals, we found it fairly amusing, fairly clever, fairly harmless and fairly flat." F. S. Nugent

+ N Y Times p11 My 31 '37

"[It is] a mildly entertaining little musical comedy. Although it has a modest share of bright moments, 'The Hit Parade' is hardly as brisk and gay and tuneful as one would like a screen musical to be." William Boehnel

+ N Y World-Telegram p27 Je 1 '37

Reviewed by John Mosher

New Yorker p82 Je 5 '37

News-Wk p28 Je 12 '37

"The story thread of 'The Hit Parade' snaps frequently and at best is not too strong. . . Republic's sprint into the big production field is quite adequate entertainment." Herb Sterne

+ Script p9 My 15 '37

Trade Paper Reviews

"This is certainly well named. It is an outstanding hit for anyone's entertainment tastes and will bring a constant parade of cash customers to the wickets of the theatres in which it is exhibited. Family."

+ Box Office p11 Ap 10 '37

"With a wealth of widely known talent . . . there is a lot of entertainment value in this musical which should do nicely with regular audiences."

+ Film Daily p3 Ap 3 '37

+ Motion Pict Daily p6 Mr 30 '37

"A pretentious independent offering, this is studded with popular radio names. The story is just an alibi to introduce the talent. . . This is really a variety parade that should entertain the average patrons."

+ Phila Exhibitor p26 Ap 15 '37

"Smacks the bell with a breezy 75 minutes of musical entertainment. [It] should gather plenty of deluxe dates for it is studded with familiar radio names and faces and the tempo guarantees that the average fan will find it diverting."

+ Variety p15 Je 2 '37

"'The Hit Parade' has about everything necessary for an entertaining film musical. . . It's a big show with everything thrown in. Virtually all display their wares to advantage."

+ Variety (Hollywood) p3 Mr 31 '37

HITTIN' THE TRAIL. Grand national 58min Ap 3 '37

Cast: Tex Ritter, Jerry Bergh, Tommy Bupp

Director: Robert N. Bradbury

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ap 22 '37

Trade Paper Reviews

+ Motion Pict Daily p16 Ap 28 '37

"These Ritters get better as they progress. Introduction of a [juvenile] angle, with Tommy Bupp as a juvenile cowpuncher, helps. Estimate: good."

+ Phila Exhibitor p26 Ap 15 '37

HOLLYWOOD COWBOY. RKO 60min
My 28 '37

Cast: George O'Brien, Cecilia Parker,
Maude Eburne, Joe Cairns

Director: Ewing Scott

This is the third in the series of O'Brien starring productions. "O'Brien, a Hollywood cowboy star, and Cairns, a scenarist, are vacationing in Wyoming. Cecilia, Maude Eburne's niece, believes they are real cowboys and induces her aunt to use them on her ranch." (Film Daily)

Audience Suitability Ratings

"A very good Western. Mature-family." DAR

"Along with an interesting plot the picture offers good lines, beautiful scenery, expert horsemanship and plenty of excitement. Adolescents, 12-16: yes; children, 8-12: possible." Women's Univ Club (Los Angeles)

Fox W Coast Bul Je 5 '37

"Adolescents, 12-16: yes; children, 8-12: possible."

Motion Pict R p6 My '37

"General patronage."

Nat Legion of Decency My 20 '37

"A brisk and often humorous Western with modern trimmings, which gives it plenty of novelty. Family."

+ Wkly Guide My 15 '37

Newspaper and Magazine Reviews

"Hollywood's most engaging man of muscle [George O'Brien] gives another of his uniformly entertaining performances. . . See it. It's good." Paul Jacobs

+ Hollywood Spec p14 My 8 '37

Trade Paper Reviews

"At last departing from the usual Western-action formula, this reaffirms George O'Brien's position as one of the top adventure stars of the screen, giving him one of the best roles he has had in his film career. Family."

+ Box Office p23 My 15 '37

"Bright treatment of a new idea makes this a swell Western."

+ Film Daily p8 My 4 '37

"Here is a Western that breaks all precedent by achieving originality while preserving all the hallowed ingredients—all, that is, except gunplay and killings. . . The result is exceptionally good action entertainment."

+ Hollywood Reporter p3 Ap 30 '37

+ Motion Pict Daily p3 My 1 '37

"[It] is swell entertainment. The great majority will welcome it as it has all the stuff the masses go for. Those affiliated with the production can take bows for contributing to a really entertaining film."

+ Variety (Hollywood) p3 Ap 30 '37

HOTEL HAYWIRE. Paramount 65min Je
4 '37

Cast: Leo Carrillo, Spring Byington, Lynne Overman, Mary Carlisle, Benny Baker

Director: George Archainbaud

Music director: Boris Morros

Screen writer: Preston Sturges

Convinced that her poker-playing husband is being untrue to her, Spring Byington goes to consult a fake mystic. The husband also consults him. The result is hilarious comedy as the mystic furnishes each with a set of detectives to spy upon the other.

Audience Suitability Ratings

"A moderately amusing film. It is unobjectionable for the family." T. J. Fitzmorris
+ — America p216 Je 5 '37

"A: stupid; Y: no value; C: no."

Christian Century p791 Je 16 '37

"Adults." Am Legion Auxiliary

"Possibly, family." Calif Fed of Business & Professional Women's Clubs

"Swiftly paced farce. Mature." DAR

"The acting is good. Family. A light and amusing comedy." Nat Bd of R

"A harmless, not overly funny farce, with some amusing situations. Family." Nat Soc of New England Women

"Mediocre. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 29 '37

"Mature audience."

Gen Fed of Women's Clubs (W Coast)

My 19 '37

"Amusing incidents, absurd situations, and the high spirits of the cast are blended to make for excellent entertainment. Family."

+ Nat Council of Jewish Women My 28 '37

"General patronage."

Nat Legion of Decency My 27 '37

"A harmless mildly funny farce, with some amusing situations. A program picture. Family."

+ — Sel Motion Pict p7 Je '37

"Family. A light and amusing comedy of family troubles. The acting is good."

+ Wkly Guide My 22 '37

Newspaper and Magazine Reviews

"A fast moving farce comedy of amusing situations and good performances. If your aural nerves can stand the noise it makes, your sense of humor should keep you entertained for the hour it takes to unwind 'Hotel Haywire.' There will be nothing in it for you, however, if you begin to think while it is unwinding."

Hollywood Spec p16 My 22 '37

Trade Paper Reviews

"This is a gay, sprightly and highly amusing domestic comedy, well-stocked with a brand of humor that has universal appeal."

+ Box Office p21 My 22 '37

"Mildly diverting farce, well acted but shy on sustained humor and tempo."

+ — Film Daily p9 Je 15 '37

"[Its] outstanding merit is that from the disarming title to its boisterous finale it does not take itself seriously for a minute but is content to follow the traditional low farce pattern and clock its chuckles at all costs. It will therefore be popular neighborhood and family fare."

+ Hollywood Reporter p3 My 15 '37

+ Motion Pict Daily p8 My 15 '37

"The picture is just as nutty as the title implies, making good comedy fare for neighborhoods, family patronage."

+ — Phila Exhibitor p35 Je 1 '37

"'Hotel Haywire' is broad comedy applied with sufficient skill and effect to make the journey on the dual route fairly safe. A 'B' of the better grade, the picture ought to pay its way, in spite of a title which may be detrimental and a lack of any real vitality in the cast."

+ — Variety p13 Je 16 '37

"'Hotel Haywire' is just what the name implies and it is very funny. . . Production follows the current flair for goofy and outlandish broad comedy and should stack up well with recent releases of this type."

+ Variety (Hollywood) p3 My 15 '37

I

I MET HIM IN PARIS. Paramount
87min My 28 '37

Cast: Claudette Colbert, Melvyn Douglas,
Robert Young, Lee Bowman, Mona Barrie

Director: Wesley Ruggles

Music: John Leibold

Music director: Boris Morros

Screen writer: Claude Binyon

Based on a short story of the same title by Helen Meinardi, "The story: Claudette Colbert, a dress designer in New York, finds her Paris vacation dying on her hands until two Americans, Melvyn Douglas, serious-minded dramatist, and Robert Young, attractive and susceptible playboy, appear and begin a friendly rivalry in entertaining her." (Hollywood Reporter)

Audience Suitability Ratings

"This is a bright, nonsensical romance with a tenuous plot and an abundance of hilarious situations which lacks not even snow-scenes to make it excellent hot weather entertainment. . . There is a definite flavor of sophistication about the picture and it is recommended as entertainment rather for adult audiences." T. J. Fitzmorris

+ + America p216 Je 5 '37

"A: good of kind; Y: better not; C: no."
Christian Century p759 Je 9 '37

"The comedy is expertly handled by a gifted trio, and provides satisfying fun for mature audiences." Am Legion Auxiliary

"Swift-moving sophisticated entertainment. Adults: excellent; children: entertaining; family: yes." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mature." DAR

"A gay, sparkling romance, beautifully staged and deftly handled with clever dialogue by a distinguished cast. Diverting for mature audiences." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 5 '37

"A sophisticated comedy that will be thoroughly enjoyed for its clever spontaneous fun. Mature audiences."

+ - Cue p16 Je 5 '37
My 26 '37

"Smooth, sparkling, sophisticated, this smart comedy is highly entertaining. Mature."

+ Nat Council of Jewish Women My 28 '37

"Adults."

Nat Legion of Decency My 27 '37

"It is excellently directed, replete with amusing and refreshing situations and acted by the principals with a naturalness and competence that is wholly delightful. Adults & young people."

+ Sel Motion Pict p10 Je '37

"Mature. Outstanding. Well acted and altogether a most satisfactory picture."

+ + Wkly Guide My 22 '37

Newspaper and Magazine Reviews

"Adults & mature young people."

Christian Science Monitor p17 Je 5 '37

"This picture . . . makes for tolerably amusing film-fare, and better-than-passable entertainment."

+ - Cue p16 Je 5 '37

"Exceedingly clever. . . You will find it delightful entertainment, yet all the story it contains could be written in a couple of dozen words. . . A picture depends for its entertain-

ment quality in a large degree upon the extent to which we can see ourselves in it. This Wesley Ruggles production has such qualities. . . I cannot recall a previous Ruggles picture which revealed such a keen sense of humor. . . To the cast, and to Ruggles and Binyon, go plaudits for one of the smartest comedies we have had in years."

+ + Hollywood Spec p13 Je 5 '37

"It plays down sentiment more than the others and goes out for laughs in a droll, brilliant sort of way. On the whole, nothing funnier has been seen since 'The Milky Way.' . . At least half of the footage is a perfect scream and if you miss it you are an old sobersides, and who cares." Otis Ferguson

+ + New Repub p159 Je 16 '37

"The light, jesting treatment that has been given 'I Met Him in Paris' makes for a delightfully gay screen comedy. It has amusing situations and witty chatter. It has Claudette Colbert at her comic best and pleasant supporting characterizations." Howard Barnes

+ N Y Herald Tribune p18 Je 3 '37

"This is not perhaps the outstanding example of this school of comedy romance. The story is too weak for that. . . Wesley Ruggles . . . keeps the laughs going fairly steadily, even when the story has come to a standstill. He doesn't mind a bit of slapstick now and then." Eileen Creelman

+ - N Y Sun p22 Je 3 '37

"[This is] the brightest comedy of the year—a gay, urbane and witty show. . . Unless I'm a worse prophet than I sometimes suspect, I've a hunch the year's end will find it being mentioned in the same paragraphs that refer to 'It Happened One Night' and 'Mr. Deeds.' . . Possibly it's a bit livelier; unquestionably it is more acerbic in its dialogue, and far more antic in its story development." F. S. Nugent

+ + N Y Times p29 Je 3 '37

"'I Met Him in Paris' . . . is a sheer delight and high comedy on the screen seldom has been done better or in a more diverting manner. . . It definitely belongs in the upper brackets, because it is as bright and entertaining as any comedy you could hope to see." William Boehnel

+ + N Y World-Telegram p25 Je 3 '37

Reviewed by John Mosher

New Yorker p81 Je 5 '37

News-Wk p27 Je 5 '37

"A honey! Though 1937 is six months gone into eternity, it hasn't delivered itself of more ingratiating film fare, nor of a more thoroughly enjoyable manner of spending an evening in the theater." Herb Sterne

+ + Script p10 My 29 '37

Time p34 Je 7 '37

Trade Paper Reviews

"This breezy, sprightly comedy—tailored to measure for the delectably subtle drollery of a perfect cast—will bring forth the entire gamut of laughter. Family."

Box Office p63 My 29 '37

"Light, gay, breezy, a load of fun is this comedy drama. It is a grand piece of entertainment which, with Claudette Colbert heading the cast, should play to some big box-office returns. This three men and a maid romance has one laugh provoking situation after another, the snow, ice and winter sports being vital elements in furnishing a good deal of the hilarity."

+ Film Daily p9 My 24 '37

"It will have enormous popularity, especially in the class spots, and with Claudette Colbert, Melvyn Douglas and Robert Young for name draw will be strong box office throughout the theatre range."

+ Hollywood Reporter p3 My 19 '37

"Well executed in every department, it should satisfy the customers anywhere. Estimate: good entertainment."

+ Phila Exhibitor p35 Je 1 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"Long after audiences will have forgotten what this picture is about, the studio probably will be showing the film as one lesson in what a comedy picture ought to be. This is an A release definitely. But it's not the story. It's not the acting. It's not the production. It's the many infinitesimal touches stuck into the script and action by the adaptor, Claude Binyon, and the director-producer, Wesley Ruggles."

+ Variety p15 Je 9 '37

"A ripe and luscious romantic comedy of smash box office calibre. It will contend for honors with the meritorious show pieces of several seasons, and the Claudette Colbert draw, with the trouping excellence of the Melvyn Douglas and Robert Young names, will give it prosperous runs."

+ Variety (Hollywood) p3 My 19 '37

I PROMISE TO PAY. Columbia 54min Ap 21 '37

Cast: Chester Morris. Leo Carrillo. Helen Mack

Director: D. Ross Lederman

"Chester Morris borrows cash for a family vacation, objects to paying high interest, becomes victim of strong arm collection methods. He steals money from his employers to meet payments, loses his job, tries moving to elude the collectors, is caught, beaten up, lands in a hospital. He spills the works to the district attorney, helps break up the racket, gets a job in the district attorney's office." Phila Exhibitor

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no interest."
Christian Century p366 Mr 17 '37

"There are many dramatic moments and thrilling situations in a well worked out, above-the-average plot that is ably directed and acted with a pleasing naturalness and restraint. The warning carried in the story is a timely one. Adults."

+ E Coast Preview Committee

+ Fox W Coast Bul Mr 27 '37

"Altogether D. Ross Lederman has made a remarkable film, which is good entertainment and 'good cinema.' Suitability: adults & adolescents."

+ Mo Film Bul p58 Mr '37

"A & Y: fair; C: no."
Parents' M p40 My '37

"Adults."
Sel Motion Pict p9 Ap 1 '37

Newspaper and Magazine Reviews

"Adults & young people."
Christian Science Monitor p17 Je 5 '37

"'I Promise to Pay' is not a direct sermon, but a hard luck story with a happy ending, and a pretty good motion picture—well directed, convincingly played and accurate in essential detail." J. T. M.

+ N Y Herald Tribune p15 Ap 26 '37

"Out of events that recently scorched the front pages, Columbia Pictures have fashioned a reasonably exciting melodrama. . . Although it doesn't measure up to its theme, either in acting, writing or direction, the film is, on the whole, a sound, workmanlike job." William Boehnel

+ N Y World-Telegram p11 Ap 26 '37

Trade Paper Reviews

"Fearlessly exposing the loan shark racket, this timely and attention-holding melodrama makes strong entertainment for general audiences. Family."

+ Box Office p31 My 8 '37

I WILL GIVE A MILLION. See Darò un milione

INTERNES CAN'T TAKE MONEY.

Paramount 75min Ap 16 '37

Cast: Barbara Stanwyck. Joel McCrea. Lloyd Nolan. Stanley Ridges

Director: Alfred Santell

Based on the Cosmopolitan Magazine short story of the same title by Max Brand. "Joel McCrea [has] the role of the ethical young interne who carries out his convictions through circumstantial relations with two outlaws upon whom he operates and with Barbara Stanwyck, consort of criminals, because only through them can she gain trace of a beloved child taken from her when her man is killed." [Variety (Hollywood)]

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no."
Christian Century p599 My 5 '37

"This picture, in which the title has a real meaning, is interesting and entertaining due to the skill of the director and the convincing work of a well-chosen cast. Mature audiences."

+ Gen Fed of Women's Clubs (W Coast)
Ap 10 '37

"Fair. Adults & young people."
+ Motion Pict Guide Je '37

"The leading parts are well played, and there is a certain amount of human interest, but on the whole it ranks only as passable melodrama. Adolescents, 12-16; no; children, 8-12: mature."

+ Motion Pict R p6 My '37

"Although the story is obvious and trite, good direction of a capable cast sustains interest throughout. Adults."

+ Nat Council of Jewish Women Ap 14 '37

"Adults."
Nat Legion of Decency Ap 22 '37

"A: good; Y & C: unsuitable."
Parents' M p73 Je '37

"Although the story is inconsistent and involved, good direction of a capable cast sustains interest throughout. One is given an interesting insight into hospital life. Adults."

+ Sel Motion Pict p7 My 1 '37

"The story holds the interest and one forgets the incongruities of the situations. Mature."

+ Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews

"This is fast-moving drama. . . It is by no means as convincing a story as was Max Brand's tale from which the movie is adapted." Laura Elston

Canadian M p51 Je '37

"[It] is a fast-moving, tense, thrilling melodrama in the best Alfred Hitchcock tradition. . . It is packed with action and overflows with cinematic chills—a good 75 minutes' worth of gripping film entertainment."

+ Cue p17 My 8 '37

INTERNES CAN'T TAKE MONEY

—Continued

"When Barbara and Joel appear in a picture together, I know I am in for a good time even though they compose the sum total of the picture's virtues. . . But they are not the only box-office qualities 'Internes Can't Take Money' possesses. It has a brilliantly written screen play . . . a talented director [and] a completely competent cast."

+ Hollywood Spec p10 Ap 24 '37

"Extraordinarily good hospital drama, replete with gangsters, stool pigeons, ethics, ether and Joel McCrea." Pare Lorentz

+ + Judge p21 Je '37

"The story is dramatically paced, splendidly directed by Alfred Santell, who did 'Winterset.' And he is aided by the sincere, direct work of Barbara Stanwyck and Joel McCrea." (3 stars) Beverly Hills

Liberty p65 My 15 '37

"Familiar ingredients have been stirred up to make [this a] not too tempting dish. . . What the story lacks in its screen treatment is freshness, and while Mr. Santell relates it in a reasonable, engrossing manner there are moments when the well-thumbed cliches employed result in tedium." Marguerite Tazelaar

+ — N Y Herald Tribune p16 My 6 '37

"The picture is one of those stories that might well have fitted into a Class B schedule, as one of those pictures churned out to meet requirements of double-feature programs. Paramount has seen fit to turn it out in style. . . It doesn't always seem worth all the effort." Eileen Creelman

+ — N Y Sun p31 My 6 '37

"[It is] a nicely performed, well ordered and fairly rational reshuffle of the cinema verities. . . A title like that might readily presuppose one of those impressively dull clinical matters to which the screen is occasionally driven. The negation of this supposition is one of the chief attributes of the film." J. T. M.

+ N Y Times p23 My 6 '37

"[It] is a reasonably satisfactory entertainment which one may attend without fear of boredom." William Boehnel

+ — N Y World-Telegram p25 My 6 '37

"[It has] a hazy, usual underworld plot. The interne of the story has a nervous apprenticeship, and one wonders at last if he is set for a tranquil life of successful practice." John Mosher

New Yorker p107 My 15 '37

"There is more of the underworld than the medical in this better than average melodrama."

+ News-Wk p34 Ap 17 '37

Stage p10 Je '37

"[It] is a skilful blending of two plots."

+ — Time p66 Ap 19 '37

Trade Paper Reviews

"This film presents a mixture of drama and romance well suited to the tastes of any audience. It is a class production in every detail, from the excellent story and screenplay to the casting of the last part. Family."

+ Box Office p27 Ap 17 '37

"This is strong emotional drama, dealing with mother-love. Alfred Santell's direction is very good and he has held the suspense to the end."

+ Film Daily p11 Ap 12 '37

"A strongly emotional and well-produced play of yearning mother-love that will have an especially potent appeal to women. . . In careless hands this pattern drama might have emerged a horrible example, but so ably is it compounded that it is both moving and thought-provoking entertainment and will be a profit maker in all classes of theatres."

+ Hollywood Reporter p3 Ap 8 '37

+ Motion Pict Daily p12 Ap 8 '37

"Sombre but compelling drama, this should prove entertaining to patrons in general."

+ Phila Exhibitor p26 Ap 15 '37

"[It] should draw enough melodrama addicts to give the film somewhat better than average standing at the box office. . . It has an interesting story to tell and once the preliminaries are out of the way, production takes on pace and keeps building to a happy tear climax."

+ Variety p12 My 12 '37

"Audiences entertained by intelligently made and capably enacted drama, even though a bit sombre, will find 'Internes Can't Take Money' much to their liking. It will lend solid support to well arranged programs. For some of the more discriminating clientele it will stand up alone."

+ Variety (Hollywood) p3 Ap 8 '37

IT HAPPENED OUT WEST. 20th century-Fox 58min My 7 '37

Cast: Paul Kelly, Judith Allen, Johnny Arthur

Director: Howard Bretherton

Screen writers: Earl Snell, Robert Brooks

Based on a novel of same title by Harold Bell Wright. A western melodrama.

Audience Suitability Ratings

"The production merits praise because of the acting of Miss Allen, fine photography of beautiful western scenes and the customary excellent riding. Family." E Coast Preview Committee

"A picturesque entertaining western drama." S Calif Council of Fed Church Women

Fox W Coast Bul Je 5 '37

"An interesting well staged Western. Family & junior matinee."

+ Gen Fed of Women's Clubs (W Coast) Je 2 '37

"General patronage."

Nat Legion of Decency My 20 '37

"[It is] a Western with some novel and instructive angles. Family."

Sel Motion Pict p10 Je '37

Newspaper and Magazine Reviews

N Y Times p22 Je 7 '37

Trade Paper Reviews

"It is a good Western, nicely made, technically solid and exciting."

+ Film Daily p7 Je 8 '37

"Sol Lesser maintains a high standard with this new contribution. . . It is a picture that should please the outdoor-conscious audience at which it is aimed, and may sneak into some of the urban houses with good results."

+ Hollywood Reporter p3 My 23 '37

+ Motion Pict Daily p5 My 27 '37

"A Western of the better grade. . . Picture . . . possesses good pace, maintains its suspense and is favored by picturesque backgrounds. Compared to most Westerns, however, it hits a new low in gunfire and hard riding."

+ Variety p15 Je 9 '37

"A western action picture with a refreshing approach, [it] . . . is a film that should satisfy in its market. Produced on the usual Western scale, it is concise and to the point without too much of the malarky which usually is shown in a gun-shooting mesquiteer."

+ Variety (Hollywood) p3 My 22 '37

IT ISN'T DONE. British empire 90min

Cast: Cecil Kellaway, Shirley Ann Richards, Frank Harvey, John Longden, Harvey Adams

Director: Ken G. Hall

Filmed in Sydney, Australia. "Story tells of an Australian rancher who inherits an English title. Against his will he takes his family to England, only to meet with a very cold reception from the English nobility." (Variety)

Trade Paper Reviews

"The picture is only good enough for support on a dual bill. The deficiencies lie in the treatment of the story and the weak dialog, together with apparent indecision on the part of the producers as exactly what type of film they were out to make."

+ — **Hollywood Reporter** p11 Ap 30 '37

+ **Motion Pict Daily** p4 My 6 '37

"Over here [Australia] it should experience no difficulty in clicking up a good box office take. For England it is also a natural, and American audiences would find pleasure in it, too, if the market is opened to it. Film is not strong enough to stand alone in America, but on a dual it would be quite able to hold its own."

+ **Variety** p17 Mr 31 '37

IT'S YOU I WANT. British lion 70min

Cast: Seymour Hicks, Marie Lohr, Hugh Wakefield

Director: Ralph Ince

Based on a London farce comedy of the same title by Maurice Bradell. A bedroom farce comedy about a middle-aged philanderer who gets involved in complications with wives, husbands and girl friends.

Audience Suitability Ratings

"Some of the jokes should have been roasted long ago. But, thanks to quick dialogue, the audience is kept amused. The production makes no attempt to translate the play into a film. The editing and cutting are haphazard." R.R.F.

+ — **Mo Film Bul** p170 O '36

Newspaper and Magazine Reviews

"Enjoyment of this picture depends entirely on whether you like risqué bedroom comedies or not. If you do, you will find this fairly good fun."

+ — **Film Wkly** p37 Ap 10 '37

Trade Paper Reviews

"A typical, standardized bedroom farce that suffers somewhat in its transition from the stage to the screen. It still qualifies easily as entertaining program fare with the added pull here [London] of Seymour Hick's name."

+ — **Hollywood Reporter** p11 O 28 '36

+ — **Motion Pict Daily** p2 O 19 '36

"No more than a well-photographed version of a stage play which was a London hit, with Seymour Hicks repeating his debonair success. . . Well put together, it is bound to satisfy its own public, but is too English for American audiences. There should be a market for it in Canada, however."

Variety p23 O 21 '36

J**JIM HANVEY, DETECTIVE.** Republic 70min Ap 5 '37

Cast: Guy Kibbee, Tom Brown, Lucie Kaye

Director: Phil Rosen

A mystery story.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no."
Christian Century p759 Je 9 '37

"The direction is good and makes the most of the several humorous situations which arise in the course of solving the mystery. Adults & young people." **E Coast Preview Committee**

+ **Fox W Coast Bul** My 22 '37

"General patronage."

Nat Legion of Decency Ap 22 '37

"A, Y & C: fair."

Parents' M p73 Je '37

"Adults & young people."

Sel Motion Pict p9 My 1 '37

Newspaper and Magazine Reviews

"Considering the unfortunate fact that it took five people to write this story, 'Jim Hanvey, Detective' is better than I expected it to be, for despite its thin logic and haphazard progression this Republic offering has many minutes of pungent entertainment. . . Do not look for this picture; but there is no need to avoid it." **Paul Jacobs**

+ — **Hollywood Spec** p12 Mr 27 '37

"There's an allotment of fun to be found in this jitters-and-jokes saga. . . Direction and the script aid in lifting this above-the-average independent output." **Herb Sterne**

+ **Script** p10 Ap 10 '37

Trade Paper Reviews

Box Office p22 Mr 27 '37

"Lack of logic and cohesion in episodes impair effectiveness of this mystery play."

Film Daily p8 My 11 '37

"An intriguing mystery story brightly farced for popular consumption and well above the average of its kind, this will give excellent program service in the neighborhoods and, with Guy Kibbee playing a novel type of detective, may develop box office pull."

+ **Hollywood Reporter** p3 Mr 17 '37

+ **Motion Pict Daily** p12 Mr 19 '37

"Estimate; pleasant program for neighborhoods, duals."

+ — **Phila Exhibitor** p31 Ap 1 '37

"Dual bills will have this one on the weak side and it'll cause bad word of mouth."

— **Variety** p12 My 12 '37

"Light and amusing, 'Jim Hanvey, Detective' is good enough average program fare for the neighborhood trade and can tag along sufficiently for the metropolitan duals. Picture is produced with more production value than usual."

+ — **Variety (Hollywood)** p3 Mr 17 '37

JONES FAMILY IN BIG BUSINESS.

See Big business

K

KID GALAHAD. Warner 105mjn My 29 '37

Cast: Edward G. Robinson. Bette Davis. Humphrey Bogart
 Director: Michael Curtiz

Based on a Saturday Evening Post novel of the same title by Francis Wallace. Robinson portrays a rascally fight manager who promotes an unknown to the championship and then doublecrosses him.

Audience Suitability Ratings

"There is some excitement, of a sort, running through the piece and Edward G. Robinson, Bette Davis and Humphrey Bogart lend a fair credibility to the tale by the force and sincerity of their performances. It is unsuitable for any but adults." T. J. Fitzmorris
 + — America p240 Je 12 '37

"A: very good of kind; Y: better not; C: no."

Christian Century p791 Je 16 '37

"A somewhat heavy, but exciting and intensely interesting picture of prize fighting with emphasis on the promoter's angle. Mature." Am Legion Auxiliary

"A vivid and tensely dramatic prize-fight picture, exceptionally well acted and excellently produced. . . . Long prize-fight sequences and much brutality. Adults." Calif Cong of Par & Teachers

"Despite long fight sequences which do not appeal to everyone, a particularly good cast makes this lengthy film dramatic and interesting. Adults." Nat Soc of New England Women
 Fox W Coast Bul My 15 '37

"For those who do not object to seeing numerous brutal fights and the tawdry atmosphere of the underworld, entertainment is provided every minute by the fitting dialogue, swiftly moving action, and first rate acting of Edward G. Robinson and Bette Davis. Adults."
 + Gen Fed of Women's Clubs (W Coast) My 5 '37

"For those who like the prizefight-racketeer picture, 'Kid Galahad' will be an exciting experience. . . . As one might expect in a picture about racketeers, there is murder, but its unpleasantness is somewhat offset by the love story. Adolescents, 12-16 & children, 8-12: no."
 + Motion Pict R p7 My '37

"Adults."

Nat Legion of Decency Je 3 '37

"Adults."

Sel Motion Pict p6 Je '37

"Outstanding. Mature."

+ + Wkly Guide My 29 '37

Newspaper and Magazine Reviews

"Adults & mature young people."

Christian Science Monitor p17 Je 12 '37

"The play represents a well-knit, well-acted, well-directed effort, with plenty of bounce." J. P. Cunningham

+ Commonweal p160 Je 4 '37

"Warner Brothers' latest contribution to the celluloid drama is a slashing, slapping, punch-packed whirlwind of fisticuffs and romance, with generous sidelights on the racketeers who have muscled in on the gentlemanly art of the squared ring and have brought it down to their own low level. 'Kid Galahad' pulls no punches and the larcenous inferences are held up high enough for all who will to see. . . . It can fairly be said that [it] is at the top of the list of recent years' fistic film dramas."

+ + Cue p16 Je 5 '37

"Quite the best prize-ring picture the screen has given us. . . . 'Kid Galahad' has a spiritual quality which gives it definite and sustained emotional appeal. . . . You should see [it] even if you regard prize fighting as too vulgar for words."

+ Hollywood Spec p7 My 8 '37

"This is distinctly a man's picture. It paints a sordid, smudgy picture of a sordid, smudgy business—fighting. . . . If the fight racket interests you at all, you will find that this panorama of its virtues and its vices has color and honesty." (3½ stars) Beverly Hills

Liberty p55 Je 12 '37

"[It has] a good story, a vivid melodrama and a tight, resourceful film. . . . [It] offers a discovery, Wayne Morris, whose name will mean much more to picture patrons a year hence than it does now."

+ Lit Digest p20 My 15 '37

"'Kid Galahad' is the best prize ring film I've seen—both for the explosive pace of its fight scenes and for the edge to its realism." Otis Ferguson

+ + New Repub p159 Je 16 '37

"A stock story of pugilism has been brought to the screen with vivid impact. . . . As sheer entertainment, the photoplay has very few flaws. The plot is sturdy enough, the acting is persuasive, and Michael Curtiz's direction is marked by a nice range of pace and excitement. . . . [It] is a first-rate show, produced and staged with a flourish and ably performed." Howard Barnes

+ N Y Herald Tribune p21 My 27 '37

"'Kid Galahad' is definitely a man's picture. . . . The audience yesterday morning was audibly stirred by the ring sequences. They must have been tops. There's no doubt about the film being up in the top rank of sound, vigorous melodramas." Eileen Creelman

+ N Y Sun p22 My 27 '37

"It is a promising début for a new star [Wayne Morris] and a good little picture as well—lively, suspenseful and positively echoing with the bone-bruising thud of right hooks to the jaw. . . . It's more than merely a prize-ring film, having a cohesive and credible romantic plot at its core and with director and cast working smoothly to blend it into a sound drama." F. S. Nugent

+ N Y Times p21 My 27 '37

"Here, by your leave, is the finest melodrama of the spring season—fast, exciting, furious, packing a wallop as powerful as its hero's right. At this late date you would hardly expect the cinema to blend prize fighting, racketeering and romance in a fresh and engrossing manner, but that is exactly what Director Michael Curtiz, Author Francis Wallace and the principal players have done." William Boehnel

+ + N Y World-Telegram p21 My 27 '37

"The boxing scenes in 'Kid Galahad' are among the best of the sort to be shown anywhere, and the young man who gives them their distinction is probably headed toward some sort of career. His name is Wayne Morris and he would appear from the picture to be a person of positively phenomenal good nature." John Mosher

New Yorker p73 My 29 '37

"Directed by Michael Curtiz with unerring aim at the bull's-eye of mass entertainment, [it] combines the melodramatics of the boxing world with a sortie into the realm of gangsterism."

News-Wk p24 My 29 '37

"A two-fisted saga of the squared circle that will, very likely, pack a hefty entertainment wallop for the average film and fight enthusiast. . . . There have been fisticuff finales on the screen before, but nothing so exciting as the current one." Herb Sterne

+ + Script p8 Je 5 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"'Kid Galahad' [is] our second Sure Thing of the month. . . People who like action are going to like this picture a lot." Katharine Best

+ Stage p72 Je '37

"Principal virtue of 'Kid Galahad' is a verisimilitude which is not confined to Wayne Morris' ring appearances, and these are among the most realistic scenes of the sort yet portrayed on the screen."

Time p29 My 31 '37

Trade Paper Reviews

"Here's a million dollar's worth of talent in a picture far inferior to its cast's ability. The lines are often stilted and unnatural and action, prior to the final sequences, is slow. So, despite the draw of its top three cast names, this film about fight managers and the game of fisticuffs emerges as just an average programmer. Family."

+ — Box Office p23 My 15 '37

"'Kid Galahad' has all the elements for big office receipts. There is ample room for various exploitation schemes in connection with its exhibition, and the clever showman stands to make a mint of money out of this picture."

+ Canadian Moving Pict Digest p6 My 15 '37

"[It is a] corking fight picture, rich in authenticity, suspense and romance."

+ Film Daily p8 My 4 '37

"One of the greatest pictures of the fight game ever made, 'Kid Galahad' is headed for smash grosses everywhere. There is not a single foot of wasted film in the whole show, and the story hangs together to provide punchy entertainment even for members of its audience who have never seen a prize-fight."

+ Hollywood Reporter p3 Ap 29 '37

"One of the oldest stories in pictures . . . has been done again with good results. . . A slugging, tension building melodrama, and as such grade A entertainment. Sure-fire man's picture but women will like it, too, mainly because of Bette Davis."

+ Variety p15 Je 2 '37

"Packed to the brim with romance and drama of the type best liked by sophisticated audiences, the picture nevertheless is a bell ringer for excitement and will keep the juveniles on their feet shouting for more."

+ Variety (Hollywood) p3 Ap 27 '37

KILLERS OF THE SEA. Grand National 49min My 8 '37

Cast: Captain Wallace Caswell. 'Spot' Hays. Bruce Stillwell

Director: Raymond Friedgen

A silent five reel sport feature filmed in the Gulf of Mexico with commentary dubbed in by Lowell Thomas. Wallace Caswell, captain of a fishing schooner, is shown in deep sea battle with a snapping sea turtle, an octopus, shark and sawfish.

Audience Suitability Ratings

"Family-juvenile." Nat Bd of R
Fox W Coast Bul My 22 '37

"General patronage."
Nat Legion of Decency My 20 '37

"The picture would have lost nothing without Lowell Thomas who got tiresome. Family-juvenile."

Wkly Guide My 15 '37

Newspaper and Magazine Reviews

"[It is] a reasonably exciting narrative in which the use of many trick photographic shots, artificially apparent at times, lends novelty to the unreeling. . . It is a marked departure from routine film form, with no pretense made by the producer to inject story material." J. P. Cunningham

+ — Commonweal p132 My 28 '37

"Audiences will guess that some energetic harpooning of the monsters has preceded Caswell's scrimmages: the fish stay on the surface to be photographed in a manner fish seldom consent to unless submergence is impossible due to the fact that they are nine-tenths dead and full of air."

Time p58 My 17 '37

Trade Paper Reviews

"Adventure picture fans will follow Caswell's exploits with avidity. . . Although there is a feeling of artificiality at times, this film will supply 49 minutes of off-the-beaten-path diversion."

+ — Film Daily p9 My 11 '37

+ — Motion Pict Daily p23 My 17 '37

"On the other side of a dual feature this is a good strip."

— + Variety p13 Je 16 '37

KIMIKO. PCL 73min Ap 12 '37

Cast: Sachiko Chiba. Tomoko Itoh. Sadao Maruyama. Kaoru Itoh

Director: Mikio Naruse

Japanese dialogue film with English titles. Based on a novel, Two Wives, by Minoru Nakano. This is the first Japanese talking picture to be shown in the United States.

"The central situation is a study of family relationships brought about by a young girl's efforts to reconcile her estranged parents. Kimiko is a modern young miss who works in an office, wears chic western suits and supports her poetry-writing mother." (Cue)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ap 29 '37

"A charming and interesting picture of Japanese life. . . It should be not only entertaining but revealing to American audiences, creating a friendly feeling for a people about whom we know so little. Family."

+ Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"All serious students of the cinema are herewith advised not to miss it. Not that 'Kimiko' is an important movie in any way except insofar as it is an example of Japanese production, but it is a quaint, naively charming, very entertaining film."

+ Cue p18 Ap 10 '37

"This first Japanese movie to be exhibited in the United States is in no sense a very important affair, but it does have an unpretentious charm that holds your interest." Pare Lorentz

Judge p2 My '37

"Japan is aping Hollywood. . . We're afraid Mr. Hays wouldn't approve of all this. . . You will discover that Tokyo is pretty much like any American city, with its elevated, its newsstands, its crowds of impolite hustlers." (1½ stars) Beverly Hills

Liberty p65 My 15 '37

"[It] gives insight into the peculiar amalgam of Oriental and Occidental culture which dominates Japanese life to-day. . . The photography is excellent, the sound is without flaw."

+ Lit Digest p28 Ap 10 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

KIMIKO—Continued

"Each element of the narrative is presented with a simplicity and a seriousness, and a certainty of effect, which reminds us of something too frequently forgotten in the movies, namely, that economy is power. Mikio Naruse, the director, needs no crowds of people, no cascades of scenery, no whirlpools of significant objects in order to convince us that his story is important. . . . The result is one of the most moving films I know, and one for which there can be no better words than that it should be seen." Mark Van Doren

+ + Nation p419 Ap 10 '37

"It is vastly more interesting as the first audible Nipponese film to be shown here than it is satisfying as entertainment. In it is presented a detailed and seemingly honest cross-section of the Japanese way of life, but without a great display of technical proficiency." Howard Barnes

+ — N Y Herald Tribune p22 Ap 13 '37

"This film is a tender and often humorous story. 'Kimiko' is a long way from Hollywood's technical perfection in photography, direction, script or acting. . . . [It] should well repay the time of any one interested in a country and people so like and yet so unlike his own." Eileen Creelman

+ N Y Sun p26 Ap 13 '37

"[It] is more to be recommended for its novelty than for its quality. It is a curious hybrid of East and West, with something of the best and worst features of each. It apes the Hollywood technique, but rather crudely; it expresses in stock Western terms, the refreshingly realistic morality of the Orient." F. S. Nugent

+ — N Y Times p31 Ap 13 '37

"The Japanese have not yet learned the trick of turning out modern screen dramas as well as their Hollywood brethren. In 'Kimiko,' they take a good idea . . . and by mediocre acting and shambling direction, convert it into a laborious and stylized entertainment." William Boehnel

— + N Y World-Telegram p19 Ap 13 '37

"There is something soothing and relaxing in the Japanese 'Kimiko.' . . . Sociological persons will be pleased to note, I suppose, the distinctions shown in the film between the 'old' and the 'new' Japan. . . . Manhattan provincials like myself can find simpler pleasures in it." John Mosher

New Yorker p85 Ap 10 '37

"Its net effect was to bore ordinary cinemadicts, please amateurs of the curious and reassure Hollywood producers that Japan's prolific cinema industry is not a serious menace."

Time p42 Ap 26 '37

Trade Paper Reviews

"Art houses might try this. It is an absorbing novelty. Direction, editing are faulty; but camera work, sound are good and plentiful, intelligent English titles make it easy to follow."

+ Phila Exhibitor p64 My 1 '37

"[It] was selected as a film representative of modern Japan' by a group of Chicago University professors. . . . Despite optimism of the college professors, 'Kimiko' has little entertainment value for average American film audiences. [It] may draw moderately in few art houses, but chiefly as novelty. Otherwise no dice. And that despite certain unaffected charm of the picture and genuine direction and production. Film's chief flaw is its dreary pace."

— + Variety p12 Ap 14 '37

KING AND THE CHORUS GIRL. Warner 90min Mr 27 '37

Cast: Fernand Gravet. Joan Blondell. Edward Everett Horton. Alan Mowbray. Mary Nash

Director: Mervyn LeRoy

Dance director: Bobby Connolly

Music & lyrics: Werner R. Heymann. Ted Koehler

Music director: Leo F. Forbstein

"The story is laid in Paris, where Gravet, an ex-king, is drinking himself to death for want of better things to do. He falls in love with Joan Blondell and finds a reason to quit drinking. Tutored by Horton, she leads him on and then tosses him over, but not before she has fallen in love with him." Variety (Hollywood)

Audience Suitability Ratings

"One no longer expects novelty in musical films, so there is little room for complaint in this one. . . . So we must credit the uniformly engaging cast with the moderate success of this *hors-d'oeuvre*. . . . The picture is suitable for adults." T. J. Fitzmorris

+ — America p600 Mr 27 '37

"A & Y: very good of kind; C: little interest."

Christian Century p502 Ap 14 '37

"A pleasant hour of entertainment. Excessive drinking mars this otherwise interesting film. Family. Mature." Am Legion Auxiliary

"Too much drinking. Adults." Calif Cong of Par & Teachers

"Sparkling with gay repartee, subtle situations and an entirely new manner of approach, this comedy easily ranks as the best of its kind yet to reach the screen. . . . To the director, for the manner in which he has injected novelty into a well-worn theme goes many of the honors. The entire staff deserves congratulations. Mature." Calif Fed of Business & Professional Women's Clubs

"Mature." DAR

"A young chronically and acutely alcoholic ex-king cures himself instantaneously by marrying a pretty chorus girl from Brooklyn. Social rottenness underlies the story and continued drunkenness should not be made to seem funny. Moreover, certain resemblances to a royal situation in Europe are in questionable taste. Nevertheless, the film is lightly done, attractively staged and amusing for those willing to overlook its foundation. Mature." Nat Soc of New England Women

"A light comedy which strikes one as a cheap travesty on the affairs of the Duke of Windsor and Mrs. Simpson. . . . The drinking of the young king is disgusting; the whole being in questionable taste. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 13 '37

"A light clever comedy adroitly handled in the continental manner and guaranteed to amuse those who do not mind excessive drinking. Good. Adults."

+ Motion Pict Guide My '37

"In spite of the appalling consumption of alcohol demanded by his role, Fernand Gravet, who plays the king, is probably destined to become a new screen idol. The story is adroitly handled in the continental manner and will amuse those whom it does not disgust. Adolescents, 12-16 & children, 8-12: no."

Motion Pict R p4 Ap '37

"This is a charming, sparkling farce offering an excellent opportunity for introducing to American audiences that young European favorite, Fernand Gravet. Family."

+ Nat Council of Jewish Women Mr 3 '37

"A & Y: good romantic comedy; C: no interest."

Parents' M p40 My '37

"All in all, it's a pleasant confection and provides mild entertainment with a good laugh or two here and a good dull stretch or two there. . . Although Groucho Marx is purported to have had a hand in writing the story, we didn't detect any Marxian humor except in the very last shot."

— + Scholastic p28 Ap 10 '37

"This is a gay, sparkling farce. Mature. (The New England Women and the Federated Church Women feel that drunkenness is never a fit subject for laughter.)"

Sel Motion Pict p6 Ap 1 '37

"An attractive new star, and the comedy is vastly enlivened by many Marxian (Groucho) quips. Family."

+ Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 Ap 24 '37

"The story behind [it] is not especially novel; but the freshness and verve, with which the story is told, is. . . The result is an hour and a half of good cinematic entertainment."

+ Cue p17 Mr 27 '37

"Aside from being a comedy of gaiety and verve, this romance of a deposed king and a commoner introduces a personality new to American pictures. . . [Gravet] will go far in our films—or we miss our guess. . . While the comedy is all Gravet, we approve of Miss Blondell, never better, and of Edward Everett Horton as the harassed count." (3½ stars) Beverly Hills

Liberty p53 Ap 10 '37

"Fernand Gravet, French successor to Maurice Chevalier, makes his American debut. . . While his vehicle is weak, the young man shows an ingratiating personality. . . The story is disappointing because of lack of originality and familiar clichés. . . Neither Miss Blondell nor M. Gravet seem too convinced that the roles they are playing are true to life, which shows that both are preceptive actors. To the experienced filmgoer the whole thing is a trifle wearisome." Marguerite Tazelaar

+ — N Y Herald Tribune p11 Mr 29 '37

"Fernand Gravet made his debut as a Hollywood screen star in a picture which is also Mervyn LeRoy's first attempt at producing as well as directing. Both efforts, it is pleasant to record, are highly successful. [It] is top-notch fun, the best film the Strand has shown in months. The picture is comedy from first scene to last, and excellent comedy, with a smile or a laugh in practically every line." Eileen Creelman

+ + N Y Sun p14 Mr 29 '37

"[It] is a buoyant farce-romance, brightly original in its development if not in its derivation and distinguished by a captivating use of camera tricks so brazen that they must be making the formalist directors turn over in their grooves. It is difficult to decide whether to call the new film auspicious because of Mr. Gravet or because of Mr. LeRoy." J. T. M.

+ N Y Times p14 Mr 29 '37

"Not only does [it] serve to introduce Fernand Gravet . . . it also represents Mervyn LeRoy's debut as an independent producer. Neither one comes off with flying colors, for although Mr. Gravet and his supporting cast perform this frothy and tempestuous piece with immense zest, and although, further, Mr. LeRoy achieves some excellent directorial effects, the piece trifles itself away and the result is considerably less amusing than it was intended to be." William Boehnel

— + N Y World-Telegram p11 Mr 29 '37

"[It] is fun. . . Fernand Gravet, just over from Paris, plays the sporting monarch and seems a likable boulevardier type." John Mosher

+ New Yorker p90 Ap 8 '37

"A better story than 'The King and the Chorus Girl' . . . might have been found for Gravet's debut. . . There are times when Gravet's abundant charm wears thin under the onus of being imperious, but this performance more than justifies LeRoy's faith in his competence and screen personality."

News-Wk p21 Mr 20 '37

"Don't let the title . . . keep you away from seeing a really scintillating light comedy. The Warner boys sponsor a large program of films yearly; but not since Herr Ernst Lubitsch retired from their fold, have they presented a film with so much authentic charm. . . A class offering Scripters won't want to miss." Herb Sterne

+ Script p8 Ap 3 '37

"The picture is as artificial and insane as it sounds, but it simply reeks with fun, and surprisingly original things seem to be happening all the time. I laughed loudly several times, and I consider that an excellent sign." Katharine Best

+ Stage p82 Ap '37

"[It] whirls through a series of urbanely insane and expertly executed narrative gyrations which make it probably the most unique and certainly the most enjoyable light comedy of the season."

+ Time p54 Ap 5 '37

Trade Paper Reviews

"Fernand Gravet . . . makes an auspicious American debut in pictures. . . Film is a romantic comedy, silly but funny, inconsequential but swell for Gravet and Joan Blondell. It deserves and will get money. . . Towards the end the story goes to pieces, and yet that, too, is in its favor. Becoming broad farce, yarn drops all pretense to reality and finishes with one of the best tags any film has ever had."

+ Variety p17 Mr 31 '37

KING OF GAMBLERS. Paramount 75min Ap 23 '37

Cast: Claire Trevor. Lloyd Nolan. Akim Tamiroff. Helen Burgess

Director: Robert Florey

Music & lyrics: Ralph Rainger. Richard A. Whiting

Music director: Boris Morros

"The conflict is between Akim Tamiroff as a ruthless slot machine racketeer and Lloyd Nolan as an entirely realistic reporter. The clash comes over Claire Trevor, a cabaret singer who is admired by both men." Hollywood Reporter

Audience Suitability Ratings

"A: depends on taste; Y: unwholesome; C: no."

Christian Century p663 My 19 '37

"Fair production qualities. Adults." Calif Cong of Par & Teachers

"Though the story is a familiar one, it is ably handled and 'dressed-up' enough to make it fairly entertaining to those who like pictures depicting the seamy side of life. The action is swift with suspense sustained, but quite brutal in spots. Adults." Calif Fed of Business & Professional Women's Clubs

"The chief points in this film are the very real acting and the careful working out of the plot. Blood curdling murders limit its audience appeal. Adults." Nat Soc of New England Women

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

KING OF GAMBLERS—Continued

"Not wholesome. Waste of time. Mature."
S Calif Council of Fed Church Women
Fox W Coast Bul My 8 '37

"The picture is very well developed, against a backdrop of unpleasant justice. . . Informative and interesting entertainment. Adults."

+ Gen Fed of Women's Clubs (W Coast)
Ap 24 '37

"Such a picture as this has no constructive social value. It serves only to feed a morbid interest in criminals and their technique of graft, and the fact that the characters mingle with respectable people and have no apparent taint of the underworld, unfortunately only increases its trashy allure. Adolescents, 12-16; extremely bad; children, 8-12; impossible."

— Motion Pict R p7 My '37

"Excellent direction of a well chosen cast adds materially to this interesting expose of 'slot machine' racketeers. Adults."

+ Nat Council of Jewish Women My 25 '37

"Adults."

Nat Legion of Decency Ap 29 '37

"A: poor; Y & C: unsuitable."
Parents' M p73 Je '37

"The plot presents several new angles as well as an exposé of the racket and clearly shows that crime does not pay. It is capably acted and directed. Adult entertainment."

+ Sel Motion Pict p9 My 1 '37

Newspaper and Magazine Reviews

"Sociological aspects of the theme are quite overshadowed by melodramatics which may prove too violent for the more sensitive. Adults."

Christian Science Monitor p17 My 1 '37

"[It] is so literal in telling its unsavory story that its audience will be limited to those who like that sort of thing. If it had been told almost entirely in visual terms, as it well could have been, its effect would have been only what the audience would have created and there would have been little chance of its being condemned by reviewing organizations, as it surely will be."

Hollywood Spec p11 Ap 24 '37

Trade Paper Reviews

"Given the benefit of superior production, this film is meaty but highly entertaining fare. It will find favor with audiences of all classes and can be depended upon to draw well in any theatre. Family."

+ Box Office p23 Ap 24 '37

"Strong melodrama finely played holds interest from start to finish."

+ Film Daily p10 Ap 16 '37

"This is an excellent crime melodrama on the program level that, without departing radically from established plot elements, progresses by so much fresh and believable episode and builds for such high suspense that it will win general approval."

+ Hollywood Reporter p3 Ap 13 '37

+ Motion Pict Daily p9 Ap 16 '37

"Above average racketeer story, this is packed with fast action, suspense. Estimate: good melodrama for top half of duals or stronger where sold."

+ Phila Exhibitor p57 My 1 '37

"Built on an old formula doctored up with modern touches and embellished with a top-notch cast, 'King of Gamblers' has plenty of action and ought to satisfy all. . . The screen play by Doris Anderson has kept to a realistic groove that may shock some customers, but which is none the less an accurate picture of urban underworld life."

+ Variety (Hollywood) p3 Ap 13 '37

KING'S PEOPLE. Warner 64min My 11 '37

Narrators: John Drinkwater, Viscountess Astor, Sir Austen Chamberlain, George Bernard Shaw

Director: John S. Stumar

Filmed in England. A special Coronation film written by the late John Drinkwater as a eulogy of the British Empire. Various English celebrities appear in the film which was made in Drinkwater's home. Old news reels are shown including former Coronations, birth and growth of the suffragette movement and war scenes.

Audience Suitability Ratings

"If you are attracted by the notion of royalty and are sufficiently pro-British, the picture is an unusual event." T. J. Fitzmorris
America p192 My 29 '37

"General patronage."

Nat Legion of Decency My 20 '37

Newspaper and Magazine Reviews

"Scrappily put together, and often clumsily performed. Only adequate. . . Lady Astor, the first woman M. P., says some things which would be interesting if it were not for her evident camera nerves. Some of these interviews, notably that with Sir Austen Chamberlain, seem pointlessly dragged in, and the continuity is very ragged."

— + Film Wkly p46 My 8 '37

"Walter Winchell has a real screen rival. George Bernard Shaw, something of a news commentator himself, walks into 'The King's People' and steals the picture. The white-whiskered old Irishman wrote his own scenes and he plays them to the hilt." (2½ stars)
Beverly Hills

Liberty p55 Je 19 '37

"As a photoplay the work is scarcely impressive. . . [It] is a suitable paen of praise for a Coronation. It is not much of a motion picture achievement, either as a documentary film or a symposium of contemporary ideas in high places." Howard Barnes

— + N Y Herald Tribune p19 My 12 '37

"'The King's People,' of course, is just the film to please British movie-goers in this week of pageantry. . . John Drinkwater planned the picture. He also appears in most of the scenes, perhaps too many. The film might well have stayed closer to its original purpose instead of straying off into Drinkwater interviews of prominent personalities in modern London." Eileen Creelman

+ — N Y Sun p39 My 12 '37

"The tribute, more measured than dithyrambic, and somewhat drolly distinguished by the almost complete suppression of Edward VIII, also includes entr'acte remarks by Mr. Drinkwater. . . Even people who are bored by family albums will not soon forget the funereal pomp of Victoria's passing." B. R. C.

+ N Y Times p27 My 12 '37

"As a sketch of momentous events in the history of the Commonwealth, the picture may beguile the odd moments of itinerants and instruct them in the change that came over the Empire, making it a Commonwealth at last." John Mosher

New Yorker p94 My 22 '37

Trade Paper Reviews

"Whether or not Drinkwater makes a thoroughly tight case with the components he has pieced together is immaterial, and a question of opinion. But from the entertainment standpoint the picture will be enjoyed generally for reason of its timeliness."

+ Film Daily p7 My 14 '37

"Of questionable value in this country, but probably assured a better reception in Canada. Not for general bills, and probably no grosser in the art houses. . . . Commentary is well handled, but it all adds up as something too exclusively British for outside appeal."

Variety p22 My 19 '37

L

LADY ESCAPES. 20th century-Fox 63min Je 18 '37

Cast: Gloria Stuart. Michael Whalen. George Sanders. Cora Witherspoon. Gerald Oliver-Smith. June Brewster

Director: Eugene Forde

Music director: Samuel Kaylin

Screen writer: Don Ettlinger

Based on a novel and play, *My Second Wife*, by Eugene Heltai. "Gloria Stuart and Michael Whalen marry, only to find her mother, Cora Witherspoon, a meddling soul who rapidly becomes a menace in the new home. They finally agree, after a year of battling, on a divorce, but seek to find Miss Stuart an ideal second husband." [Variety (Hollywood)]

Newspaper and Magazine Reviews

"Some nice direction by Eugene Forde is the only thing which saves this one from being a total loss. . . . But the story! It positively is too silly for words. . . . The whole picture is about as unpleasant as one could be."

— Hollywood Spec p15 Je 5 '37

Trade Paper Reviews

"This is a sad attempt at farcical comedy which falls far below the usual 20th Century-Fox standard. The film is completely unfunny. Family."

— Box Office p31 Je 5 '37

"Light summer fare of the program variety in this comedy."

+ Film Daily p7 Je 2 '37

"This [is a] rather footless and silly social comedy. . . . Such touches of real comedy as it possesses are furnished by subordinate characters in business that has little or nothing to do with the story. The principals are neither sympathetic nor comic and in real life would be unbearable. . . . Its entertainment content rates it below par on the program level."

— + Hollywood Reporter p3 My 28 '37

+ — Motion Pict Daily p2 Je 3 '37

"Smart comedy well-portrayed and ably directed makes 'The Lady Escapes' a snappy piece of entertainment for any program. . . . [The] screen play . . . is an excellent job."

+ Variety (Hollywood) p3 My 28 '37

LAND BEYOND THE LAW. Warner 56min Mr 13 '37

Cast: Dick Foran. Wayne Morris. Linda Perry

Director: E. Reeves Eason

A western melodrama of the lawless days of the early '70s.

Audience Suitability Ratings

"This picture will be entertaining to those who enjoy the hard riding Westerns; it is the old story of cattle rustling with all its attendant thrills. Family." Am Legion Auxiliary

"Run-of-the-mill Western. Fair. Adults." Calif Cong of Par & Teachers

"Mediocre. Family. Mature." DAR

"Family." Nat Soc of New England Women

"An interesting portrayal of early Western days. Suitable for the family." S Calif Council of Fed Church Women

Fox W Coast Bul F 20 '37

"The film is a good rousing Western with shooting and fast riding, fine photography and a hero who can sing a cowboy song. Adolescents, 12-16: good; children, 8-12: yes, except for the excitability."

+ Motion Pict R p5 Mr '37

"Juvenile."

Nat Council of Jewish Women F 10 '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"A, Y & C: good."

Parents' M p40 My '37

"There is much shooting and wild riding. Family. Tense for young children."

Sel Motion Pict p7 Mr 1 '37

"[It is] a rousing adventure tale. . . . Music has been combined skillfully and effectively with the drama, which is handled by capable actors under expert direction. Family-juvenile."

+ Wkly Guide Mr 27 '37

Trade Paper Reviews

"This Foran opera nearly tops anything the Warner singing cowboy has done."

+ Phila Exhibitor p35 Ap 1 '37

LASH OF THE PENITENTES. Tele- pictures 65min

Cast: Joseph Swickard. Marie De Forest. William Marcos

Director: Zelma Carroll

Formerly called *Penitente Murder Case*. This is a sensational exploitation of the flagellation activities of the Penitente Colony near Albuquerque, New Mexico.

Audience Suitability Ratings

"The film ends with a picturization of an actual murder by the sect of a newspaperman a year ago, a scene both unnecessary and disgusting. The picture suffers from monotony, poor photography and bad lighting. Adolescents, 12-16: no; children, 8-12: impossible."

Motion Pict R My '36

"A: informative; Y: morbid; C: impossible."

Parents' M p45 Jl '36

Trade Paper Reviews

"Hardly designed for the family trade, the picture—if vigorously exploited—can get money in selected spots—particularly those big city houses specializing in sex and sensation."

Box Office p65 Ap 3 '37

"This is a sensational type of film, which has heavy exploitation possibilities."

Film Daily p8 Mr 10 '37

"Lurid sensationalism is successfully achieved. . . . Planned as a roadshow offering for the bottom-grade houses down below Main Street, it will doubtless fill their requirements and, if it gets by the censors, do a brisk business among the morbid-minded."

Hollywood Reporter p6 Mr 6 '37

"Harry Revier production designed for road show purposes, dramatic, sensational, different, this should send sensation seekers to the box office through word of mouth comment that will undoubtedly provide a steady line of ticket buyers. Estimate: sensational, lurid; must be sold accordingly."

Phila Exhibitor p36 Mr 15 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

LASH OF THE PENITENTES—Cont.

"As a freak attraction it should be able to get some money in the lower class houses. . . Authenticity is claimed for the picture but this reviewer spent some time among the cult, recognizes considerable footage foreign to the subject and religion."

Variety (Hollywood) p3 Ap 14 '36

— + Motion Pict Daily p4 My 3 '37

"For those sympathetic to the Soviet, it's okay; for others, it's grim business, with the current Spanish Revolution a perfect counterpart."

Variety p13 My 12 '37

THE LAST NIGHT. Amkino 90min Ap 27 '37

Cast: I. R. Peltser. M. G. Yarotskaya. N. I. Dorokhin. A. A. Konsovsky
Director: Yuri Reisman

Russian dialogue film produced in Moscow with English subtitles. "[It] is the story of Moscow on the eve of the October revolution of 1917, when the face of Russia, like the standard barber pole, was streaked with Red and White and changing constantly." (N Y Times)

Newspaper and Magazine Reviews

"'The Last Night' . . . is a very superior job, indeed. If you don't mind revolutionary maxims and approving applause thereof from the audience you will find this a breathless, well-acted melodrama. . . Ever since 'Potemkin' the Russians have been turning out an occasional picture of striking pace and quality. [This] is one of the best."

+ + Cue p18 My 8 '37

Reviewed by Mark Van Doren
Nation p602 My 22 '37

"[It] is a fine picture, though in an established groove. . . The mass movement is thrilling stuff, but more or less secondary to the human element—in searching out and presenting which the Russians are second to no one on earth." Otis Ferguson

+ New Repub p48 My 19 '37

"[It] attempts to catch the spirit and quality of those early Russian masterpieces. . . That it fails because of a tinsel and greasepaint aspect more pronounced than it was ten years ago is not damaging criticism but merely a commentary on the increasing use in the Soviet theater today of stage tricks, acting and premeditated effects. . . [It] cannot but absorb you despite its horror and carnage." Marguerite Tazelaar

+ — N Y Herald Tribune p14 Ap 28 '37

"Not since last year's 'We Are From Kronstadt,' and 'Chapayev' before that, have the Soviet film-makers produced anything quite so magnificent. . . It is one of those pictures which compel a reviewer to discard his glossary of catch-phrases and say, very simply, 'It has everything.' . . In brief the Cameo has a picture you should not miss." F. S. Nugent

+ + N Y Times p18 Ap 28 '37

"Except for a slightly diffuse scenario the film is well-nigh perfect in every department of production. . . The story is almost epic in the simplicity with which it is told and the drama of the events it relates. . . [It is] a distinguished and memorable photoplay." William Boehnel

+ N Y World-Telegram p19 Ap 28 '37

"Much that is obviously fine in this film is almost obscured by a certain confusion, I feel, in the editing. It's a picture of a mass struggle, with care for incidents, and with many characters, of course. I'd like a little simplification here and there." John Mosher

New Yorker p81 My 1 '37

Trade Paper Reviews

"One of the most powerful and significant films Soviet cinema circles have produced to date. . . All types of audiences, liking plentiful and bristling action, will find the picture highly satisfactory entertainment."

+ Film Daily p6 My 3 '37

LAST TRAIN FROM MADRID. Paramount 75min Je 25 '37

Cast: Dorothy Lamour. Lew Ayres. Gilbert Roland. Karen Morley
Director: James Hogan

Music director: Boris Morros

Original story: Paul Hervey Fox. Elsie Fox

Screen writers: Louis Stevens. Robert Wyler

The last train out of war-stricken Madrid carries the captain of the defending army, the woman he loves and an old prison comrade and friend of the captain. Both men are in love with the woman. Learning this, the captain makes a sacrifice similar to Dickens's Sydney Carton.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Je 17 '37

Newspaper and Magazine Reviews

"No diplomat, however sensitive, will protest about the picture. None could, for it is a shrewdly devised game of fence-riding, with Paramount declaring in a foreword that it neither 'upholds nor condemns' either side. . . [It is] a melodrama which rarely lets down so far as action is concerned, but which at times is strangely confused."

+ — Lit Digest p18 Je 19 '37

News-Wk p28 Je 12 '37

Trade Paper Reviews

"Timely, dramatic, and above all, entertaining, this film has the earmarks of a box office hit. The first picture to reach the screen based on the Spanish revolution, the picture cannot miss, despite its two faults—being over-dramatic and cluttered with a profession of plots. There is enough material in it for three average features. Family."

+ Box Office p25 Je 12 '37

"Good Spanish war melodrama with strong exploitation possibilities."

+ Film Daily p30 Je 11 '37

Motion Pict Daily p8 Je 8 '37

"The somewhat crude vigor of this topical melodrama, coupled with the selling fact that it is the first picture in the market dealing with Spanish conflict, gives the 'Last Train from Madrid' a box office impetus and opportunity which should cash most satisfactorily."

+ Variety (Hollywood) p3 Je 5 '37

LAW AND LEAD. Republic 60min Ap 17 '37

Cast: Rex Bell. Wally Wales. Harley Wood
Director: Bob Hill

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency F 11 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Trade Paper Reviews

"[It is] a routine Western drama with the proper admixture of riding, shooting, fighting. Estimate: ordinary."

+ — Phila Exhibitor p33 Mr 1 '37

"Because of its substantial incidental action detail, this film . . . stands a chance of achieving a fair amount of interest. . . . On the comedy end the film is deficient and offers only a negligible amount of humor."

+ — Variety p15 Ap 21 '37

LAW OF THE RANGER. Columbia 57min F 26 '37

Cast: Bob Allen, Elaine Shepard, John Merton

Director: Spencer Gordon Bennett
A western melodrama.

Audience Suitability Ratings

"The atmosphere of early frontier life, much fine riding, and the wholesome pleasure felt when right triumphs, all make for an enjoyable Western. Family." E Coast Preview Committee

Fox W Coast Bul My 8 '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"An enjoyable Western. . . . Some beautiful scenery, amusing situations and a pleasant cast add to the enjoyment of a good action picture. Family."

+ — Sel Motion Pict p10 Ap 1 '37

Trade Paper Reviews

"Estimate: satisfactory."

+ — Phila Exhibitor p32 Mr 1 '37

"This is average western fare."

+ — Variety p29 Ap 7 '37

LAWLESS LAND. Republic 56min N 23 '36

Cast: Johnny Mack Brown, Louise Stanley, Ted Adams

Director: Albert Ray
A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 3 '36

Trade Paper Reviews

"This production is thoroughly unoriginal and consequently lacking in suspense. . . . The direction is somewhat spotty and the photography only fair."

+ — Film Daily p9 Ap 6 '37

"The second Brown from Republic reveals an improvement. Estimate: okay."

+ — Phila Exhibitor p31 D 1 '36

"It doesn't stack up too strongly. Doesn't have a great deal of action for a Western, and the lightweight plot has been stretched till it grows tedious more than a few times."

+ — Variety p14 Ap 7 '37

LEAGUE OF FRIGHTENED MEN. Columbia 71min My 25 '37

Cast: Walter Connolly, Lionel Stander, Eduardo Ciannelli, Irene Hervey

Director: Alfred E. Green

Screen writers: Eugene Solow, Guy Endore

Based on the novel of the same title by Rex Stout. "Nero Wolfe, the eccentric super-sleuth uncovers the man responsible for a series of murders among a college class of old graduates, members, crippled by a college prank." (Sel Motion Pict)

Audience Suitability Ratings

"Walter Connolly, Eduardo Ciannelli and Irene Hervey give creditable performances in a picture well equipped with suspense, mystery and a measure of comic relief. Nero Wolfe's latest case is recommended as a family puzzle." T. J. Fitzmorris

+ — America p216 Je 5 '37

"General patronage."

Nat Legion of Decency My 27 '37

"Although not one of the best of the Nero Wolfe stories, the plot develops consistently, the cast is capable and the solution unexpected. Adults & young people."

+ — Sel Motion Pict p10 Je '37

"Family."

Wkly Guide My 22 '37

Trade Paper Reviews

"Hardly any audience likes to watch a character who just sits and thinks. Thus, 'League of Frightened Men' suffers from inactivity."

+ — Variety p27 Je 16 '37

LEFT-HANDED LAW. Universal 62min Ap 18 '37

Cast: Buck Jones, Noel Francis

Director: Lesley Selander

Based on the novel of the same title by Charles M. Martin. A western melodrama.

Audience Suitability Ratings

"The usual outworn devices and a bit of romance are brought into use before Jones's final success. Poor entertainment. Family."

— — Motion Pict Guide My '37

"General patronage."

Nat Legion of Decency F 11 '37

"[It is] a routine Western. . . . The fine riding scenes are the best part of an otherwise dull entertainment. Family."

+ — Sel Motion Pict p11 Mr 1 '37

Trade Paper Reviews

"This is better than some previous Jones' epics. This is suitable mostly for the [children], but fair entertainment also for the grind houses in city-centers."

+ — Phila Exhibitor p27 Ap 15 '37

"Hot stuff for the urchins. No adult could take Buck Jones seriously. But he's right up the juvenile alley. . . . Story is stereotype."

+ — Variety p13 My 12 '37

"Buck Jones rides again, but in 'Left-Handed Law' he hasn't a vehicle that comes up to the par established by his other Western he-man offerings. . . . However, the Buck Jones fans may be satisfied."

+ — Variety (Hollywood) p3 Ap 23 '37

LET THEM LIVE. Universal 71min Ap 25 '37

Cast: John Howard, Nan Grey, Edward Ellis, Judith Barrett, Robert Wilcox

Director: Harold Young

"The central character is a young doctor bent upon reform of a city's sanitary conditions. His opponents are a group of corrupt politicians and, even though armed by a signed confession, the doctor is checkmated at every turn." *Hollywood Reporter*

Audience Suitability Ratings

"The film has been directed with just the right touch of indignation to make it both credible and stimulating. . . The picture is for general patronage." T. J. Fitzmorris
+ *America* p72 Ap 24 '37

"A: hardly; Y: fair; C: doubtful."
Christian Century p759 Je 9 '37

"A thought-provoking film, well acted, timely and worthwhile. Mature." *Nat Soc of New England Women*

"Children add charm and pathos, and there is a pleasing romance and some humor. Well directed and cast. Mature." *S Calif Council of Fed Church Women*

+ *Fox W Coast Bul* Ap 17 '37

"Highly entertaining for mature audiences. This picture is enlightening and informative and will hold one's interest throughout. Family."

+ *Gen Fed of Women's Clubs (W Coast)* Ap 10 '37

"Good. Adults & young adults."

+ *Motion Pict Guide* Je '37

"Adolescents, 12-16: yes; children, 8-12: too mature."

Motion Pict R p7 My '37

"The direction is smooth and fast-moving, suspense is maintained throughout, and there are pleasant scenes of hospital life. Mature."

+ *Nat Council of Jewish Women* Ap 7 '37

"General patronage."

Nat Legion of Decency Ap 15 '37

"A & Y: fair; C: possible."

Parents' M p73 Je '37

"A thought-provoking drama, well acted, timely, and worthwhile. Mature."

+ *Sel Motion Pict* p5 My 1 '37

"The plot becomes somewhat involved but on the whole [it is] rather entertaining. Family."

+ *Wkly Guide* Ap 3 '37

Newspaper and Magazine Reviews

"The drama is frequently thought-provoking, although the ending lacks conviction. Adults & mature young people."

Christian Science Monitor p15 My 29 '37

"Never for a moment did my interest lag. It is not a big picture, has no big names in it, but I have seen many of the big ones which bored me exceedingly, and this little one entertained me in a most satisfactory manner. I think it would give satisfaction to any audience."

+ *Hollywood Spec* p17 Je 5 '37

"This well-made, agreeably performed picture centers its propagandist work on the deadly, insanitary tenement areas which afflict the average large city."

+ *Lit Digest* p20 My 1 '37

"Though strictly hack in conception, it nevertheless includes a number of passably successful emotion-getting scenes with a number of capable players." B. R. C.

+ — *N Y Times* p30 Je 8 '37

Trade Paper Reviews

"Adding another to the fast growing list of important pictures produced by the New Universal, 'Let Them Live' is a commendable and highly worthwhile film. Family."

+ *Box Office* p31 My 8 '37

"Good human interest story and capable acting make this programmer better than average."

+ — *Film Daily* p6 Je 4 '37

"Here is genuine entertainment, satisfying on all counts. You can go the limit in guaranteeing this attraction. The one—and only one—thing it lacks is the draw of established marquee names. Although an unpretentious offering, 'Let Them Live' is certain to hold its own against any running mate."

+ *Hollywood Reporter* p6 Ap 15 '37

+ — *Motion Pict Daily* p8 Ap 16 '37

"Another melodrama with an interne angle, this has been directed with a fresh touch. Thanks to good dialogue, intelligent handling, it overcomes lack of names with interest, making it okay program for neighborhoods or top of dual bills."

+ — *Phila Exhibitor* p61 My 1 '37

"Action moves along at a sprightly pace, and the story is expertly managed. Lack of name players will hinder 'Let Them Live' getting beyond the dual film class, but the picture is better than many of its kind and should please in neighborhoods."

+ — *Variety* p25 Je 9 '37

"Universal has a good piece of entertainment in 'Let Them Live.' The original story, script, production, direction and performances are all top-notch throughout, the only sad point being that the film lacks box office names to hang on a marquee."

+ *Variety (Hollywood)* p3 Ap 15 '37

LET'S GET MARRIED. Columbia 68min Mr 25 '37

Cast: Ralph Bellamy, Ida Lupino, Walter Connolly, Reginald Denny

Director: Alfred E. Green

When a weather bureau chief sends up a newly-invented balloon instrument, it unexpectedly falls on the head of the vixenish daughter of a local politician. This starts a romantic complication as the politician tries to break the romance and marry his daughter to an office-seeker.

Audience Suitability Ratings

"A: fair; Y: probably amusing; C: no."

Christian Century p727 Je 2 '37

"The plot is inconsequential, the raucous scenes between the irascible father and the temperamental daughter are overdone and there is an excess of drinking. . . There are some unusual and entertaining features in the plot. Adults & young people." *E Coast Preview Committee*

+ — *Fox W Coast Bul* Ap 3 '37

"Fair. Adults & young adults."

+ — *Motion Pict Guide* My '37

"General patronage."

Nat Legion of Decency Mr 25 '37

"A & Y: fair; C: little interest."

Parents' M p73 Je '37

"A light and entertaining comedy. . . The direction, however, is spotty and one regrets that more emphasis was not given to the highly interesting material on the Weather Bureau. Adults & Young people."

+ — *Sel Motion Pict* p10 Ap 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 Je 12 '37

Trade Paper Reviews

"Although this film is aimed at the laughing patrons who do not take their drama too seriously, it falls even short of that mark and will not rate more than the supporting spot on a dual bill."

— + Box Office p63 Ap 3 '37

"While generally appealing to popular audiences, this light romantic comedy is likely to please feminine patrons more than it will the opposite sex."

+ Film Daily p7 Ap 14 '37

"This eulogy of the U. S. Weather Bureau is a trite piece of theatrical clap-trap that spells nothing better than prize-money night in the neighborhood duals. It is a pity, for the central idea has engaging possibilities and a cast of sterling players has been employed. These are largely wasted on characters that are little more than stock figures and on situations that are frazzled from much use."

— Hollywood Reporter p3 Mr 12 '37

— + Motion Pict Daily p3 Mr 13 '37

"This has a weak story overshadowed by a good cast. Despite good performances, it gets no place fast, rates best for duals. Estimate: weak."

— + Phila Exhibitor p28 Ap 1 '37

"Romantic comedy is mediocre dualer, but wouldn't have needed much help for top deck rating. Story is carbon copy stuff. Background of the weather bureau and explanation of its functions might have lifted picture into 'A' classification. But just when film seems ready to get places, the stereotype love interest grabs major attention. Thereafter, 'Let's Get Married' is lightweight fodder."

— + Variety p12 Ap 14 '37

"Despite earnest and able efforts of a valiant and capable cast, polished with painstaking and periodically sparkling direction, 'Let's Get Married' is weak program fare. Fault of the piece basically lies in the story and construction. Starting out with a sappy premise, theme just naturally gets nowhere."

— Variety (Hollywood) p3 Mr 12 '37

LOST HORIZON. Columbia 125min

Cast: Ronald Colman, Jane Wyatt, Sam Jaffe, John Howard, Margo, Thomas Mitchell, Edward Everett Horton

Director: Frank Capra

Music: Dimitri Tiomkin

Music director: Max Steiner

Based on the novel of the same title by James Hilton. It is the strange tale of a group of people in China forced to flee by an insurrection who are kidnapped and transported into an escapist's Utopia—a Tibetan lamasery.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: notable; Y: heavy; C: beyond them." Christian Century p398 Mr 24 '37

"Quite different from the ordinary motion picture, this production is most capably handled, and the work of the entire cast is excellent. Will be enjoyed by mature audiences." Am Legion Auxiliary

"Idealistic scenes of deep spiritual import are fused with the inspired imagination of a great director to create in 'Lost Horizon' a superbly artistic picture. Mature." Calif Fed of Business & Professional Women's Clubs

"Shangri-La philosophy is a panacea for worldly strife; its effect on the passengers, who symbolize worldly types, makes an intriguing story. The incongruous ending, and certain discrepancies, are offset by swift action, gorgeous sets, fine photography and acting. Mature. Family. Excellent." DAR

"Mature audiences." Nat Soc of New England Women

"A stupendous production of a story adroitly adapted to the screen despite its great difficulties. Great credit is due the direction and adaptation. Mature." S Calif Council of Fed Church Women

"James Hilton's imaginative story comes to the screen with breathtaking beauty. . . . It leaves one with a sense of exaltation mingled with pity for our human limitations. The acting is superb, the direction an achievement in screen history. Certainly for all ages." Mrs T. G. Winter

+ + Fox W Coast Bul Mr 20 '37

"Capra is not so happy with this vast canvas: there is little opportunity for the subtle humour which has marked his previous films. But the skill of the opening and the next to last sequences is unforgettable and the film is an outstanding essay in the epic class. Suitability: adults & adolescents. Although the film bears a Universal certificate [England], it is quite unsuitable for children." R. R. F.

Mo Film Bul p82 Ap '37

"Judged solely as a motion picture, 'Lost Horizon' is a fascinating adventure story with an unusually interesting theme, tremendously beautiful scenic effects and some of the most spectacular snow pictures ever photographed. Adolescents, 12-16; interesting but mature; children, 8-12: too long and too mature."

+ Motion Pict R p4 Ap '37

"There is an air of spirituality, while the words of wisdom pronounced by the lama, the charming romances which develop, all bring a note of reality to a skeptical audience. Mature."

+ Nat Council of Jewish Women Mr 10 '37

"A, Y & C: extraordinary." Parents' M p40 My '37

"Outstanding. Mature."

+ + Sel Motion Pict p3 Ap 1 '37

Newspaper and Magazine Reviews

Reviewed by Laura Elston Canadian M p31 My '37

"A new horizon in film making. Adults & young people."

+ Christian Science Monitor p15 Ap 17 '37

"There is, indeed, a new pinnacle reached in cinema art, as one magnificent set follows another. . . . [It] is something new under the motion picture sun, a striking monument to the courage and the vision of Columbia Pictures." J. P. Cunningham

+ + Commonweal p612 Mr 26 '37

"The spaciouly imaginative theme has been given typical Hollywood treatment, with comedy relief, arch romanticism, and calculated thrills. Ronald Colman does his best to give proper significance to the theme, but the rest is obvious stuff, although the production is resourceful and lavish. Disappointing entertainment."

— Film Wkly p29 Ap 24 '37

"Readers of James Hilton's 'The Lost Horizon' will scarcely be prepared for a lamasery which, supposed to be a storehouse of art, resembles nothing so much as a 'super-cinema.' Is this Mr. Hilton's fantasy, they may ask, or is it a joke of the director?" R. H.

Manchester Guardian p22 Ap 16 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

LOST HORIZON—Continued

"In 'Lost Horizon' the machinery has faltered. Where in his earlier films Mr. Capra brought his characters to the threshold of earthly paradise and left the rest safely to the audience's imagination, in 'Lost Horizon' he has attempted to go farther and to make Heaven concrete. The Utopia . . . has very comprehensively proved beyond Mr. Capra's power of realisation. . . . It is only fair to add that the disappointment does not start till Mr. Capra has run through a very brilliant opening reel."

+ — New Statesman & Nation p636 Ap 17 '37

"After 'Mr. Deeds Goes to Town,' the all-pervasive triteness of 'Lost Horizon' is a disagreeable shock. . . . Some time last year we concluded our review of 'Mr. Deeds' with a fervent wish that in his next picture, 'Lost Horizon,' Capra would 'in some unaccountable way avoid the chauvinist, jingo pitfalls' that would face him. It is among the more regrettable features of 'Lost Horizon' that he fails completely." Robert Stebbins

— New Theatre & Film p27 Ap '37

"It is a very long picture, this disappointing successor to 'Mr. Deeds,' and a very dull one as soon as the opening scenes are over. These are brilliantly written and directed. . . . Of course, the picture isn't quite as bad as that. It does attempt, however clumsily and sentimentally, more than the average film; a social conscience is obscurely at work, but at work far less effectively than in 'Mr. Deeds,' and as for the humour—it consists only of Mr. Edward Everett Horton wearing Eastern clothes." Graham Greene

— + Spec p805 Ap 30 '37

"In the face of the irresistible box-office formulas of the day 'Lost Horizon' deserves a place among the fine films. Its failure as a translation and as drama is to be regretted, of course, but its sincere courage in trying something new should rate it commendation as whole-hearted as its own effort. Sam Jaffe's Grand Lama is a beautiful study in restraint. With one of motion picture's longest speeches to recite, he makes it the most thrilling moment in the film." Katharine Best

+ Stage p82 Ap '37

LOVE AND MONEY. Capitani Mr 12 '37

Cast: Elsa Merlini. Tina Lattanzi. Dirce Bellini

Director: Guido Brigone

Italian dialogue film with English sub-titles produced in Rome. "It tells of a family feud which separated young lovers, of a forced marriage, and of a bride who died on her wedding day. The bride really was not dead, a point on which most of the plot and some of the comedy turns." (N Y Sun)

Newspaper and Magazine Reviews

"That the piece has an individual sense of comedy, is unescapable, in spite of the bad English titles, the clumsy technique and the disjointed editing and cutting. . . . But this does not mean that the picture is a gem of entertainment, especially for those not understanding Italian, for the studios in Rome still need to learn much about making pictures before their stories, no matter how brilliant, can be appreciated." Howard Barnes

— + N Y Herald Tribune p10 Mr 13 '37

"This is almost a folk story, and the producers have done nothing to modernize it. The production is expensively set, with the elaborate costumes continental studios go in for so heavily. The actors play their parts as they are written, in an amiable, old-fashioned style." Eileen Creelman

N Y Sun p13 Mr 13 '37

"Beautifully photographed, smoothly directed, ably acted by a large and excellent company and filled with merry incidents, [it] is capital entertainment." H. T. S.

+ N Y Times p23 Mr 13 '37

Trade Paper Reviews

"Without question this is the best all-around feature to come out of Italy in many months. It is played by a highly skilled cast. The photography is top-notch, and so is the direction."

+ Film Daily p9 Mr 22 '37

"It's fantastic material tinged with a kindly humor but badly made and put together. On the whole this allegory is just another tedious costume play, even for Italian-Americans who know the lingo of the film. For others, the English titles are of assistance but the picture isn't there."

— Variety p31 Mr 24 '37

LOVE FROM A STRANGER. United

artists 75min My 14 '37

Cast: Ann Harding. Basil Rathbone. Binnie Hale

Director: Rowland V. Lee

Based on the play of the same title by Frank Vosper. Filmed in England. The story is that of a poor girl who wins a big lottery and falls in love with a stranger who has come to rent her house. She marries him and finds that he is a homicidal maniac about to murder her. How she outwits him makes a suspenseful ending.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"There is subtlety verging on the psychological in this absorbing film. . . . It is recommended to adults as a very good mystery on a superior level." T. J. Fitzmorris

+ America p96 My 1 '37

"A: good of kind; Y: too grim; C: no." Christian Century p759 Je 9 '37

"The plot is cleverly worked out, with incidents suggestive of mystery, suspense and insanity, pyramiding to a terrific climax. Adults & young people." E Coast Preview Committee
Fox W Coast Bul My 8 '37

"Of unusual interest to all who enjoy this type of drama. Adults."

Gen Fed of Women's Clubs (W Coast)
Je 2 '37

"Poor photography and stilted stage technique of the supporting cast, together with the unpleasant theme make the picture of limited audience appeal. Adults."

— + Nat Council of Jewish Women Je 2 '37

"Adults."

Nat Legion of Decency Ap 22 '37

"The leading roles . . . are marvels of histrionic emotion, and the picture is directed both with a keen perception of the psychological implications and with a strong emphasis upon its dramatic values. Adults & young people."

+ Sel Motion Pict p9 My 1 '37

"[It is] a gripping story. . . . The acting of Ann Harding is excellent but that of Basil Rathbone is outstanding. Mature. Outstanding."

+ + Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews

"The play was fascinating because, in addition to its tense melodrama, there were psychological and pathological motivations which provided an intelligent explanation of the mad-

man's irresistible lust for murder. These—probably to meet the lace-trimmed remonstrances of censorship committees—have been modified or completely omitted, which is to be regretted. . . . Given these weak-tea ingredients, however, Rowland Lee has managed to fashion it all into excitingly good melodrama.”

+ Cue p19 Ap 17 '37

“A grim, powerfully-produced psychological drama, giving Ann Harding and Basil Rathbone some of the best acting opportunities they have ever had, and building up to one of the most dramatic climaxes ever seen in a British picture.”

Film Wkly p35 Je 5 '37

“[It is a] thoroughly exciting study of a psychopathic murderer. . . . Rathbone, Ann Harding and Binnie Hale all deserve an 'A' on their report cards.” Pare Lorentz

+ Judge p2 My '37

“This is not entirely credible and it does seem overdrawn for horror. . . . The result is none too believable.” (2 stars) Beverly Hills Liberty p50 Je 4 '37

“Audiences at 'Love From a Stranger' laugh throughout the closing ten minutes rather than shudder or hold their breaths. . . . I cannot but conclude that there is something the matter with the picture—with Basil Rathbone, probably, though it could be Rowland Lee, the director, or even Ann Harding. I suspect it is Mr. Rathbone.” Mark Van Doren

Nation p545 My 8 '37

“[It] is better in almost every respect than the late Frank Vosper's stage melodrama from which it was adapted. . . . The film achieves plenty of terror in the ending, but it also keeps the preceding narrative engrossing and integrated.” Howard Barnes

+ N Y Herald Tribune p10 Ap 19 '37

“The English producers excel at one kind of movie, and 'Love From a Stranger' is an excellent specimen of that kind.” Eileen Creelman

+ + N Y Sun p16 Ap 19 '37

“In spite of its slowness in getting under way, the film provides some exciting and dramatic moments at the end—moments that will send the chills skyrocketing up and down your spine. . . . But as a whole it is less than satisfying.” William Boehnel

+ — N Y World-Telegram p16 Ap 19 '37

“This is a beautiful little thriller about a wife-killer and his plots, something, obviously, you will want your children to see. . . . This is another instance, perhaps, of how bad plays make good movies. . . . Don't be impatient with the leisurely and somewhat conventional opening scenes. Be calm as long as you can.” John Mosher

+ New Yorker p82 Ap 24 '37

“Building slowly to an electric climax, this adaptation of the late Frank Vosper's stage thriller is noteworthy for Basil Rathbone's clinical interpretation of a modern Bluebeard.”

News-Wk p30 My 1 '37

“There was some refined rough stuff in 'Love From a Stranger,' an on the whole satisfactory study of a girl married to a man whose sole object is to murder her and get her money.” Alan Page

+ — Sight & Sound p24 Spring '37

“In [this] picture suspense is built by clever camera emphasis. There is really no plot to speak of, for you can guess the outcome in each case long before the half-way mark.” Katharine Best

Stage p70 Je '37

“Its excellence is impaired when, in an attempt to achieve a horrifying contrast with the subdued tone of earlier sequences, Director Rowland Lee permits his cast to overact the climax with some of the wildest grimacing witnessed since the screen became articulate.”

+ — Time p44 Ap 26 '37

Trade Paper Reviews

“Basil Rathbone's magnificent characterization of a psychopathic killer and Rowland V. Lee's expert direction transform this slow-moving melodrama into a unique thriller with a spine-chilling climax that will make patrons hold their breaths in horror. . . . Ann Harding gives a powerful and moving performance. Adults.”

Box Office p63 My 29 '37

“Suffice it to say that the plot is pure melodrama, and it is only the fine script, the expert direction and the brilliant performances by Ann Harding and Basil Rathbone that lift this from a commonplace melodrama to a really exceptional film of its type.”

+ Film Daily p8 Ap 21 '37

“This picture is strange. It starts as a weak, matinee drawing room drama for [women] only, with a minimum of action, a maximum of bromidical English-accented dialogue. It slowly develops into a thrilling study of a sexual madman. Estimate: good class stuff, especially for [women].”

+ Phila Exhibitor p27 Ap 15 '37

“A powerful sequence in a country home, involving a murder maniac and a woman who nearly goes mad in a successful effort to save herself from him, gives 'Love From a Stranger' a couple of reels of dramatic dynamite. But the rest is inconsequential. Cast names will help this picture to make its way over here, [U.S.], but chances for real money are dubious.”

+ — Variety p14 Ap 21 '37

M

MAKE WAY FOR TOMORROW. Paramount 90min Ap 30 '37

Cast: Victor Moore, Beulah Bondi, Fay Bainter, Thomas Mitchell

Director: Leo McCarey

Music: George Antheil

Music director: Boris Morros

Based on the novel, *Years Are So Long*, by Josephine Lawrence and on a play based on the novel, by Helen and Nolan Leary. As subject it has the tragedy of an elderly couple who are forced to accept the support of married children. The father is taken into the home of one child and the mother into the home of another. When they realize that after fifty years of life together they will be separated forever, they meet to spend a few hours together in the old hotel where they spent their honeymoon.

Audience Suitability Ratings

“[It] has more bite to it than one might expect from so simple and pathetic a tale, and it is wholly credible and its moral deeply disturbing. It is recommended as a pertinent criticism of children, a warning to fond parents and very good entertainment for both the family and the general public.” T. J. Fitzmorris

+ America p120 My 8 '37

“A; excellent; Y: mature but good; C: beyond them.”

Christian Century p759 Je 9 '37

“With characterizations so true to life that the reviewers lost all sense of acting, this film presents the pitiful experiences of an aged couple. . . . A strong appeal for financial security for the aged. Family.” Am Legion Auxiliary

“[It has] such quiet sincerity, such excellency of casting and direction, that it will remain long in the hearts of mature audiences. Mature.” Calif Cong of Par & Teachers

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MAKE WAY FOR TOMORROW— *Continued*

"Beulah Bondi and Victor Moore, as the parents, reach a new high in life-like characterizations. So vividly do they portray their respective roles that at times it is impossible to restrain the tears. As a plea for some kind of old age pension, this merits wide distribution. . . Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"One of the more serious film studies, which will appeal to adult audiences and those concerned with social problems. Adults." E Coast Preview Committee

"It is a film which puts over its theme vigorously and will leave a lasting memory. Valuable for all ages except young children." Nat Soc of New England Women

"High in entertainment values, this presentation of the misunderstanding between youth and old age is very true to life. Family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul My 22 '37

"An exceptionally well chosen cast, Victor Moore and Beulah Bondi appealing and notably fine, with each member of the supporting cast sincere and most convincing. Thought provoking entertainment. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) My 12 '37

"Adapted in part from a depressing and disheartening novel of the tragedy of old age, this picture leaves one with a most unhappy sense of the futility of life. . . Because the story is so exactly a reproduction of the petty annoyances that occur at some time in almost every home, it is as real as it is painful, although one sometimes wonders whether a good social service worker could not have smoothed out the difficulty. The problems seem gripping and vital until the old couple's meeting before their separation, but after that the picture lags interminably and the sentimental reminiscences become extremely tiresome. . . Adolescents, 12-16: depressing; children, 8-12: no."

+ — Motion Pict R p8 My '37

"General patronage."

Nat Legion of Decency My 6 '37

"The superlative acting of Beulah Bondi and Victor Moore in the leading roles can hardly be overpraised. Valuable for all ages except young children. Family. (The University Women consider the picture mature, because of its depressing atmosphere.) Outstanding."

+ + Sel Motion Pict p3 Je '37

"Though a little maudlin in spots, on the whole it is an interesting story well directed and excellently acted. Family."

+ — Wkly Guide My 1 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p17 Je 5 '37

"Here is a film that is charming, friendly, tender, appealing, and unforgettable—a picture that starts off along well-remembered lines and then veers into as beautiful a romance, as moving a tale as one has seen in years."

+ + Cue p18 My 15 '37

"A beautiful picture, one of those rare ones which memory puts on its list of those impossible to forget. See it now, and ten, twenty years hence you will be telling the children about it, or will be living it over again with those who see it with you. That is the kind of picture [it] is, fit to take its place among the best of all the silents and in its way the best of all the talkies."

+ + Hollywood Spec p5 My 8 '37

"Here is the bitterness of the casual and the commonplace. . . There is no striving for the theatric, no building of big situations; but this study of a man and a woman guilty of living

too long will tear at you in its pathetic acceptance of the inevitable." (3½ stars) Beverly Hills

Liberty p55 Je 12 '37

"[It] is a gentle, compassionate motion-picture. . . The picture has depth, a fine emotional force and is acted in a lifelike manner. . . [It] is fabricated sentimentality, but the sincerity of the performances and direction lifts it above the common tear-jerker grade."

+ Lit Digest p29 My 8 '37

"Simplicity and honesty—qualities that are not to be found frequently on the screen—distinguish 'Make Way for Tomorrow.' . . It is a fine and moving photoplay. . . The somber and disturbing undercurrent of the work may militate against its popularity, but it should not be missed by those who wish to keep or renew their faith in the motion picture."

Howard Barnes

+ + N Y Herald Tribune p12 My 10 '37

"This is one of those productions Hollywood turns out too seldom, a story perfectly cast, directed with imagination and sympathy, and without one box office name. . . [It] is one of those rare pictures which must in some manner affect its spectators, regardless of their age or position. . . [It is] a picture that should be seen by every mother, father, son or daughter."

Eileen Creelman
+ + N Y Sun p14 My 10 '37

"[It] has three qualities rarely encountered in the cinema: humanity, honesty and warmth. . . [It is] an extraordinarily fine motion picture, one that may be counted upon to bid for a place among the 'ten best' of 1937." F. S. Nugent

+ + N Y Times p23 My 10 '37

"It is not sincere enough or honest enough to drive home the full impact of its theme. . . Poignant and compassionate though it is at times, [it] is not above resorting to obvious theatrical tricks. When the story begins to flounder, author and director alike don't hesitate to fall back on deliberate pathos and bathos."

William Boehnel
+ + N Y World-Telegram p13 My 10 '37

"[It is] a rather unusual and, in a dim fashion, quite distinguished picture. . . It's one of those honest, realistic affairs that now and then turn up, and move you in spite of yourself."

John Mosher
+ New Yorker p107 My 15 '37

"[It] is undoubtedly one of the finest films to come out of Hollywood in years. The fact that critics were quick to label it as such may encourage other producers to tread on the fragments of the rules that Leo McCarey smashed."

+ + News-Wk p26 My 22 '37

"Director McCarey . . . according to all existing box-office standards, has taken a terrific chance—and made a great picture."

Katharine Best

+ + Stage p68 Je '37

"The story is presented with rare cinematic honesty. It is acted by Victor Moore, in his first serious cinema role, and seasoned Beulah Bondi, with that effortless perfection which, because it can come only from long experience, all younger actors lack. The result is one of the most persuasive documents about an old couple since the late Ring Lardner wrote 'Golden Honeymoon.'"

+ + Time p56 My 17 '37

Trade Paper Reviews

"Here is a section of life sliced thin and raw by a searing knife. Brutally human and cruelly intelligent, it reflects credit on its maker and puts Paramount's constantly improving product on a new high standard. Family."

+ Box Office p71 My 1 '37

"Here is a warmly human, realistic picture that can be endorsed by exhibitors everywhere. It deserves much exploitation, as once

the patrons are in they will give it much word-of-mouth advertising. In fact, it may create a new cycle of stories."

+ Film Daily p10 Ap 27 '37

"It is so lifelike as to mark a distinct departure from prevailing photoplay fashions and so sensitively fashioned from the comedies and tragedies of everyday existence that it will keep audiences happily balanced between smiles and tears. . . From a box office angle, the selling of the picture to a public that will for the most part delight in it, is a challenge to the industry."

+ Hollywood Reporter p3 Ap 22 '37

+ Motion Pict Daily p7 Ap 23 '37

"This is a human, down to earth story. Estimate: well made program."

+ Phila Exhibitor p60 My 1 '37

"It is a tearjerker, obviously grooved for feminine fans, but the gripping manner in which it is told may overcome the sad theme and cause sufficient discussion to aid the box-office. To get past the marquee weakness, title handicap and to develop male patronage, film will require a carefully prepared advance campaign."

+ Variety p12 My 12 '37

"The picture is an artistic triumph and despite sadness of its theme and the heart-rending interpretation given by the cast, it will be widely discussed in a manner that will have a stimulating effect at the box office."

+ Variety (Hollywood) p3 Ap 22 '37

is full grown when he commits the bank robberies.)"

Sel Motion Pict p5 Je '37

"Family."

Wkly Guide My 8 '37

Trade Paper Reviews

"Its only handicap a lack of star names to draw in the paying customers, this is a smoothly-directed, fast-paced thriller of the old melodramatic school."

+ Box Office p21 My 22 '37

"This is a crime drama that is so intelligently developed from familiar story elements and is so well furnished with interesting characters as to make it above-average program fare."

+ Hollywood Reporter p3 My 13 '37

+ Motion Pict Daily p4 My 17 '37

"Short on marquee names but long on story, entertainment value plus capable acting cast, this crime yarn stacks up as good program entertainment. Estimate: okay program."

+ Phila Exhibitor p38 Je 1 '37

"Universal has an intriguing, entertaining programmer in 'The Man in Blue.' It lacks marquee names and length to top the bills, but it will play to advantage in any type of house that books it."

+ Variety (Hollywood) p3 My 13 '37

MAN IN BLUE. Universal 67min My 30 '37

Cast: Robert Wilcox. Nan Grey. Edward Ellis. Alma Kruger

Director: Milton Carruth

It tells the story of a well meaning policeman who kills a thief in the line of duty and then adopts the thief's young son. He wins the lad's affections and sees him grow up to become a trusted bank employee. When the boy's uncle, a gangster, finds him, he becomes a thief and after serving a prison sentence he is reunited with his foster parent.

Audience Suitability Ratings

"The love of a foster father and admiration for his adopted son lend an air of beneficence to the plot that is heartening and overshadows the crime element. Mature." Calif Fed of Business & Professional Women's Clubs

"Unwholesome-mediocre. Illogical, and unsound ethically, since sympathy is thrown to the youth who deliberately commits a major crime, also because one line of the dialogue says, 'I might have known the son of a thief could never be anything but a thief.' Bad psychology. Adults." DAR

"Adults." Nat Soc of New England Women

"A gripping presentation demonstrating the effect that companions, environment, trust and affection have on the character of the individual. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 22 '37

"The picture is satisfactorily produced, logically developed and thought provoking in theme. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) My 12 '37

"General patronage."

Nat Legion of Decency My 13 '37

"Adults and young people. (The University Women and the D.A.R. consider the ethics of this picture unwholesome, the story and characters being developed illogically, since the boy

MAN IN THE MIRROR. Twickenham 71min

Cast: Edward Everett Horton. Genevieve Tobin. Ursula Jeans

Director: Maurice Elvey

Based on the novel of the same title by William Garrett. Filmed in England. A hen-pecked meek little man is surprised when he looks into the mirror to see an apparition of his own self which counsels him to be strong and forces him to change his life.

Audience Suitability Ratings

"The dialogue is crisp and amusing, and the whole is funny without ever being vulgar. Suitability: family; (children over 12)."

Mo Film Bul p170 O '36

"Adults."

Nat Legion of Decency My 27 '37

Newspaper and Magazine Reviews

"With a little careful editing here and there, 'The Man in the Mirror' should prove an unusual box office draw anywhere."

Canadian Moving Pict Digest p6 My 29 '37

"It is a little long, but the director and all the players sustain the humour with great gusto. Thoroughly amusing."

+ Film Wkly p31 My 27 '37

Trade Paper Reviews

"At times, it gets a bit confusing, but it is always entertaining. . . Well made mechanically, this has saleable angles, a pleasant spirit, not too many English touches. Estimate: pleasing, best for neighborhoods, twin bills."

+ Phila Exhibitor p57 My 1 '37

"Psychological studies in films are not readily assimilated by the multitude, and hence are of little commercial value. . . Proletariat won't understand the story at all, but may be content to accept it without stopping to figure it out. Maybe."

Variety p15 O 28 '36

MAN WHO FOUND HIMSELF. RKO 65min Ap 2 '37

Cast: John Beal. Joan Fontaine. Philip Huston

Director: Lew Landers

Based on the novel, *Wings of Mercy*, by Alice F. Curtis. "John Beal plays the young flying doctor, fifth in a family line of famous surgeons, who quits in anger when his colleagues and his sweetheart believe him guilty of unprofessional conduct in the matter of another young woman. He hits the hobo trail west; is picked up by an old flying chum and becomes an airplane mechanic under an assumed name." (Hollywood Reporter)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Mediocre. This [is an] illogical, weak story. Mature." DAR

"Adults and young people." E Coast Preview Committee

Fox W Coast Bul Mr 20 '37

"An unusually interesting aviation drama, rating high above the average in plot, presentation, acting and entertainment. . . Pleasing entertainment for the family."

+ Gen Fed of Women's Clubs (W Coast)
Mr 16 '37

Motion Pict & Family p4 Mr 15 '37

"If it were not for misjudged doctors and emergency operations many of the current films could not have been written. . . That the film misses distinction is largely due to the fact that the doctor's regeneration is brought about more through external causes than by strength of character. Adolescents, 12-16: passable."

+ — Motion Pict R p5 Ap '37

"The supporting cast is very good, there are interesting sequences of life on an air-field and the use to which a flying hospital can be put is interestingly demonstrated. Family."

+ Nat Council of Jewish Women Mr 10 '37

"Adults."

Nat Legion of Decency Ap 8 '37

"A & Y: fair; C: little interest."
Parents' M p64 My '37

"There are some interesting sequences of the hospital plane and its possibilities in time of stress. Coincidence plays too great a part in bringing about the desired situations. Mature."

Sel Motion Pict p5 Ap 1 '37

"A pleasant and rather jolly handling of the plot, with a new and likeable heroine. Family."

+ Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"An obvious and undistinguished opus. Adults & young people."

+ — Christian Science Monitor p17 Ap 10 '37

"Manufactured, at a cost far from great, for the lower-bracket position of a double-feature program, this Radio enterprise emerges as an offering sufficiently meritorious to fill the superior place of such a program in a first-rate theatre. Mounted in handsome fashion, directed splendidly and acted capably, it owns not an unconvincing moment and earns for itself acclaim as an engaging example of expert story-telling." Allan Hersholt

+ Hollywood Spec p11 Mr 13 '37

"Routine story. John Beal, Joan Fontaine and Philip Huston add nothing to the evening's entertainment." Pare Lorentz

— Judge p21 Je '37

"The only new thing the industry can possibly do now in the way of surgical movies would be to administer a general anesthetic to the audience. . . The film begins with a flippant appendectomy and ends with a sentimental trepanning. . . The picture might have recovered from the two operations; it's the things that happen between . . . from which it fails to rally." B. R. C.

— N Y Times p19 Ap 9 '37

Trade Paper Reviews

"Heavily psychological and unalleviated by any touches of comedy relief, this is a strained melodrama redeemed by some striking aerial photography and a sterling performance by John Beal. Family."

+ — Box Office p31 Mr 13 '37

"Estimate: okey dual support."

Phila Exhibitor p33 Mr 15 '37

"The Man Who Found Himself" recalls Harold Bell Wright's old classic of hokum, 'When a Man's a Man.' . . It's flapdoodle with a capital F and a B picture with a small 'b.'"

— Variety p12 Ap 14 '37

MARKED WOMAN. Warner 97min Ap 10 '37

Cast: Bette Davis. Humphrey Bogart. Lola Lane. Isabel Jewell. Eduardo Ciannelli

Director: Lloyd Bacon

"It is the [story of the] battle of an honest and courageous district attorney against a powerful king of the underworld, who has entrenched himself in the community by ruthless intimidation. Its comparative novelty comes from its emphasis on the girl victims of the oppressor, who are exploited and terrorized into complete submission." Hollywood Reporter

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"No part of it is edifying and there is no purpose to be served by instructing the public in the devious methods used in the sordid racket involved. . . [The cast] waste time and talent in trying to render impressive a melodramatic tale hardly worth the telling. There is obvious straining to keep within the limitations of the Production Code and the picture is, technically, unobjectionable for adults. It is, however, a tasteless affair which belongs properly to the late cycle of crude gangster melodramas." T. J. Fitzmorris

— America p72 Ap 24 '37

"A: depends on taste; Y & C: utterly unwholesome."

Christian Century p502 Ap 14 '37

"Tense and interesting for type. Adults." Am Legion Auxiliary

"A tensely dramatic expose of the underworld which vividly presents the difficulties that confront the law when dealing with underworld criminals. Adult." Calif Cong of Par & Teachers

"This picture is an honest portrayal of what did go on in one of our large cities and as such, it is sobering and thought-provoking. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adult." DAR

"A social problem film, which one feels, in view of the recent revelations disclosed by extensive investigations of the New York vice squad, does not exaggerate. . . A strong story, tellingly presented by a good cast, this film, terrible as it is, may protect a few of the

silly moths who are blinded by the 'bright lights.' Mature audiences." Nat Soc of New England Women

"The direction deserves special mention in the restrained handling of this tense drama. The constructive value of this picture is presented in a negative way. Mature." S Calif Council of Fed Church Women

"It is a well-done program picture of its type. Adults." Mrs T. G. Winter

"It is our opinion that the theme is of immense importance in estimating the value of a picture, whether for mere entertainment or for its social significance. There are important contributions to literature, to the stage and to films which show the tragedy, frustrations and ugliness of life but which also indicate some way in which the evils may be alleviated or corrected. We doubt whether 'Marked Woman' is of this class. The ending alone, with its absence of sentimental compromise, saves it from utter oblivion. . . It leaves the spectator nauseated by its brutality and with no clues as to how to help. Adolescents, 12-16: by no means, shocking; children, 8-12: no." Women's Univ Club (Los Angeles)

Fox W Coast Bul Mr 20 '37

"Well directed and well acted this picture should provide food for thought for an adult audience. Very good of its kind."

+ + Motion Pict Guide My '37

"An expose of an unsavory profession and vicious racketeers makes tense, gripping, but sordid entertainment. Adults."

Nat Council of Jewish Women Mr 10 '37

"Adults."

Nat Legion of Decency Ap 15 '37

"A: good of kind; Y & C: no."

Parents' M p64 My '37

"Mature audiences."

Sel Motion Pict p5 Ap 1 '37

"The acting of the entire cast is excellent, the story well handled. Certainly a timely picture tensely dramatic. Mature."

+ Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"Performances are commendable throughout and the producers have had the courage to end such a film as it should end and not with an impossible, romantic clinch. Adults."

+ Christian Science Monitor p15 Ap 17 '37

"[It is] a spine-chilling, harrowing and horrific melodrama, a piece of raw-meat motion picture fare, shocking, sometimes repellent but withal a powerful discussion of the vice racket, bristling with indignation, and virtuous fury."

+ Cue p18 Ap 17 '37

"Warner Brothers, who gave us the ennobling 'White Angel,' the thoughtful 'Pasteur,' the dignified 'Midsummer Night's Dream,' the imaginative 'Green Pastures,' presents this mess to the world as screen entertainment. There might be some excuse for it if it had application to any one considerable division of our social structure, to some cancer infesting a large class of our population; but it applies only to a few degenerates, of whose existence we would be better off if we were ignorant."

— Hollywood Spec p8 Mr 13 '37

"The stars are Bette Davis and Humphrey Bogart, both better than adequate, and the picture as a whole is well above average."

Fare Lorentz

+ Judge p2 My '37

"'Marked Woman' is bitter, sardonic, and unrelenting. . . The richly promising Miss Davis is excellent as the Manhattan magdalen." (3 stars) Beverly Hills

Liberty p37 My 8 '37

"[It] is genuinely harrowing, and not to be recommended for the entertainment of those who prefer to enjoy their crime. I do not know how edifying it is on any grounds, though I am sure that it is somehow praiseworthy."

Mark Van Doren

Nation p545 My 8 '37

"The material of the show is not new and there are a number of editorial asides that get in the way of the action. On the whole, though, it is a briskly melodramatic treatment of a perennially interesting subject, pleasantly free from the more obvious clichés of its predecessors." Howard Barnes

+ — N Y Herald Tribune p8 Ap 12 '37

"[It] is one of those stories culled right from front page headlines, a tabloid story come true, a glimpse of the underworld that is exciting, unsavory, and probably pretty close to the truth. 'Marked Woman' gives Bette Davis the type of role she handles so well, a theatrical, showy part in which she goes in for fireworks now and then. She is consistently believable throughout." Eileen Creelman

+ N Y Sun p18 Ap 12 '37

"[It has] a dramatically concise script, a shrewd director and an extremely capable supporting cast. . . Miss Davis has turned in her best performance since she cut Leslie Howard to the quick in 'Of Human Bondage.' And that is as it should be, for it permits us to report that entertainment is at the Strand this morning." F. S. Nugent

+ N Y Times p15 Ap 12 '37

"[It] is an exciting drama drawn starkly from the front-page. . . Blonde Bette has her best part in several pictures and makes the most of it. There is a suspicion of overacting at a point or two, but the general effect is that Miss Davis still is one of our better actresses." B. M.

+ N Y World-Telegram p12 Ap 12 '37

"It's a film really made . . . for committees. I don't mean by this, however, that it's dull; it's a lively film, and the purpose of entertainment hasn't been lost in any bog of social problems and civic consciousness. It deals with risky material, though, and perhaps it creaks at times with discretion and the higher moral perceptions." John Mosher

+ New Yorker p79 Ap 17 '37

"If 'Marked Woman' isn't a financial success, it won't be the fault of Miss Davis, Eduardo Ciannelli, Humphrey Bogart, and the rest of the competent cast. Realists will find the film an excellent job; softer sensibilities may be bruised by its unsavory characters and shocking brutalities."

News-Wk p25 Ap 10 '37

"When the Warner boys set out to tell a rough story, they don't compromise and go 'sweet' on you. Nor try to gloss over roughness with glamor." Rob Wagner

+ Script p10 Ap 17 '37

"The story was dramatic in the newspapers. It's just as strong now and more intimidating because it is presented in theatrical sequence. A message calling for indignation, and attendance."

+ Stage p16 My '37

"It is a powerful and grimy melodrama. . . To [Bette Davis's] portrayal of its neurotic heroine and to Eduardo Ciannelli's of its hard-boiled Latin villain is due most of 'Marked Woman's' effectiveness."

+ Time p66 Ap 19 '37

Trade Paper Reviews

"Heavy melodramatic fare, with plenty of gripping fear, thrills, suspense, little comedy relief, this is good program, but it is of such nature that it will probably appeal most to adult audiences, which especially like this melodramatic type."

+ Phila Exhibitor p32 Mr 15 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MARKED WOMAN—Continued

"A strong picture and a good picture which, as a whole, will likely sum up as spotty business for no other reason except that, at the moment, the public seems to lean toward lighter fare. There is nothing that is light, and very little that is funny, about 'Marked Woman.' . . . Regardless of what happens to the picture financially, it cannot help but react favorably to Miss Davis. There has been little doubt that, as an actress, this girl has got it, and 'Marked Woman' will help cement that fact."

+ Variety p12 Ap 14 '37

MATERNITE, French motion picture corp
77min Je 6 '37

Cast: Françoise Rosay. Felix Oudart. Hella Muller. Alain. Henri Presles

Director: Jean Choux

Screen writer: Jean Choux

Based on the novel of the same title by Laurent Vineuil. A French screen drama with English subtitles. A peasant girl who is seduced, leaves her child in the country to find work in Paris. Employed there as a maid, she brings her child to the city. Her employers adopt the son. He grows to manhood and while driving his car runs down his unknown mother.

Newspaper and Magazine Reviews

"'Maternite' rings truer than its predecessors, but it is still disappointing. . . The brilliant leading woman of 'La Kermesse Heroique,' Françoise Rosay, is once more poised and eloquent in a relatively minor part." Howard Barnes

— + N Y Herald Tribune p10 Je 7 '37

"The film, like most of its kind, is deliberately slow in pace, with the French dialogue and accompanying English sub-titles reduced to a minimum. Much of the picture is silent, with eloquent photography taking the place of words. . . 'Maternite' is a tender story, with another excellent performance by Françoise Rosay." Eileen Creelman

+ — N Y Sun p16 Je 7 '37

"'Maternite' is artistically photographed, honestly played and agreeably restrained, but none of those can compensate fully for the triteness of its story. . . [It] is an old structure, but it has been built of solid materials. That is the best and the worst that can be said for it." F. S. Nugent

— + N Y Times p30 Je 8 '37

Trade Paper Reviews

+ — Motion Pict Daily p8 Je 8 '37

"Too simple of story to be of dramatic moment and too crudely constructed to be of artistic worth, this film will not accomplish much of box office value over here. English titles are of some assistance to the non-French talkers, but there are not enough of them. . . There are moments of complete inarticulateness in the picture, and on the whole, the plot unreels tediously."

— Variety p25 Je 9 '37

MAYTIME, MGM 130min Mr 12 '37

Cast: Jeanette MacDonald. Nelson Eddy. John Barrymore. Herman Bing. Tom Brown

Director: Robert Z. Leonard

Music: Sigmund Romberg

Music director: Herbert Stothart

Based on the play of the same title by Rida Johnson Young. "The plot is told in flashback, opening in 1905. It is May day, and an

elderly recluse is moved to tell her story to a young girl who has quarreled with her beau over pursuing an operatic career. The old lady has had a career. She was Mornay, the great prima donna, and in 1865 she sang at the court of Louis Napoleon. The scene moves back to this success and the others that followed." (Hollywood Reporter)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Musical films reach a new height of melody, literacy and drama in this excellent picturization of a Sigmund Romberg title. It is not too faithful either to Mr. Romberg or his librettist but it is eminently faithful to the demands of versatile screen entertainment. . . Unfortunately, the murder theme places this altogether distinguished production in the adult rank." T. J. Fitzmorris

+ America p624 Ap 3 '37

"A & Y: excellent; C: mature but good." Christian Century p470 Ap 7 '37

"Excellent. Mature." DAR

"Never in better voice, these two gifted singers give us a film which is a dream for youth and a pensive memory for their elders which will long be remembered. All audiences." Nat Soc of New England Women

Fox W Coast Bul Mr 20 '37

Motion Pict & Family p7 Ap 15 '37

"Excellent. Family-mature."

+ + Motion Pict Guide My '37

"The exquisite costumes, which are especially becoming to Miss MacDonald, the elaborate and varied sets, and the almost continuous music to suit all tastes, make one willing to overlook the sentimentality of the story. . . The production justifies popular approval and should appeal to all ages. Adolescents, 12-16: good; children, 8-12: yes."

+ Motion Pict R p5 Ap '37

"Exquisite photography and interesting, massive stage sets further enhance the picture. Opera and modern lilt songs are blended to form a fine musical background for the lovely voices of the principals, both of whom are given rare opportunity to demonstrate their vocal ability. Family."

+ Nat Council of Jewish Women Mr 15 '37

"Adults."

Nat Legion of Decency My 25 '37

"A, Y & C: excellent."

Parents' M p64 My '37

"Outstanding. All audiences."

+ + Sel Motion Pict p3 Ap 1 '37

"Recommended to the Committee on Exceptional Photoplays. Family. Outstanding."

+ + Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"It is the most charming of film operettas. . . Here is a cinematic offering over which anybody might be pardoned for enthusing wildly. . . Nobody will make any mistake in taking an hour or so off to witness this 'Maytime.' In fact there is every chance that they may wish to see it a second time." Mordaunt Hall

+ + Boston Transcript p4 Mr 27 '37

Canadian M p36 Ap '37

"The settings are lovely and the recording reaches a new high. Family."

Christian Science Monitor p15 Ap 3 '37

"'Maytime' is virtually a musical feast. . . Unusual demands are made on the talents and artistry of Nelson Eddy and Jeanette MacDonald. They deserve equal and high honors for delivering a liaison of opera and symphony that will be acceptable both to film-follower and musical student." J. P. Cunningham

+ Commonweal p670 Ap 9 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"For once Metro-Goldwyn-Mayer's publicity bureau finds itself completely justified in the use of its superlatives. 'Maytime' . . . is far and away one of the most delightful musicals the screen has yet seen. . . . [It] is one picture you simply must not miss."
 + + Cue p18 Mr 27 '37

"Up to my point of saturation I reveled in the pleasures 'Maytime' provided, and marveled again at the amazing power of a properly used screen to bring us such extraordinarily delightful entertainment. . . . By the time the offering has run two-thirds of its long course the audience is satiated with its charms, has had as much esthetic pleasure as it can absorb, its eyes and its ears being satisfied fully. . . . [It] is a screen triumph, and when it is shortened by the elimination of most of the Tchaikowsky number—all that portion which precedes the love scene—it will rank among the greatest film accomplishments."
 + Hollywood Spec p5 Mr 13 '37

"Jeanette MacDonald . . . will amaze you. . . . Eddy, too, is delightful. And you will be startled by John Barrymore's strange and jealous Russian teacher who brings tragedy to his lovely discovery. It's his best work in a long time." (3½ stars) Beverly Hills
 Liberty p47 My 1 '37

"Since music and probability will apparently never get together in pictures anyway, 'Maytime' can stand as the best screen operetta. It has a shameless flashback technique, its maytime looks like a Woolworth display window. . . . So it takes first place, dropping its false teeth all over the lot, singing like mad." Otis Ferguson
 + New Repub p264 Ap 7 '37

"The settings are munificent; the performing and vocalizing call for no reproach; the script is sturdy; there are all sorts of photographic experiments and genuinely versatile direction by Robert Z. Leonard. The result is a resplendent and melodious spectacle that moves majestically through more than two hours of romance, operatic doings and melodrama. In spite of the expert production, I found it somewhat surfeiting, but then I am not partial to operetta and this is a sort of ultimate screen gesture in the form. By its own standard of entertainment values it is a prodigally generous show." Howard Barnes
 + N Y Herald Tribune p18 Mr 19 '37

"'Maytime,' is sheer delight as far as operettas go, gay, melodious, romantic as the first crocus. It has, moreover, to please those who usually shun operettas, a credible dramatic story and much serious music, sung at her brilliant best by Jeanette MacDonald. . . . [It] is a real joy, a picture which does Jeanette MacDonald honor and which she in turn graces each moment she appears upon the screen." Eileen Creelman
 + + N Y Sun p11 Mr 20 '37

"'Maytime,' which opened yesterday at the Capitol and cannot avoid continuing for weeks, is the most entrancing operetta the screen has given us. It establishes Jeanette MacDonald as the possessor of the cinema's loveliest voice—this with all deference to the probably superior off-screen voices of Lily Pons, Grace Moore and Gladys Swarthout—and it affirms Nelson Eddy's pre-eminence among the baritones of filmdom. . . . It places a splendid production behind them and the result approaches perfection." F. S. Nugent
 + + N Y Times p27 Mr 19 '37

"[It] is a melodious, beautifully sung and, in spite of its excessive length, engrossing screen version of Sigmund Romberg's 'Maytime.' . . . The return of Miss MacDonald and Mr. Eddy in a screen musical comedy is in itself always a matter for huzzas; that they have been so fortunate as to be cast together in [a film] which combines all the successful elements of bittersweet romance, is a circumstance that calls for the hurting of hats into air. . . . The film might have fared considerably better if about sixty minutes of its running time had been unceremoniously lopped off, and

if it has been jogged up and tightened more." William Boehnel
 + N Y World-Telegram p33 Mr 19 '37

"The old relic of 1917 couldn't be fresher, more pink-cheeked and merry. It's been really beautifully dressed up, and Jeanette MacDonald and Nelson Eddy sing away like larks. . . . This program sounds overwhelming, but frivolous, or non-musical, types should be assured that these lofty moments have been handled with surprising facility, and, though the film is long, and not one to fill a gap before a train leaves, it's certainly entertaining. . . . Altogether, it's possible that this is one of the best and most competently handled operettas that Hollywood has turned out." John Mosher
 + + New Yorker p70 Mr 27 '37

Reviewed by Rob Wagner
 Script p10 Mr 13 '37

"'Maytime,' as I remember reading or hearing about it or something, was a tender, pleasant little piece about sentiment. That was a long time ago. It now looks like Bank Night at Coney Island, with painted backdrops and everything—sentiment on a Rockefeller Center scale, with Sigmund Romberg's tunes tossed out into a cherry orchard, and a very loud opera called 'Czaritzza.' . . . John Barrymore is the only one who seems to have the right attitude toward sentiment." Katharine Best
 + — Stage p86 Ap '37

"[It is the] loudest, most lavish and most lushly sentimental operetta of the season. . . . Its singing is the best that Jeanette MacDonald and Nelson Eddy have ever committed to a sound track. . . . For cinemaddicts who think that ordinary screen operetta is entertaining, 'Maytime' may well constitute the best entertainment of 1937. For cinemaddicts who think otherwise, it will constitute a monumental bore." Time p49 Mr 29 '37

Trade Paper Reviews

"[It] establishes a new high mark for musical pictures. Audiences of every class will flock to see it and will sing its praises, for it offers something for the tastes of every theatregoer. Family."
 + Box Office p31 Mr 13 '37

"All lovers of music, drama and romance, will hail this picture as a masterpiece, and if you cannot fill your theatre with lovers of the three above-mentioned themes, then Show Business is not the business for you."
 + Canadian Moving Pict Digest p6 Ap 17 '37

"Drama, romance, melody, expertly blended, weave this into a pattern of delightful entertainment for mass, class. Jeanette MacDonald, Nelson Eddy, top names for the marquee, click once more as the screen's outstanding romantic singing combination. Estimate: box office."
 + Phila Exhibitor p33 Mr 15 '37

"'Maytime' has so many fine qualities that its length, occasional lapses into the superfluous and betimes dull interludes will be acceptable. It's dandy film entertainment to please almost every type of audience, and should prove a mop-up abroad because oftentimes the film is more opera than operetta."
 + Variety p16 Mr 24 '37

MEET THE MISSUS. RKO 65min Je 4 '37

Cast: Victor Moore. Helen Broderick. Anne Shirley. Alan Bruce. Edward H. Robins

Director: Joseph Santley

Screen writers: Jack Townley. Bert Granet. Joel Sayre

Based on the short story Lady Average by Jack Goodman and Albert Rice. "Victor Moore is a small-town barber whose managing wife,

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MEET THE MISSUS—Continued

Miss Broderick, neglects her home in devotion to the contest craze. Especially is she after the title of Mrs. Midwestern and a prize of \$10,000 in the Happy Noodles Housewives' competition." (Hollywood Reporter)

Audience Suitability Ratings

"Mature." DAR
Fox W Coast Bul Je 5 '37

"General patronage."
Nat Legion of Decency Je 10 '37

"The plot runs along smoothly and rapidly and there is plenty of good fun throughout. Family."

+ Sel Motion Pict p10 Je '37

"An amusing satire on the present day contests. Family."

+ Wkly Guide My 29 '37

Newspaper and Magazine Reviews

"Quite satisfactory for the trade for which it is intended. As one-half of a dual bill it will help round out an evening's entertainment if the other half is not pretty bad."

+ — Hollywood Spec p18 Je 5 '37

Trade Paper Reviews

"The comedy is drawn out along broad, obvious lines, and that expressive fun-maker, Victor Moore, carries it out to a riotous climax that will have most audiences in howls. As a top programmer this is slated for excellent business. Family."

+ Box Office p63 My 29 '37

"This Victor Moore-Helen Broderick comedy based on home economics is quite novel and makes a pleasing programmer which should do best with the family trade. Women especially will get a big kick out of seeing this abused husband as a domestic."

+ Film Daily p6 My 25 '37

"This is a gleeful and pithy travesty on Miss America contests sponsored by commercial leaders posing as public benefactors. The story idea is a pip. . . [It is] an ideal matinee comedy for neighborhood houses, but will have general family appeal and will probably prove the most popular yet of the Moore-Broderick programmers."

+ Hollywood Reporter p3 My 22 '37

"[It is a] domestic comedy that will register strongly with women patrons. Estimate: funny program."

Phila Exhibitor p38 Je 1 '37

"Well packed with amusement, this breezy slapstick satire . . . is slanted for nice program runs in the support spot."

+ — Variety (Hollywood) p3 My 22 '37

MELODY OF THE PLAINS. Spectrum 53min

Cast: Fred Scott, Al St. John, Louise Small

Director: Sam Newfield

A western melodrama with a musical background.

Audience Suitability Ratings

"A, Y & C: fair."
Parents' M p73 Je '37

Trade Paper Reviews

"With plenty of what it takes to round up the [children] on Saturday afternoons and to delight the hearts of the lovers of the western drama, this picture is a good bet for any but the de luxe exhibitors. Family."

+ Box Office p11 Ap 10 '37

"Fast-action Western with music that gives Fred Scott pleasing acting and vocal scope."

+ Film Daily p9 Ap 2 '37

"Here is a Western that can be played anywhere that entertainment of this type goes and be more than well received. It has everything that it takes to please. This is Fred Scott's third picture of the series and in the starring role he is great."

+ Hollywood Reporter p3 Mr 29 '37

"[It is] made to order for Saturday matinees and juvenile patronage. . . For the particular field at which this offering is aimed it is okay."

+ Phila Exhibitor p27 Ap 15 '37

"Made strictly for the Saturday [juvenile] trade and the spots running heavily on Westerns, 'Melody of the Plains' shows up as excellent fare for those divisions. Producer Jed Buell has gotten the very best results on an obviously limited budget, the result being a picture that audiences partial to gallopers will take to in a flash."

+ Variety (Hollywood) p3 Mr 29 '37

MEN IN EXILE. Warner 58min Ap 3 '37

Cast: Dick Purcell, June Travis, Alan Baxter, Victor Varconi

Director: John Villiers Farrow

"After a brush with the law in Miami, Dick Purcell takes refuge in a tropical island of the Carribean. In spite of himself, he becomes speedily and dangerously involved in the smuggling of contraband ammunition for a South American revolution, a situation from which he escapes with difficulty." Nat Soc of New England Women

Audience Suitability Ratings

"A good cast manages to maintain suspense in an otherwise mediocre picture. Adults." Am Legion Auxiliary

"The trite theme of underworld hokum is rather unconvincingly presented and the players strive hard but fail to click. Adults." Calif Cong of Far & Teachers

"This picture has some thrilling episodes and the suspense is maintained, but it remains only fair entertainment. . . There is little to recommend in this picture—the characters are unpleasant and unreal and the story is of little interest. Adult." Calif Fed of Business & Professional Women's Clubs

"A tense melodrama, not new in plot but well cast and convincingly developed. Mature." Nat Soc of New England Women

"Slow moving, mediocre entertainment. Nothing outstanding to remember unless it is the fine portrayal of Victor Varconi. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul F 13 '37

"Interesting and exciting story. . . Entertaining if you like the type. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)
F 3 '37

"The direction is good and the chases are thrilling. Alan Baxter gives a very good performance as the weak Danny, and Victor Varconi is a handsome dictator who can narrow his eyes in a meaning way. Suitability: adults." A. R.

+ Mo Film Bul p82 Ap '37

"A second rate picture that the best efforts of the cast can make only poor entertainment." Adults.

— Motion Pict Guide Je '37

"It is a second-rate picture, akin to the pulp magazine stories, given whatever merit it possesses by convincing portrayals. Adolescents, 12-16: poor; children, 8-12: no."

— + Motion Pict R p7 Mr '37

"Adults."

Nat Legion of Decency Ap 15 '37

"A: mediocre; Y: poor; C: no."
Parents' M p64 My '37

"Adults."

Sel Motion Pict p4 Mr 1 '37

Trade Paper Reviews

"There are a few tense situations, but for the most part the story is routine, melodramatic, and lacking in sufficient ruggedness to make it click with fans except as a dual attraction."

+ — Film Daily p12 My 7 '37

"It is strictly out of the blood and thunder field, but will still appeal to fans on a search for high tension and to sophisticates seeking entertainment. Its inclusion on almost any double bill is warranted."

+ — Hollywood Reporter p4 Ja 21 '37

+ — Motion Pict Daily p12 Mr 12 '37

"This is twin bill material satisfactory in its classification."

+ — Phila Exhibitor p28 Ap 1 '37

"Trim little melodrama that assists the cinema fortunes of June Travis and Dick Purcell, 'Men in Exile' will find most favor in dual-land. Fits nicely into such set-ups because it will bolster a bill where the main feature is dull and devoid of action. Producers obviously intended it for such spots, yet have given it neat production, excellent casting and splendid direction."

+ — Variety p16 My 5 '37

"Registering as perfect zero, as far as the box office is concerned, 'Men in Exile' is no go. . . . Here is a picture that contains no entertainment whatsoever."

— — Variety (Hollywood) p3 Ap 5 '37

transplanted yesterday's emotions in strange soil which does not produce the best results."
— + Hollywood Spec p15 My 22 '37

Trade Paper Reviews

"Despite the obvious care and production expenses which have gone into the making of this, the film is guilty of being overloaded with the Gene Stratton Porter brand of sentimentality and saccharinity, which does not set well with modern audiences. Family."

— + Box Office p21 My 22 '37

"While the photoplay's action is built upon a sociological theme, it is, nevertheless, both bright and emotional entertainment. Not only will parents appreciate this picture, but it is also crammed with good material for the younger generation of patrons. . . . Self-styled sophisticates, of course, may not 'go' for it."

Film Daily p12 My 7 '37

"[The] sentimental fable . . . is here pictured for maximum hokum values. The sentimentality is, in fact, laid on with a trowel. There are enough sugary cuteness and sob situations to satiate the most avid of neighborhood matinee audiences and on that level it will doubtless be profitable."

+ — Hollywood Reporter p3 My 12 '37

+ — Motion Pict Daily p5 My 5 '37

"[It] fulfills its neighborhood program specifications. The maudlin sentimentality of its serious scenes is leavened with the saltiness of its wholesome comedy, and its domestic morality will be acceptable as entertainment in the spots where audiences have been conditioned by the hokum of the Gene Stratton Porter school."

+ — Variety (Hollywood) p3 My 12 '37

MICHAEL STROGOFF. See The soldier and the lady

MICHAEL O'HALLORAN. Republic
68min My 15 '37

Cast: Wynne Gibson, Warren Hull, Jackie Moran, Charlene Wyatt, Sidney Blackmer

Director: Karl Brown

Based on the novel of the same title by Gene Stratton Porter. Wynne Gibson neglects her two children and separates from her husband who wins a divorce and custody of the children. Determined to get custody to spite her husband, she befriends two slum children and in the end, thoroughly repentant, seeks a reconciliation with her husband and her own children.

Audience Suitability Ratings

"While there is nothing wrong with the basic idea or the acting, the emotional interpretation is of an outmoded type. Some of the absurdities should have been dispensed with altogether, others toned down and the behavior of the characters rationalized to maintain the strength of the original story. Family." E Coast Preview Committee

Fox W Coast Bul My 22 '37

"General patronage."

Nat Legion of Decency My 13 '37

"Family."

Sel Motion Pict p10 Je '37

Newspaper and Magazine Reviews

"Story material admirably adapted to the requirements of the silent screen, does not stand up so well under talkie treatment. . . . Adele Buffington wrote 'Michael O'Halloran' into a thoroughly satisfactory shooting script, but in obeying Republic's request for an up-to-date setting, for automobiles instead of buggies,

MIDNIGHT MADONNA. Paramount
56min J1 2 '37

Cast: Warren William, Mady Correll, Kitty Clancy, Edward Ellis

Director: James Flood

Original story: David Bohem

Screen writers: Doris Malloy, Gladys Lehman

"[The story is] of a battle for custody of a 'lucky' youngster who has inherited a fortune. An old, reclusive judge is hoodwinked by perjured testimony against the mother into handing the child over to its negligent and mercenary young father who thinks thus to get his hands on the heritage." Variety (Hollywood)

Newspaper and Magazine Reviews

"Nothing for those who seek art and higher meanings in cinema, but probably satisfying to audiences which want entertainment and leave art to the museums. . . . [It] will be remembered longest because it introduces Kitty Clancy to the screen. . . . [It] is a fairly routine motion-picture."

+ — Lit Digest p18 Je 19 '37

Trade Paper Reviews

"Thoroughly steeped in hokum and heart-throbs, this is obviously geared for mass consumption. Family."

+ — Box Office p25 Je 12 '37

"In this production a very engaging talented new child, Kitty Clancy, is introduced. . . . Without Miss Clancy, the picture makes inter-

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MIDNIGHT MADONNA—*Continued*

esting program fare of the better grade, but with her it has possibilities of doing even better. . . . Any regular audience should find Emanuel Cohen's production a very pleasing one."

+ Film Daily p7 Je 8 '37

+ Motion Pict Daily p4 Je 4 '37

"Completely satisfactory family entertainment is 'Midnight Madonna,' designed primarily to show-case four-year-old Kitty Clancy, promising moppet, making her screen bow. . . . [It] is not merely a child's triumph. A capable cast, headed by Warren William, is given plenty to do in developing the sentimental and somewhat ironic drama."

+ Variety (Hollywood) p3 Je 4 '37

MIDNIGHT TAXI. 20th century-Fox
70min Ap 2 '37

Cast: Brian Donlevy. Frances Drake. Alan Dinehart

Director: Eugene Forde

"Brian Donlevy is one of the G-men. Disguised as a taxi driver, he gets the lead on the mob. He finally worms his way into the gang. Frances Drake, one of the counterfeiting crowd, becomes enamored of Donlevy, but he is unable to return the affection due to his duplicity." Variety (Hollywood)

Audience Suitability Ratings

"A: perhaps; Y: good of kind; C: doubtful." Christian Century p567 Ap 28 '37

"Adults." Am Legion Auxiliary

"The picture is thrilling and dramatic. Adults." Calif Cong of Par & Teachers

"Although the picture is well directed and acted and has an Horatio Alger ending, there are too many killings to recommend it for entertainment. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults. Nothing new." DAR

"A thrilling melodrama which holds the attention. Interesting night pictures of the sea with the fog rolling in, in which a haunting fog horn accentuates the effect of mystery and suspense. Mature." Nat Soc of New England Women

"A great deal of shooting and killing. Negative in value. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 3 '37

"An exciting, crisply dialogued picture in which interest is well sustained. Adults."

+ Gen Fed of Women's Clubs (W Coast) Mr 19 '37

"Fair. Adults."

+ Motion Pict Guide Je '37

"Adolescents, 12-16: no, unsuitable; children, 8-12: no."

Motion Pict R p8 My '37

"A fairly interesting picture with a good cast, uneven direction, maintained suspense, and some fine photography. Adults."

+ Nat Council of Jewish Women Mr 24 '37

"Adults."

Nat Legion of Decency Ap 8 '37

"A: fair; Y & C: unsuitable."

Parents' M p73 Je '37

"The direction is smooth, the acting good and the photography of night scenes and fog adds much to the atmosphere of mystery. Adults & young people."

+ Sel Motion Pict p9 My 1 '37

"[It is] helped enormously by good writing, direction and acting. Family."

Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 My 29 '37

"The erudite gentry who are battling the double-feature film programs might make out quite a case for themselves using such films as 'Midnight Taxi' as horrible examples. [It] is not a bad picture, it is merely one of an ever-growing host of celluloid mediocrities which are coming out of Hollywood. It is a passable, familiar story, with average direction, average acting, and the average quota of thrills and chills as prescribed for film melodramas, Grade-B."

+ Cue p19 Ap 3 '37

"To Hollywood's large and steadily-increasing army of B-class G-man productions is added 'Midnight Taxi,' a Century offering superior in some respects to many of its predecessors and quite likely to gain approval from the majority of its spectators." Allan Hersholt

+ Hollywood Spec p13 Mr 27 '37

"The melodrama has its measure of excitement and suspense, although it moves pretty much on schedule." (2 stars) Beverly Hills

Liberty p65 My 15 '37

"There is some pretty good stuff—and some pretty awful stuff—in the feebly concocted little melodrama. . . . It is one of those peculiarly maddening films which make the onlooker resent Hollywood's continued determination to turn out Class B films. . . . Because of [the cast's] efforts, 'Midnight Taxi' is converted from a total botch into fair-to-middling thriller stuff." William Boehnel

+ N Y World-Telegram p14 Mr 30 '37

Trade Paper Reviews

"Maintaining a consistent pitch of action, this story of federal agents versus counterfeiters will fill the bill nicely on a dual program."

+ Box Office p65 Ap 3 '37

"One of the best melodramas seen in years. Brian Donlevy is perfectly cast."

+ Film Daily p6 Ap 5 '37

"A standard G-man vs. Counterfeiters yarn produced with a devoted care worthy of a better cause. Because the story has been pictured with few alterations a hundred times it ranks well down the alphabet, but by reason of good scripting and casting, interesting photography and exceptionally polished and thorough direction, the picture will pass as above-average program fare."

+ Hollywood Reporter p3 Mr 13 '37

+ Motion Pict Daily p4 Mr 16 '37

"This has a trite story, obvious denouement after the first 10 minutes in projection machine. Estimate: for duals, neighborhoods."

+ Phila Exhibitor p34 Ap 1 '37

"A 'B' picture in the melodrama division which concentrates on action and suspense rather than production excellence, cast and settings, the result being double feature entertainment that provides able support for the No. 1 booking. Off the main stems 'Midnight Taxi' will pull through satisfactorily on a single bill."

+ Variety p15 Ap 7 '37

"Yarn is another G-man story. . . . However, with a nicely knit story, told in a swift and interesting manner, well cast and ably played, production holds audience interest."

+ Variety (Hollywood) p3 Mr 13 '37

MILE-A-MINUTE LOVE. Ace 64min

Cast: William Bakewell, Arletta Duncan.
Duncan Renaldo

Director: Elmer Clifton

"The story concerns a young inventor in love with a beautiful young lady, who is the daughter of his prospective backer. A bogus count enters the picture and spoils the young inventor's aspirations by framing him to get in the good graces of the rich father, whom he plans to swindle." Hollywood Reporter

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 3 '37

Trade Paper Reviews

"A strictly formula action yarn played out against the rather novel background of speed-boat racing, this low-budget production hits a satisfactory standard and will be entirely acceptable as an independent offering. Family."

+ — Box Office p27 Ap 17 '37

"[It is a] well directed blending of comedy and romance that will satisfy the action fans."

+ Film Daily p9 Ap 6 '37

"Here is a thoroughly pleasing programmer of the type that the nickelodeons used to advertise as 'family entertainment.' It has good comedy, fast action, and a romantic background that will go over well in the neighborhoods and small towns."

+ Hollywood Reporter p3 Ap 2 '37

+ — Motion Pict Daily p12 Ap 8 '37

"This is a mildly pleasant entrant for the [juvenile], grind patrons. Estimate: pleasant double bill feature."

+ — Phila Exhibitor p36 Je 15 '37

"Constructed and produced from title to fadeout in a good old dyed-in-the-wool formula for action love stories, 'Mile-A-Minute Love,' is one of those stereotyped independents that carry through in the territories. . . Aside from the strictly formula story, picture as a whole is given better handling than the average independent in this classification."

+ — Variety (Hollywood) p3 Ap 2 '37

MOTOR MADNESS. Columbia 61min
Ap 5 '37

Cast: Rosalind Keith, Allen Brook, Marc Lawrence

Director: D. Ross Lederman

The plot concerns a builder of racing motor-boats who must win an important international cup race to prove his worth and who finds himself in difficulties when he falls in with a group of gamblers.

Audience Suitability Ratings

"The title is misleading, the plot is not novel and the trite ending weak, but the direction is good, with a speedy tempo maintained throughout. Family."

+ — Sel Motion Pict p9 My 1 '37

Trade Paper Reviews

"[It is a] romantic boat race drama with some thrilling scenes but a routine story. For the duals."

+ — Film Daily p9 My 4 '37

"A mixture of outboard racing and gambling ship intrigue keeps the action element uppermost in this slightly above average programmer. . . [It] should fare pretty well in the neighborhoods and with the Saturday afternoon trade."

+ — Hollywood Reporter p3 Ap 3 '37

"Estimate: okay for neighborhoods, twin bills."

+ — Phila Exhibitor p56 My 1 '37

"This picture serves as introductory vehicle for young Allen Brook. As such, it shows him as one of the most promising young leading men to hit the Hollywood horizon. . . Otherwise, 'Motor Madness' is only lively entertainment for double programmers."

+ — Variety p16 My 5 '37

MOUNTAIN JUSTICE. Warner 85min
Ap 24 '37

Cast: Josephine Hutchinson, George Brent, Guy Kibbee, Robert Barrat

Director: Michael Curtis

"It is a picture of the courageous and unselfish effort of a young girl in the hills of Kentucky to break down the barriers of ignorance, intolerance and vicious traditions in her remote community. After her life has been in jeopardy at the hands of an inflamed mob, she realizes that progress and understanding will come only through years of education and the efforts of many." Sel Motion Pict

Audience Suitability Ratings

"This is the second and more polished attempt to fictionalize a recent backwoods patricide and it is an interesting and entertaining film mainly because of its adroit production. . . The thesis of the picture, as presented from the one angle, is too obviously right and incontestable to be interesting; it loses by the absence of reasonable opposition. . . The plot, on the face of it, is unpleasant and plunges headlong to ethical conclusions which are best left to adult consideration." T. J. Fitzmorris

+ — America p96 My 1 '37

"A: depends on taste; Y & C: no."

Christian Century p599 My 5 '37

"Mature." Am Legion Auxiliary

"A gripping and timely story . . . presented with tensely dramatic and realistic scenes that make it too gruesome for entertainment. Adult." Calif Cong of Par & Teachers

"Its ethical value lies in its power to arouse the public's interest to its civic responsibility towards such people. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"This film presents a convincing story of conditions in remote sections of our southern mountains which should be remedied. Mature." Nat Soc of New England Women

"A well directed and enacted, timely interpretation of a recent case which aroused nation-wide interest and comment. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 20 '37

"Good. Adults."

+ Motion Pict Guide Je '37

"This theme has been used numerous times in much the same setting and always brings shudders of horror from audiences but when well presented, as it is in this picture, is excellent material for melodrama. Adolescents, 12-16: too much brutality; children, 8-12: impossible."

+ Motion Pict R p5 Ap '37

"'Mountain Justice' is a sad and sometimes cruel proceeding as presented in this austere but interesting picture. The story savors of recent headlines but is nevertheless absorbing and expertly portrayed by an excellent cast. Adults."

+ Nat Council of Jewish Women Mr 10 '37

"Adults."

Nat Legion of Decency Ap 1 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MOUNTAIN JUSTICE—Continued

"A: strong but good; Y: mature; C: too brutal."

Parents' M p73 Je '37

"[It] does not have quite the realistic touch that Director Fritz Lang used to make his two notable social dramas the best things ever done along this line. . . This picture is important because it speaks out against something that cannot be opposed too strongly: mob violence, ignorance, prejudice, poverty."

+ — Scholastic p26 My 15 '37

"The picture is acted and directed with real sincerity—sans sensation and exaggeration. . . Too realistic for children. Adults."

Sel Motion Pict p5 Ap 1 '37

"A stark story, well acted by the entire cast and well directed. Mature. Outstanding."

+ + Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews

"Hillbilly draymer which for firmness of texture somewhat resembles a dish of blanc mange. Subject is rich in possibilities but the mixture was too diluted with romance to set. Adults & mature young people."

+ — Christian Science Monitor p15 My 8 '37

"For something like two-thirds of the exposition, the work has primitive vigor and considerable compulsion. The final sequences are preposterous. . . With so much excellent photograph rapportage, it is a shame that the show had to go Hollywood." Howard Barnes

+ — N Y Herald Tribune p23 My 13 '37

"In its generous, Class B way, it seems to have been designed as a hill-billy anthology. . . Norman Reilly Raine and Luci Ward, who wrote the script have not stinted. That seems to have been the trouble, for the film gallops posthaste in all directions and never really gets anywhere. . . In sum, 'Mountain Justice' is just tolerable." F. S. Nugent

+ — N Y Times p31 My 13 '37

"[It is] a fast-moving, exciting and generally satisfactory melodrama. . . It is no pretty picture of life in the Kentucky hills that the film offers, but then, if newspaper reports are to be believed, life in the Kentucky hills isn't very pretty." William Boehnel

+ — N Y World-Telegram p33 My 13 '37

"It's a picture of considerable force, really; at least until its summary and romanticized conclusion. . . Studio fixings heighten, of course, the girl's prospects, the character of her romance, and build up a final flight by plane that removes the sketch from the level of reality." John Mosher

+ — New Yorker p82 My 8 '37

"This [is a] stark and frequently unpalatable drama."

News-Wk p20 My 8 '37

Trade Paper Reviews

"Unfolded with unnecessary brutality, this picture's already restricted appeal is even further curtailed by the limitations of its story structure. It resembles this company's 'Black Legion,' taken, as that film was, from the nation's headlines, and is produced with a shocking grimness that leaves it with but a slim chance to pay its way. Adults."

— Box Office p21 My 22 '37

"[It is] a thrilling piece of drama, with enough comedy sprinkled through the picture to provide the necessary balance. . . The result should prove excellent box-office for all red-blooded theatre towns."

+ Canadian Moving Pict Digest p8 My 1 '37

"It might be criticized as emphasizing a sadistic appeal with two horsewhippings of the girl by her bigoted father. Sensitive [women] will not go for this. The work of the cast is

excellent, and it is a pity that the second half of the script did not back them up."

+ — Film Daily p4 My 15 '37

"A strong and unpleasant melodrama has here been fashioned by the uncompromising Warners. . . This is the second film to be based on that repellent news story of mountaineer lowlife and it does not lose any of its bad odor in the retelling. . . It will doubtless attract a large audience of the shock-seekers. It is, however, not for children."

Hollywood Reporter p3 My 6 '37

+ — Motion Pict Daily p4 Ap 5 '37

"This is based on a case in West Virginia, follows an obvious path. This doesn't detract from its power, its expensive, authentic production, its ability to create comment in large cities. It is suitable for class, mass, though too sombre for the [children]."

Phila Exhibitor p56 My 1 '37

"Hill-billy melodrama of a lurid but unconvincing sort. Story, which seems to contain every hill country cliché known to man, covers plenty of territory. . . None of it, however, is especially arresting, for it is a script that plunges off in all directions at once. [The writers] have been unsparing in providing plot detail, and the result is an involved program picture which seldom clicks."

— Variety p22 My 19 '37

"'Mountain Justice' is high-grade entertainment of the drab sort. . . It is not likely that the picture will prove popular in the hill-billy regions where localities can draw neighborly comparisons."

+ Variety (Hollywood) p3 My 7 '37

MOUNTAIN MUSIC. Paramount 75min
Je 18 '37

Cast: Bob Burns. Martha Raye. John Howard. Terry Walker

Director: Robert Florey

Dance Director: LeRoy Prinz

Music: Sam Coslow

Music director: Boris Morros

Original story: MacKinlay Kantor

Screen writers: John C. Moffitt. Duke Attenbury. Russel Crouse. Charles Lederer

Terry Walker's father insists that Bob Burns marry his daughter to end a feud. Burns jilts the girl, flees and is hit over the head, losing his memory. He meets Martha Raye, an ugly duckling, and agrees to marry her.

Trade Paper Reviews

"Hilarious comedy for the masses should play to splendid box office returns."

+ — Film Daily p12 Je 14 '37

+ — Motion Pict Daily p6 Je 10 '37

"'Mountain Music' is an overdose of intensified comedy that defeats its own purpose and emerges somewhat boring at spotted intervals. A gallant troupe of determined comedians carry through to the end and at many points they regale the house and arouse laughter. . . In the spots where they do their individual acts, Miss Raye and Burns are excellent. . . There are several catchy tunes by Sam Coslow and the musical direction of Boris Morros does much to afford relief from the monotony of too much comedy."

+ — Variety (Hollywood) p3 Je 9 '37

MYSTERY OF THE MARIE CELESTE.
See Phantom ship

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NANCY STEELE IS MISSING. 20th century-Fox 85min Mr 12 '37

Cast: Victor McLaglen, Walter Connolly, Peter Lorre, June Lang

Director: George Marshall

Charles Francis Coe. "[McLaglen is cast] as a waiter in an exclusive club, who kidnaps a financier's baby in 1916 and then passes twenty years in jail for other crimes. . . McLaglen finally gives up the idea of collecting the still outstanding ransom, returns the girl to her rightful parent and then goes back to prison." (N Y Herald Tribune)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: fine of kind; Y & C: by no means."
Christian Century p438 Mr 31 '37

"This powerful story of kidnapping has some excellent acting to recommend it to mature audiences. . . The basic motivation is so repellent to the public in general that, although the kidnapper is pictured as a man who is not a criminal at heart but a victim of his own moronic delusions, this will not prove popular. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature." DAR

"The motivation seems weakened by unskilled cutting, but it will appeal to general audiences. Family-mature." Nat Soc of New England Women

"By far the most vivid characterization [McLaglen] has given to the cinema audience in a long time. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 13 '37

"Suitability: adults & adolescents. There are some scenes of violence, none of them particularly brutal; the prison riot scene might frighten nervous children." T. G.
Mo Film Bul p83 Ap '37

"Good of its kind. Adults only."
+ Motion Pict Guide My '37

"The film is interesting, but one comes away feeling bruised by the sight of so much brutality and wondering why the producers saw fit to release a picture in which a kidnapper is shown in a sympathetic light and permitted to escape adequate punishment for his hideous crime. Adolescents, 12-16 & children, 8-12: no."

Motion Pict R p6 Ap '37

"Once again Victor McLaglen has a rare opportunity for the development of an interesting and dynamic characterization. . . The entire supporting cast is excellent, the photography of the best, suspense is maintained to the end, and the prison scenes supply a real background for the decadence of a man unhappy and fearful of exposing his secret. Adults."

+ Nat Council of Jewish Women Mr 3 '37

"A: powerful drama; Y: mature and tense; C: no."

Parents' M p64 My '37

"Adults & young people."
Sel Motion Pict p10 Ap 1 '37

Newspaper and Magazine Reviews

"The first 10 minutes are highly promising. . . After that, the film degenerates into a melodramatic hodge podge which even the combined efforts of Victor McLaglen, Walter Connolly, Peter Lorre and John Carradine cannot save. Adults."

+ Christian Science Monitor p15 Mr 27 '37

"Here is a splendid specimen of building characters whose influence is stronger than any other element in the play. Victor McLaglen, however, indulges in overdoses of makeup. The story holds much interest. . . McLaglen's performance, and that of Peter Lorre, are memorable." J. P. Cunningham
+ Commonweal p670 Ap 9 '37

"A melodramatic, but exciting and often convincing tale of kidnapping. Strangely enough, Victor McLaglen at times gets off some of the most forceful speeches ever heard on the screen." Pare Lorentz
Judge p3 My '37

"Historically, if not ethically, Victor McLaglen deserves credit for evoking sympathy as a kidnapper, but his valiant struggle with a confused role comes off second to Peter Lorre's sinister portrayal of a murderer."
News-Wk p22 Mr 20 '37

Trade Paper Reviews

"Stark melodrama with a crime-does-not-pay theme, this gripping offering is featured by commendable performances by Victor McLaglen, Walter Connolly and Peter Lorre; while masterful direction by George Marshall makes the most of every situation, resulting in the production of a convincing document, highlighted by a stirring prison break, probably the most realistic ever filmed. Family."

+ Box Office p23 Mr 20 '37

"Estimate: saleable melodrama."
+ Phila Exhibitor p33 Mr 15 '37

NATION AFLAME. Treasure 74min

Cast: Noel Madison, Lila Lee, Norma Trelvar, Douglas Walton, Harry Holman

Director: Victor Halperin

"Under the guise of patriotism, an unscrupulous tyrant organizes a secret, hooded order whose members are swayed to mob violence by his gift of gab, until, drunk with his own power, he gains control of the state government and believes it to be another step on his way to ultimate control of the nation." Am Legion Auxiliary

Audience Suitability Ratings

"The topic is timely and the film is obviously meant to be a stirring and patriotic epic, but it bogs down in a slough of over-acting and becomes a melodrama which fails to ring true. Adults." Am Legion Auxiliary

"This exaggerated expose of secret society terrorism involves state officials in an anti-foreigners plot, misrepresents conditions, and puts the United States in a bad light. Adults. Mediocre." DAR

"Highly ethical in content, this picture commends itself to serious minded adults and young people." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 27 '37

"Though basically possible, this story, emphasizing mob psychology, needs stronger production values to make it really convincing. The cast, though a large one, is unable to bring reality to this rather pretentious theme. Adults."

+ Gen Fed of Women's Clubs (W Coast) Mr 16 '37

"Well intentioned but poorly executed, 'Nation Aflame' attempts to point the way to better citizenship. It is evidently designed to unmask so-called patriotic organizations run by racketeers, but in spite of the obvious sincerity of the author the incidents are so forced and the lines so bombastic that the picture fails to convey its message. Adolescents, 12-16: passable; children, 8-12: no."

+ Motion Pict R p6 Ap '37

NATION AFLAME—Continued

"With a timely theme and interesting story, this production nevertheless fails in its purpose because of unconvincing portrayals on the part of an inadequate cast. The direction lacks the necessary fire and strength and most of the important scenes are ineffective and artificial. Thought-provoking for adults."

— + Nat Council of Jewish Women Mr 15 '37

"Adults."

Nat Legion of Decency F 4 '37

"A & Y: thought-provoking; C: no."

Parents' M p73 Je '37

Trade Paper Reviews

"Liberal borrowing from file and cycle masked out this film's chances, although it's a healthier looking print, than a great many of the independent efforts."

Variety p15 Ap 7 '37

NAVY BLUES. Republic 68min Ap 19 '37

Cast: Dick Purcell, Mary Brian, Warren Hymer

Director: Ralph Staub

"The story concerns a flock of sailors. They make a bet that Purcell cannot win Miss Brian, who is a seaport librarian. . . Purcell gets a book which spies are after because it has coded messages." Variety (Hollywood)

Audience Suitability Ratings

"In spite of some story confusion, there is rollicking fun, clever humor and a happy ending. Family." E Coast Preview Committee

Fox W Coast Bul My 22 '37

"General patronage."

Nat Legion of Decency Ap 22 '37

"A, Y & C: poor."

Parents' M p73 Je '37

"Family."

Sel Motion Pict p9 My 1 '37

Trade Paper Reviews

"Combining all of the necessary elements of the action story with the most pleasing romantic and comedy angles added for good measure, this Republic production shows class in every department and is pegged as a sure money maker. Family."

+ Box Office p11 Ap 10 '37

"A pleasing comedy is this romance of the boastful sailor and the mousey librarian."

+ Film Daily p5 Mr 29 '37

"Republic has turned out a clever little picture with good story, good comedy, and good suspense in this romance. . . The addition of a melodramatic finish, with international intrigue creeping into the picture, helps some more. The sum total is first-rate B-product entertainment which will prove more than satisfactory in the neighborhoods."

+ Hollywood Reporter p3 Mr 25 '37

+ — Motion Pict Daily p4 Ap 2 '37

"Smart story idea with well-woven comedy, suspense, a better production would have put it in the higher brackets. . . Estimate: okay comedy for neighborhoods, twin bills."

+ — Phila Exhibitor p31 Ap 1 '37

"An all-around weak [film], and the box office returns will be the same. Cast carries no names to help. Story is, at best, incredible, and likely to be snickered at. Had the melodramatics in 'Navy Blues' been pointed up it might have offset some of the other lacks."

— Variety p13 My 12 '37

"Utterly devoid of any commendable points, 'Navy Blues' will prove a drug on any program, even in the lower brackets. In the first place, the story hasn't a single merit and in the second place the production is devoid of anything that would make it possible to bring about audience entertainment. The only laughs are at the picture itself."

— — Variety (Hollywood) p3 Mr 25 '37

NAVY SPY. Grand national 56min Mr 27 '37

Cast: Conrad Nagel, Eleanor Hunt, Judith Allen, Jack Doyle

Director: Crane Wilbur

"The agents of a foreign nation are trying to get the secret of an important formula that is being developed by Navy Lieutenant Don Carrington, and, of course, use a pretty woman as their bait. Carrington falls for the trap that is set for him and is kidnapped, whereupon the Secret Service steps in." N Y World-Telegram

Audience Suitability Ratings

"A, Y & C: fair."

Parents' M p73 Je '37

Newspaper and Magazine Reviews

"For a moment you suspect that this may be satire, until you reflect that satire is usually brilliantly conceived and executed." J. T. M.

N Y Times p27 Mr 22 '37

"Small excuse can be found for the tedious and amateurishly written, acted and directed melodrama which is masquerading under the title of 'Navy Spy'. . . There is about it such a paucity of ingenuity and inventiveness, such a mediocrity about the way it is plotted, managed and performed that at moments it becomes quite unintentionally funny—a satire, without knowing it." William Boehnel

— — N Y World-Telegram p19 Mr 23 '37

Trade Paper Reviews

"Conrad Nagel's disguises and dialect as he tracks down, in his role of a fearless G-Man, a gang of international spies bent on acquiring a formula for a new type of fuel, are about the most interesting attributes of this rather dull production. The story is a routine affair which generally fails to provide much mystery or excitement."

+ — Film Daily p6 Mr 24 '37

"Strictly a formula melodrama. . . It is a slipshod and apparently hurried production considerably below the standard of others of the series. But a sturdy and ingratiating performance by Conrad Nagel . . . and another by Eleanor Hunt . . . save it for fairly serviceable support duty in the lesser spots."

+ — Hollywood Reporter p3 Ap 10 '37

+ — Motion Pict Daily p8 Mr 26 '37

"Estimate: for neighborhoods, twin bills." Phila Exhibitor p32 Mr 15 '37

"'Navy Spy' is one of those productions obviously framed for the double bill strongholds, and pretends to be little else. As such, it may fill in the gap where a secondary feature of melodrama type is desired. It stars Conrad Nagel, which is unkind to the veteran film actor and also to his public, because the film provides him with few opportunities either in dialog or situations."

+ — Variety p17 Mr 24 '37

"A resounding title fronts for a trivial offering, definitely labeled for the remote subsequents, where so much film is still a picture. It needs a generous handicap to rate even in its own classification. Chief lack is story."

— Variety (Hollywood) p3 Ap 10 '37

NIGHT KEY. Universal 66min My 2 '37

Cast: Boris Karloff. Jean Rogers. Warren Hull. Hobart Cavanaugh. Samuel Hinds. Alan Baxter

Director: Lloyd Corrigan

"Defrauded of his fair share of a burglar alarm system he invented Boris Karloff invents a machine which ruins the alarm system." Wkly Guide

Audience Suitability Ratings

"A: hardly; Y: doubtful; C: no."

Christian Century p663 My 19 '37

"Interesting for type. Mature." Am Legion Auxiliary

"Tensely dramatic, and some interesting shots of a burglar alarm system in action add interest. Adults." Calif Cong of Par & Teachers

"The denouement is thrilling and spectacular. Adults." Calif Fed of Business & Professional Women's Clubs

"Unusual, but not macabre role for Boris Karloff. Family. Mediocre." DAR

"Ethically sound, but over exciting for children. Mature." Nat Soc of New England Women

Fox W Coast Bul Ap 24 '37

"The picture is quite well produced with sets and photography very good. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Ap 10 '37

"Fair. Adults."

+ — Motion Pict Guide Je '37

"The production is a thriller involving gangland but is not a horror picture. Adolescents, 12-16 & children, 8-12: no."

Motion Pict R p8 My '37

"The picture is well done but hectic and morbid. Adults."

+ Nat Council of Jewish Women Ap 14 '37

"General patronage."

Nat Legion of Decency Ap 22 '37

"Pseudo science and melodrama of the dime novel variety are the ingredients of a picture which is interesting chiefly because it introduces Boris Karloff in a sympathetic role which he plays with amazing versatility. Adults."

Sel Motion Pict p7 My 1 '37

"The acting of Karloff . . . is excellent. Family."

Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews

"Family."

+ — Christian Science Monitor p17 Je 12 '37

"[It is the] most logical and most believable chapter of Karloviana to date. . . Under Lloyd Corrigan's efficient direction, 'Night Key' is in the polished manner of the traditional Universal thriller, capably served throughout by enjoyable players." J. T. M.

+ N Y Times p27 Ap 19 '37

"[It is a] frequently exciting but generally disappointing thriller. . . Relying more upon break-neck speed than subtlety or credibility, 'The Night Key' is pretty preposterous and juvenile. The acting is about on a par with the lines and the situations." William Boehnel

+ — N Y World-Telegram p16 Ap 19 '37

"[It] refreshingly presents famed Bogeyman Boris Karloff. . . Much of the picture's suspense comes from the expectation that he will suddenly revert to monster type. He never does, though he has plenty of provocation."

+ Time p41 Ap 26 '37

Trade Paper Reviews

"There is enough action, laughs, suspense and thrills in this to keep the average moviegoer on the edge of his seat all evening, and, while it is not a lavish production, 'Night Key' will amply justify bookings even in the deluxers. Family."

+ Box Office p71 My 1 '37

"The story has some refreshing material. . . It provides Boris Karloff with a sympathetic role and he does excellent work."

Film Daily p8 Ap 21 '37

"A high-tension melodrama of marked merit that will keep almost any audience in excited suspense and will chalk up a helpful score on dual duty."

+ Hollywood Reporter p3 Ap 16 '37

+ — Motion Pict Daily p12 Ap 9 '37

"This is a satisfactory action melodrama. Estimate: saleable."

+ Phila Exhibitor p61 My 1 '37

"[It is] a mildly entertaining dualer. . . It's routine hair-raiser stuff."

+ — Variety p15 Ap 21 '37

"Essentially another action melodrama of law versus crookdom, picture is a program offering with a sufficiently novel twist to carry it along satisfactorily. Film moves at a neat pace and contains plenty of action."

+ Variety (Hollywood) p3 Ap 16 '37

NIGHT MUST FALL. MGM 115min Ap 30 '37

Cast: Robert Montgomery. Rosalind Russell. Dame May Whitty. Alan Marshal

Director: Richard Thorpe

Based on the play of same title by Emlyn Williams. "[It is a] keenly drawn analysis of the mental viewpoint of a man who murders for avarice or simply for the thrill of the crime. The first female victim of this character is disposed of as the story opens. He then ingratiates himself into the household of a wealthy old lady by making love to her kitchen slavey." Hollywood Reporter

Audience Suitability Ratings

"There is a suggested gruesomeness about the film which conspires to an impression of refined terror. Its direction is marked by keen suspense and a shrewd contrasting of the normal with the abnormal and frightening. . . Owing to the unsavory exploits of the bellboy, the film is recommended only to adults, and, of them, the sternest."

America p144 My 15 '37

"A: very unusual; Y & C: doubtful value or interest."

Christian Century p695 My 26 '37

"Recommended only to those with steady nerves. Adults." Am Legion Auxiliary

"Because the murderer holds the interest and sympathy throughout, the picture is especially undesirable for children. Adults." Calif Cong of Par & Teachers

"[It is] one of the most unique and fascinating mystery-melodramas to reach the screen. . . The horror quality usual in this type of story has been soft-pedaled as to actual manifestation, but is there and has been subtly handled. It will have a limited audience appeal because of the subject matter and those who enjoy the unusual will have a treat in store for them. Adults." Calif Fed of Business & Professional Women's Clubs

"Excellent. Excellent direction; fine cast; but limited audience appeal. Adults." DAR

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

NIGHT MUST FALL—Continued

"An exceptionally interesting murder mystery developed with keen psychological analysis. Adults." Nat Soc of New England Women

"Although it leaves a feeling of horror, yet there are no objectionable features. Adults only." S Calif Council of Fed Church Women

"It is a curious picture which, when one comes to analyze it, is a psychological study of the mind of a criminal. . . But this does not mean that the picture is 'highbrow.' So cleverly is it fashioned that the sheer drama holds one throughout. . . Certainly not a picture for children, for the suggestion of the vicious quality of someone who seems just an ordinary friendly human being is rather dreadful. But for grownups it is a gripping and significant play, with perhaps a bit too much dialogue for cinema technique. Mature." Mrs T. G. Winter
Fox W Coast Bul My 8 '37

"High in entertainment value for adults who appreciate the unusual."

+ Gen Fed of Women's Clubs (W Coast)
Ap 24 '37

"No one should see this picture without being warned that it is a long, somber picture with a tensy that at times becomes almost unbearable. Good. Adults."

+ Motion Pict Guide Je '37

"This is an exceedingly interesting picture. . . No one should go to see 'Night Must Fall' without being warned that it is a long, sombre picture with a tensy which at times becomes unbearable. Adolescents, 12-16: too morbid; children, 8-12: decidedly no."

+ Motion Pict R p8 My '37

"A new Robert Montgomery emerges in his artistically perfect portrayal of a psychopathic murderer, and he is supported by a cast par excellence. Adults."

+ Nat Council of Jewish Women My 25 '37

"Adults."

Nat Legion of Decency My 6 '37

"A: excellent of kind; Y & C: unsuitable." Parents' M p73 Je '37

"High in entertainment value for adults who appreciate the unusual. Strictly adults."

Sel Motion Pict p3 Je '37

"Almost clinical in its study of a certain criminal type. Remarkably well done by everybody in the cast, and by the director as well as the writers. Recommended to the Committee on Exceptional Photoplays. Mature. Outstanding."

+ + Wkly Guide My 1 '37

Newspaper and Magazine Reviews

"After the many stereotyped studies in homicide that have come to the screen from time to time, it is a relief to witness something as genuinely exciting as . . . 'Night Must Fall.'" Mordant Hall

+ Boston Transcript p5 My 8 '37

"The entire film has been cleverly executed but will be too brutal for some tastes. Adults."

Christian Science Monitor p15 My 29 '37

"[It is] a tightly written, terrifically tense and gripping drama of a pathological murderer gone hay-wire. It is in this department's opinion one of the strongest melodramas of the year."

+ + Cue p17 My 8 '37

"Nothing Bob ever previously did on the screen quite prepared us for the extraordinary ability he displays. . . [It is] a really brilliant example of intelligent direction."

+ Hollywood Spec p8 Ap 24 '37

"We can't sing the praises of this thoroughly convincing study in fatalism too highly. . . Swell. Peachy. Dandy. Fine." Pare Lorentz

+ + Judge p21 Je '37

"You won't sleep after this. And you won't forget Mr. Montgomery's smiling Danny nor Dame May Whitty's tortured widow." (3 stars) Beverly Hills

Liberty p49 Je 4 '37

"It is a realistic, grim melodrama which departs from habitual film customs. Some audiences will relish it and its chilling implications. Others are going to wish they could see *Mickey Mouse*. One thing is certain: it is adult material and nothing to be offered the children."

Lit Digest p30 My 8 '37

"I am disposed to blame the failure of 'Night Must Fall' upon an audience which could not understand it. The people around me at the Capitol were in the first place unable to conquer their disappointment in Mr. Montgomery because he had refused to give them another insipid role; and in the second place they were obviously incapable of liking the particular effect of which by some miracle he was so much the master. . . Mr. Montgomery is an actor after all. . . He was both convincing and absorbing." Mark Van Doren

+ Nation p602 My 22 '37

"'Night Must Fall' is one of the most vivid and powerful effects the films have managed. It has unity without any waste or flaws and a gathering momentum as exact, clear, fascinating as a ball of crystal on a black felt incline, under lights. . . [It] ran into cross-currents at the box office; but it shouldn't actually lose money and its effect shouldn't be lost." Otis Ferguson

+ + New Repub p102 Je 2 '37

"As many of us thought who saw the Emlyn Williams play on the stage, it has offered superb material for photoplay treatment. As few of us expected, it has fared exceedingly well. . . The frightening intensity of the drama has been heightened and the characters and their relationships given more substance until it has become a gripping and distinguished study in homicide. . . You may find it too close to the warped and hidden recesses of the spirit for comfort, but I don't see how you can help being fascinated by it." Howard Barnes

+ N Y Herald Tribune p14 Ap 30 '37

"As murder stories go in the movies, it is far and away of the highest type. It has intellectual insight, but loses none of its thrill or suspense because of this. In short, it will appeal to all. . . The acting . . . is superb. . . It's a fine picture." H. E. S.

+ N Y Sun p21 Ap 30 '37

"Mr. Montgomery has reversed his usual field with an adaptability which suggests he can act. . . The picture is a sober, evenly modulated and definitely unusual melodrama, sentimentally directed and remarkably well-played. . . You may not like the picture—I am sure the Montgomery Fan Clubs will be horrified—but I think you will find it different and interesting." F. S. Nugent

+ N Y Times p17 Ap 30 '37

"[It is] an equally thrilling and terrifying screen version of the play. . . The acting of the entire cast is excellent. . . If you like a film that works itself up to a high pitch of excitement by slow degrees, here it is waiting for you." William Boehnel

+ N Y World-Telegram p21 Ap 30 '37

"John Van Druten, in turning the play into a movie, was conscientiously loyal to the original author, and even cherished the little oddities of the piece that many thought its weaknesses. . . However, thrill-seekers aren't supposed to analyze their material profoundly. They can relish the basic story itself, the gruesome threats and happenings in the little cottage." John Mosher

New Yorker p81 My 8 '37

"[It] moves slowly, but with gathering horror, to a terrifying climax."

News-Wk p20 My 8 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"I want to see it all over again. . . Hats off to Hunt Stromberg for producing a picture that immeasurably raises the cinema into the realm of fine arts." Rob Wagner

+ Script p8 My 8 '37

Stage p70 Je '37

"[It] comes under the head of a daring cinematic experiment. Any picture in which Robert Montgomery, whose previous contribution to the screen has been a seven-year marathon of ingenuous charm, gives a first-rate performance in a difficult role, rates as at least a major surprise. . . [It] scores on both counts, [and is] easily the most interesting item in the year's cinema file on criminology."

+ Time p67 My 10 '37

Trade Paper Reviews

"Inspired performances, a supporting cast of comparable excellence and flawless direction and production must necessarily win for this picture the praise of critics everywhere. Adults."

Box Office p71 My 1 '37

"This melodrama is a decided departure from screen formula. . . Despite its length, the picture is gripping and much credit is due Richard Thorpe."

+ Film Daily p14 Ap 22 '37

"It is certain to arouse wide controversy wherever it plays. There will be members of the audience who will hail it as one of the most gripping themes of the year. . . Others will be revolted. With divided opinion a certainty, box office prospects are debatable. . . The brutality of the murders concerned in the story will limit it strictly to adult audiences."

Hollywood Reporter p3 Ap 17 '37

"Estimate: top notch melodrama, with strong selling angles."

+ Phila Exhibitor p57 My 1 '37

"It's tedious, slow (runs almost two hours), and even dull in spots. Nor is it a very convincing analysis of the mental processes of a youth who has just murdered one woman and is planning to kill another. . . [It] will have plenty of box office trouble."

— Variety p16 My 5 '37

"This is the most shocking horror picture the screen has presented since it got its voice—the most macabre piece of entertainment since 'The Cabinet of Dr. Caligari.' . . How it will fare commercially, whether it will draw the multitudes, because of its sinister elements and unusual treatment, is doubtful. It is on the score of word-of-mouth advertising that the picture presents the doubtful gross equation."

+ Variety (Hollywood) p3 Ap 17 '37

NIGHT OF MYSTERY. Paramount 76min My 21 '37

Cast: Grant Richards. Roscoe Karns. Helen Burgess. Ruth Coleman

Director: E. A. Dupont

Based on the novel, *The Greene Murder Case*, by S. S. Van Dine. A mystery story filled with false clues and numerous suspects which is solved by Philo Vance.

Audience Suitability Ratings

"S. S. Van Dine's 'Greene Murder Case' furnished the mysterious plot of this picture and whatever else went into it must be blamed upon the producers. The net result is not very exciting or even quietly baffling. . . Devotees of this sort of thing may find it quite tolerable. . . The film is unobjectionable for all."

T. J. Fitzmorris

— + America p192 My 29 '37

"A murder mystery that will hold the audience, due more to good direction, settings and convincing cast than to anything particularly new in the plot. Adults." Am Legion Auxiliary

"A slow-moving version of 'The Greene Murder Case,' with a newcomer, Grant Richards, in the role of the gentleman-detective, Philo Vance. Adults: fair; children (8-16): uninteresting. (Uninteresting for family.)" Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Adults & young people." E Coast Preview Committee

"An undistinguished film for mature audiences." Nat Soc of New England Women

"A thrilling mystery story. . . Too gruesome for children, a matter of taste. Adults." S Calif Council of Fed Church Women

"Adolescents, not recommended; children, no." Women's Univ Club (Los Angeles)

Fox W Coast Bul My 29 '37

"Though the usual shuffling feet, sliding panels, muffled shots and cobwebs play their part, the picture is well staged, cast and directed, and will interest and entertain all who enjoy the type. Mature audiences."

Gen Fed of Women's Clubs (W Coast)
My 19 '37

"It will please those who like this type of entertainment. The story is improbable and gruesome involving six murders. Adults."

Nat Council of Jewish Women My 19 '37

"General patronage."

Nat Legion of Decency My 20 '37

"Average acting in a story which is not smoothly told. An undistinguished film for mature audiences."

— + Sel Motion Pict p7 Je '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p17 Je 5 '37

"After [seeing it] I just wanted to be a hermit and never see another of Paramount's 'Best show in town.' It is a gorgeous example of exactly how not to make a picture." Paul Jacobs

— — Hollywood Spec p18 My 22 '37

"This is shrewdly, expertly directed. . . Grant Richards is an undistinguished Philo, particularly if you recall William Powell as the smooth playboy of the arts. Best of the players is Helen Burgess." (2 stars) Beverly Hills

Liberty p62 Je 26 '37

Trade Paper Reviews

"To say this murder melodrama is little better than mediocre is to treat it kindly. Even as program fare on the least important of dual bills it will provide wobbly and dubious entertainment, its sole redeeming feature being capital performances."

— + Box Office p21 My 22 '37

"Somewhere between the scripting and editing . . . things went all awry and the result is a tiresome mystery programmer that will have a tough time making the grade even as a support piece on the minor duals."

— — Hollywood Reporter p3 My 11 '37

"[It] falls way behind the other Philo Vance mysteries both in cast and story. With no marquee names, the usual suspicions, false clues, it is a problem for the audience to keep track of the suspects."

— + Phila Exhibitor p35 My 15 '37

"Despite desperate efforts of a valiant cast . . . [it] is a dull [mystery]. Picture hardly classifies as a program filler. Its entertainment value is virtually nil. . . This mystery fails to thrill and no matter who is guilty, the preview audience didn't care a rap."

— — Variety (Hollywood) p3 My 11 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

NOBODY'S BABY. MGM 65min Ap 23 '37

Cast: Patsy Kelly, Lyda Roberti, Lynne Overman, Robert Armstrong, Rosina Lawrence

Director: Gus Meins

"Lyda Roberti, Patsy Kelly, both nurses in a maternity ward, are each suspected of being the mother of a baby which really belongs to a cafe dancer." Phila Exhibitor

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"This is an amusing treatise on the tribulations of parenthood which is happily free from the clinical humor one has come to expect of the theme. . . The picture has avoided rather satisfactorily the vulgarisms which fringe the subject of vital statistics and stands as average family entertainment." T. J. Fitzmorris

+ America p72 Ap 24 '37

"A: depends on taste; Y: passable; C: no." Christian Century p759 Je 9 '37

"Fun for all. Family." Am Legion Auxiliary

"A good cast, clever lines, and excellent direction make this hilarious entertainment. Adult." Calif Cong of Par & Teachers

"While the picture at times skates on thin ice, the situations are handled adroitly and tactfully. The cast is a particularly clever one. Mature." Calif Fed of Business & Professional Women's Clubs

"Mature." Nat Soc of New England Women

"Good, clean fun with a little music, a little dancing, a little love and romance and a lot of laughs. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Mr 20 '37

"Not outstanding but quite entertaining. Fair. Adults & young adults."

+ — Motion Pict Guide Je '37

"The comedy proceeds along well known lines but nevertheless is absurdly amusing in spots. Adolescents, 12-16: passable; children, 8-12: no interest."

+ Motion Pict R p6 Ap '37

"This is a rollicking farce. . . There is much fun, many impossible coincidences, lavish stage sets and plenty of hokum. Family."

+ Nat Council of Jewish Women Mr 10 '37

"General patronage."

Nat Legion of Decency Ap 15 '37

"The picture is exceedingly well directed and ably cast, with Patsy Kelly and Lyda Roberti combining their talents in a refreshingly new comedy duo. Family."

+ Sel Motion Pict p7 Ap 1 '37

"A first rate farce, without much plot . . . but enough to keep a stream of laughter going continuously. Family. Outstanding."

+ + Wkly Guide Mr 31 '37

Newspaper and Magazine Reviews

"Hal Roach . . . now teams Patsy Kelly and Lyda Roberti in his latest production. It is not the fault of this addled pair that the picture fails to come off, for their nonsense is as daffy as their excellent teamwork and carries the distracted plot to a logical conclusion. Which is a feat in itself, when the very sketchy story is considered, and the gags, not always related nor funny." Marguerite Tazelaar

+ — N Y Herald Tribune p19 My 19 '37

"In a word, or two at the most, the picture is pure Hal Roach, who has no more been changed by the procrustean expedient of stretching himself to feature length than the Supreme Court was changed by being housed in an air-conditioned building." B. R. C.

N Y Times p17 My 20 '37

"Since it was obviously designed for slapstick fun—an honorable form of entertainment, 'Nobody's Baby' achieves it purposes reasonably well. Some of the gags are funny and the cast performs well. But on the whole the film is too flimsy to provide a full hour of merriment." William Boehnel

+ — N Y World-Telegram p21 My 21 '37

Reviewed by John Mosher
New Yorker p74 My 29 '37

Trade Paper Reviews

"'Nobody's Baby' is an agreeable enough comedy with songs. Picture rates as a No. 2 feature for duals."

+ — Variety p14 My 26 '37

O

O. H. M. S. See You're in the army now

OH DOCTOR. Universal 66min My 16 '37

Cast: Edward Everett Horton, Donrue Leighton, William Hall, Eve Arden

Director: Ray McCarey

Based on the novel of the same title by Harry Leon Wilson. "Horton is to become heir to half a million in six months, if he lives. A gang of crooks buys his inheritance for \$50,000 cash. Then they all assemble in a Beverly Hills chateau determined to keep him alive at all costs." (Hollywood Reporter)

Audience Suitability Ratings

"An enjoyable farce that will be good medicine for mental invalids. . . Mature-family." Am Legion Auxiliary

"A lively denouement to a picture recommended as tonic to those who enjoy poor health. Adults, amusing; children, yes; family, yes." Calif Cong of Par & Teachers

"The picture is mixed in mood, being neither straight comedy nor out and out farce, and suffers from obvious padding and forced comedy. Possibly family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Diverting entertainment, with an amusing plot, fast action and reliable performances. Family." E Coast Preview Committee

"Boisterous farce, in the usual Horton manner, which according to taste and largely also according to mood, is amusing or utterly wearisome. Family." Nat Soc of New England Women

"Rather an inane and stupid story which is tiresome in its elaboration and recounting of imaginary afflictions. The whole presentation leaves a feeling of bewilderment, not sure whether to be mildly amused or thoroughly disgusted. Mature." S Calif Council of Fed Church Women

"A fair program picture. Family." Mrs T. G. Winter

Fox W Coast Bul My 22 '37

"[It is] a highly amusing farce. Family."

Gen Fed of Women's Clubs (W Coast)
My 12 '37

"General patronage."

Nat Legion of Decency My 6 '37

"The picture is mixed in mood, being neither straight comedy nor out-and-out farce, and it suffers from obvious padding and forced comedy. Possibly family."

+ — Sel Motion Pict p7 Je '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 Je 5 '37

"Followers of the clown technique of Edward Everett Horton will enjoy it, others may. This story of a hypochondriac heir to a fortune is fast enough, after a palsied start, and its humors are broad enough to be savored by any one."

Lit Digest p21 My 1 '37

Trade Paper Reviews

"The old familiar story by Harry Leon Wilson, dusted off, freshened up and instilled with a modern zip, is certain to provide a zestful tonic to anaemic gate receipts. Family."

+ Box Office p31 My 8 '37

"It takes some time and footage for this piece to hit its stride, but once it gets into the stunt stuff that is reminiscent of Harold Lloyd's work, it is fast and funny and scores a host of good solid laughs."

+ Film Daily p14 Ap 22 '37

"[It is] a riproaring slapstick farce. . . It is well filled with action and dependable gags; will clock a generous tally of laughs and stacks up to the previous Horton comedies."

+ Hollywood Reporter p3 Ap 17 '37

+ Motion Pict Daily p4 Ap 19 '37

"Estimate: pleasing comedy."

+ Phila Exhibitor p61 My 1 '37

"The first half of the picture is little less than boring and the gags and lines go sour. But near the end of the second quarter it shows remarkable recovery and comes through with a smash finish that has the audience laughing freely."

+ Variety (Hollywood) p3 Ap 17 '37

OH, SUSANNA. Republic 59min Ag 19 '36

Cast: Gene Autry. Smiley Burnette. Frances Grant

Director: Joseph Kane

A western melodrama.

Audience Suitability Ratings

"The acting and singing are good and the direction competent. Suitability: family."

+ Mo Film Bul p199 N '36

"General patronage."

Nat Legion of Decency Ag 27 '36

"A, Y & C: fairly good."

Parents' M p32 D '36

Trade Paper Reviews

+ Motion Pict Daily p8 Mr 26 '37

"First in the new series, this holds to the high standard set last year."

+ Phila Exhibitor p40 S 1 '36

"In personizing Gene Autry in a yarn about himself the makers have unwittingly pointed this film mainly for juvenile admirers. . . Title has no apparent connection with story. On the duals he won't hurt. . . Song stuff is cowboy yodeling and hillbilly whining. Too much of it."

+ Variety p31 Mr 24 '37

OLD LOUISIANA. Crescent 60min Mr 1 '37

Cast: Tom Keene. Rita Cansino. Will Morgan. Robert Fiske

Director: I. V. Willat

Its background is Louisiana Territory prior to its purchase by the American government.

The story tells of the difficulties which confronted the early settlers in their fight against a tax imposed by the Spanish government.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ap 15 '37

"A, Y & C: good historical Western."

Parents' M p73 Je '37

"Juvenile."

Wkly Guide Ap 3 '37

Trade Paper Reviews

"This E. B. Derr series of historical action dramas starring personable Tom Keene improves with each offering and this, the fourth of the list, is better than any of its predecessors. Family."

+ Box Office p22 Mr 27 '37

"This is a satisfactory action programmer, made doubly interesting, inasmuch as it touches upon history."

+ Film Daily p6 Mr 12 '37

"These Tom Keene history actioners, for which E. B. Derr is responsible, keep improving steadily in quality and interest. Their informative value, coupled with plenty of wholesome outdoor heroics, qualifies them for a considerably wider market than the regular Westerns and at the same time will please the action fans in their native haunts."

+ Hollywood Reporter p3 Mr 9 '37

+ Motion Pict Daily p8 Mr 24 '37

"E. B. Derr has an action programmer in 'Old Louisiana' that should find ready acceptance on the duals in many major spots and should certainly click in the neighborhoods and the provinces. Latter spots, especially addicted to historic melodramas, will go for this one."

+ Variety (Hollywood) p3 Mr 9 '37

ONCE IN A MILLION. See Week-end millionaire

OUTCAST. Paramount 75min F 19 '37

Cast: Warren William. Karen Morley. Lewis Stone. Jackie Moran

Director: Robert Florey

It is the tale of founding of a doctor by a woman who seeks revenge for the death of a relative. When she finds the outcast doctor, she sees that her hatred was unfounded and learns to love him.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A harrowing tale of the injustice and cruelty of mob violence ruled by emotional terrorism. Story is well told and characters real and convincing. Suitable only for adults." Am Legion Auxiliary

"Some of the scenes are dramatic and convincing. . . Others are unconvincing and melodramatic which detracts greatly from the entertainment value. Adults." Calif Cong of Par & Teachers

"The adaptation of the original story is faulty and fails to clearly define the motivations of the several episodes. The cast is a capable one and it is not because of their efforts that the picture seems unsatisfactory. Mature." Calif Fed of Business & Professional Women's Clubs

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

OUTCAST—Continued

"The production is sympathetically and expertly directed with full emphasis upon the problem involved and without theatrical artifice. Adults & young people." E Coast Preview Committee

"Sincerely done, the story presents a powerful and dramatic theme which should strike home to any audience. Mature." Nat Soc of New England Women

"There is little or no comedy relief, and the lynching scenes are in too much detail to be comfortable. Some drinking. The cast is worthy of mention. Too tense for children. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 20 '37

"Accurate settings and photography are in keeping with a film sufficiently unusual to grip any audience. Suitability: adults & adolescents."

+ Mo Film Bul p60 Mr '37

"The first part of the picture is an interesting study of the impulses and ambitions of the three main characters and others in the small town, but towards the end it suddenly bursts into a blood and thunder melodrama with an attempted lynching. Altogether it is only fairly good. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p6 Ap '37

"Excellent photography and maintained suspense throughout. Adults."

+ Nat Council of Jewish Women Mr 10 '37

Newspaper and Magazine Reviews

"Still another doctor melodrama. This one is more exciting because it shows how, upon learning of his past, a whole town suddenly turns against a man who has befriended it. Potentialities weakened by exaggeration and sentimentality."

+ — Christian Science Monitor p17 Ap 10 '37

OUTCASTS OF POKER FLAT. RKO

76min Ap 16 '37

Cast: Preston Foster, Jean Muir, Van Heflin, Virginia Weidler

Director: Christy Cabanne

Based on the short story of the same title and on the stories, Luck of Roaring Camp and Idyl of Red Gulch, by Bret Harte. The scene is the colorful Poker Flat in 1850. A baby girl is born in the gold rush town. Eight years later she is a dealer at the saloon's gambling tables. Then it is that education and religion hit the town in the persons of a liberal parson and a young school teacher.

Audience Suitability Ratings

"The cast is good, and gives a sincere interpretation of Bret Harte's story. Mature." Am Legion Auxiliary

"'Luck' is exceedingly well played by Virginia Weidler, but it seems regrettable to cast her in a picture of this type. Mature." Calif Cong of Par & Teachers

"[The] sacrifice [of the saloon owner] in the end seems unnecessary and illogical. Even the 'menace' is a bit too honorable to be convincing! Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adult." DAR

"The film drags and repeats. Adults." Nat Soc of New England Women

"A very unsatisfactory picture for anyone who is familiar with the writings of Bret Harte and the early history of California. . . The whole has a false ring. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 1 '37

"The story is well developed and gives some idea of the courageous spirit of the early social workers. . . There is a strong objection to putting a little child into gambling house situations. Adults."

Gen Fed of Women's Clubs (W Coast) Ap 19 '37

"The film is one of the higher grade Westerns with good characterizations, fine pictures of California in the early days and a surprise ending. While the moral is sound, one is less aware of it because of the great amount of drinking and the presence of a child in a gambling resort. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p9 My '37

"Family."

Nat Council of Jewish Women Ap 21 '37

"Objectionable in part."

Nat Legion of Decency Ap 8 '37

"A: good; Y: mature; C: no."

Parents' M p73 Je '37

"The direction is vivid and pays full tribute to the colorful and exciting period portrayed. Adults & young people."

+ Sel Motion Pict p11 My 1 '37

Newspaper and Magazine Reviews

"Bret Harte was never like this. Adults & young people."

Christian Science Monitor p15 My 8 '37

"This curious distortion of one of America's acknowledged literary classics is enough to make Bret Harte writhe in his grave. As if it were not enough to ruin a superb short story with moviesque 'improvements' the scenarists have seen fit to include large portions of 'The Luck of Roaring Camp' also. . . The unfortunate result is just a Western with nicer costumes than usual."

— Cue p19 My 1 '37

"A rather weak amalgam of almost every story Bret Harte ever wrote. Preston Foster, Jean Muir and Virginia Weidler wander aimlessly through the thing." Pare Lorentz

— + Judge p21 Je '37

"Bret Harte, whose short stories about the West still remain classics, is a source particularly suited to the screen. . . But the results do not turn out as happily as Harte's prose. 'Outcasts of Poker Flat' . . . is just a glorified Western, embellished by period costumes and considerable bombast." Marguerite Tazelaar

— + N Y Herald Tribune p16 Ap 27 '37

"With a heartiness that seemed almost entirely simulated [it] . . . descended upon the Rialto yesterday for a grubstake preparatory to hastening on to the nether end of a few double bills and merciful oblivion. . . An interesting experiment, but is it Harte?" J. T. M.

— N Y Times p18 Ap 27 '37

"[It is] a feeble and fumbling saga. . . Usually, no matter how inadequately produced stories of the rough doings and the quick-shooting hordes of this period may be, the color of the background and the vigor of the era manage to be convincing and exciting. But most of [it] is so aimlessly written, so carelessly directed and so indifferently acted that it leaves very little favorable impression on the spectator." William Boehnel

— N Y World-Telegram p19 Ap 27 '37

"Though skimpily produced, it invokes with a fidelity unusual in a double-biller the wild land and rugged times in which its scene is laid, and the nostalgic charm of the Harte stories. Its worst fault is the failure of explicitness in the last sequence, leaving the audience completely fuddled as to the reason for Oakhurst's suicide."

+ — Time p41 Ap 26 '37

Trade Paper Reviews

"A fast-moving, action-laden screenplay. . . A thoroughly competent cast, dominated by a picture-stealing performance by little Virginia Weidler, and sensibly restrained direction combine to make this top-flight entertainment for any type of audience, particularly the action fans. Family."

+ Box Office p22 Mr 27 '37

"The background [is as] entertaining as the one we were fascinated by in Mae West's 'Diamond Lil.' The picture should be a pleasant sight on any program, intensified as it is by Preston Foster's convincing performance as the romantic gambler."

+ Film Daily p12 Mr 16 '37

"Here is material for topnotch audience entertainment, highlighted by more than a few splendid performances. The present editing job holds it, however, strictly to program ratings. And as program fare, it will get by on the strength of Preston Foster's name and its class production investments by Robert Sisk. But complete recutting is called for, and will certainly pay dividends upon a story of such undebatable possibilities."

+ Hollywood Reporter p3 Mr 12 '37

+ Motion Pict Daily p3 Mr 13 '37

"This has shortcomings in its preview version that may be overhauled before release. . . Estimate: fair."

+ Phila Exhibitor p31 Ap 1 '37

"Despite two rather convincing portrayals [it] . . . fails badly either as dramatic or western fare. The picture is afflicted with verbose early passages that nearly establish a new low in lack of action for outdoor epics. . . Undue length is another weight that will keep it in double-feature locations."

— Variety p27 My 5 '37

"Entertaining despite an overlength which is certain to be eliminated after the preview, 'The Outcasts of Poker Flat' brings to the screen one of Bret Harte's most delightful stories. It packs a heavy human interest wallop, has plenty of good acting and thanks to the production foresight of Producer Robert Sisk, will stand out far above the average of low cost product (nee B pictures)."

+ Variety (Hollywood) p3 Mr 12 '37

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PARADISE EXPRESS. Republic 58min F 22 '37

Cast: Grant Withers, Dorothy Appleby, Arthur Hoyt, Maude Eburne

Director: Joseph Kane

"[It is the story of] how a receiver for a bankrupt railroad put the road on its feet again in spite of the villainies of a trucking company." Wkly Guide

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"It is brisk amusement for the entire family."

+ America p52 Mr 13 '37

"Family." Nat Bd of R
Fox W Coast Bul Mr 13 '37

"A, Y & C: fair."
Parents' M p64 My '37

"The story possibilities are not realized and the acting is routine. Fair entertainment. Family."

+ Sel Motion Pict p10 Ap 1 '37

Trade Paper Reviews

"Action-loving audiences will have no complaint to make about this railroad yarn, which packs plenty of punch and excitement. Family."

+ Box Office p23 Mr 20 '37

PARIS COMMUNE. Amkino Je 1 '37

Cast: N. Plotnikov, A. Maximova, A. Abrikosov

Director: Gregory Roshal

Music: Nikolai Kriukov

Screen writers: G. Shakhovskoi, G. Roshal

Russian dialogue film produced in Moscow with English subtitles. "The film details the fierce and tragic struggle of the Paris workers in 1871 against reaction at home and Prussian invaders." (N Y Herald Tribune)

Newspaper and Magazine Reviews

"It is the very stuff of revolutionary propaganda, but it has not been handled skillfully in this instance. Compared to that great classic of the Russian studios, 'The New Babylon,' which dealt with the same period, it is a disappointing photoplay." Howard Barnes

— N Y Herald Tribune p20 Je 2 '37

"[It is] a lackluster, awkwardly directed and generally tedious piece of historical sugar-coating. . . Without the vivid action shots characteristic of most Soviet films and lacking any semblance of warmth in its presentation of its human, personal drama, it emerges as the flat record of a revolution fought by soap-box orators and directed by misfits." F. S. Nugent

— N Y Times p20 Je 2 '37

"Drag out the old critical stencil, or at least that part of it which reads 'and when the Russian films are bad, they're pretty awful,' where 'Paris Commune' is concerned. For [it] deals with the revolt of the workers of Paris in 1871 [and] is definitely one of the minor Russian offerings." William Boehnel

— N Y World-Telegram p31 Je 2 '37

"From what I hear, even ardent advocates of Soviet cinema art are cold about 'Paris Commune.' It seemed to me a peculiarly confused business." John Mosher

— New Yorker p79 Je 12 '37

Trade Paper Reviews

"A generally good, but somewhat slow-moving feature whose chief merits are its player performances, direction and the well-staged battle scenes. . . It is entertaining and frequently impressive."

+ Film Daily p13 Je 14 '37

Motion Pict Daily p2 Je 3 '37

"There are scattered tableaux of action or posed shots which are singularly attractive pictorially, but on the whole, the most which can be said for this effort is that it is picturesque. . . It's slow and laborious for the most part, and quite without humor. . . English titles aid in comprehending the action of the plot and the acting is of the usual high Russian standard. That goes for just about the whole cast."

+ Variety p15 Je 9 '37

PARNELL. MGM 119min Je 4 '37

Cast: Clark Gable, Myrna Loy, Edna May Oliver, Edmund Gwenn

Director: John M. Stahl

Music: Dr. William Axt

Screen writers: John Van Druten, S. N. Behrman

Based on the play of the same title by the late Elsie T. Schauffler. The film tells the

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

PARNELL—Continued

story of Ireland's struggle for a Parliament under the leadership of Parnell and of the romance between Parnell and Katie O'Shea. Various party difficulties develop. Parnell, weary from service in Ireland's cause dies, surrounded by his party members.

Audience Suitability Ratings

"A picture of merit, high in entertainment value. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
Je 2 '37

"While the screen version of this scintillating stage play is skillfully adapted it lacks the fire and verve of its predecessor. . . A worthwhile historical drama which the entire family will enjoy."

+ — Nat Council of Jewish Women Je 2 '37

"Adults."

Nat Legion of Decency Je 10 '37

"This is to be taken as entertainment, not as history, and as entertainment of course Gable and Myrna Loy make it what it is. Family."

Wkly Guide Je 5 '37

Newspaper and Magazine Reviews

"Pictorially 'Parnell' . . . is unusually impressive, but the pity is that the two leading players were obviously chosen for the appeal of their names rather than for their fitness for their roles. . . The players scarcely seem to be of the period, let alone the characters they are supposed to portray. The supporting players have been chosen so wisely that it is regrettable that the roles of Charles Stewart Parnell and Mrs. O'Shea were not filled with the same care, or without both eyes on the box office." Mordaunt Hall

+ — Boston Transcript p6 Je 5 '37

"Adults & mature young people."

Christian Science Monitor p17 Je 12 '37

Reviewed by J. P. Cunningham

Commonweal p216 Je 18 '37

"One of the world's great love stories . . . reaches the screen in a careful and elaborate production. . . While 'Parnell' may lack the spark that occasionally ignites into true cinema distinction, and may stray far from both history and the play on which it is based, it is nevertheless an intelligently produced historical film, and definitely superior motion picture entertainment."

+ Cue p16 Je 12 '37

"It has not the charm of the original play. . . The film, by lightening the mood and emphasizing, sometimes to the point of ennui, the romantic elements, has somewhat destroyed the expected sympathy for Parnell and his Katie O'Shea. . . John M. Stahl's direction is typical, slow, static, scenes prolonged beyond their ending; and the audience will probably enjoy it all. . . 'Parnell,' brisker than most of his productions, should have the fans weeping happily." Eileen Creelman

+ — N Y Sun p27 Je 4 '37

"For all the dignity of its production, the imposing cast at its command . . . 'Parnell' struck me as being a singularly pallid, tedious and unconvincing drama. . . With its customary generosity, the studio has not stinted on the physical accoutrements. The sets are rich and solid, the costuming is splendid. . . [It] lacks vitality, it completely misses the emotional surge that swept the play out across the footlights into the hearts of its audiences when it was put on last season." F. S. Nugent

+ — N Y Times p27 Je 4 '37

"Although there is material for a fine, moving, romantic screen tragedy . . . 'Parnell' . . . is an astonishingly diffuse and insignificant en-

tertainment. Under the circumstances, this is rather bewildering, for, individually, everyone concerned with the production has done a good job. . . The direction is good, and the acting of the entire cast is above reproach. But in spite of all the talents that have been so generously bestowed upon it, the screen version of 'Parnell' emerges an ambitious but sluggish and unwieldy photoplay." William Boehnel

+ — N Y World-Telegram p23 Je 4 '37

"Among the notable invertebrates I would list 'Parnell.' Trudging as I do to the movies year in and year out, I seem always capable of amazement at the amount of boredom they can arouse. Especially do I feel so in a case of this sort, where money has been spent to give the whole thing a rich setting, where persons of recognized talent have been employed in the making. . . I must say that the two leading players, expert though they may be in their way, give not the slightest indication of trying to understand anything." John Mosher

+ — New Yorker p78 Je 12 '37

"For all the studio's good intentions, 'Parnell' lags unpardonably in the telling, and—considering its dramatic possibilities—remains curiously lacking in drama. . . Clark Gable, obviously miscast as 'the uncrowned king of Ireland,' plays the role with dignity, but little resemblance to the impassioned Parnell."

+ — News-Wk p28 Je 12 '37

"'Parnell'? No! Clark Gable, in his worst miscasting. . . Nor is Myrna Loy any help to him, for she is equally stodgy and unbending. Too bad, because the story is good, the direction fine, and the production all we have learned to expect from M-G-M. It is the secondary characters who give the picture what little life it has. . . Indeed the whole show is splendid, except for the unfortunate casting of the principals." Rob Wagner

+ — Script p8 Je 12 '37

"As a cinema production, 'Parnell' ranks high. Everything in it . . . is scrupulously authentic. As history, it ranks low. . . As entertainment, it ranks in between."

+ — Time p25 Je 14 '37

Trade Paper Reviews

"The marquee magic of Gable's and Loy's names will prove to be this feature's best asset in making a bid for the grosses which the importance and cost of the production should merit. In entertainment values it proves disappointing, possibly because of too meticulous attention to authenticity in building the story. Beyond criticism as to production, direction and acting, the picture drags in spots and can hardly be depended upon to cause the cash customers to rave about it to their neighbors. Family."

+ — Box Office p25 Je 12 '37

"Set this one down in the prestige picture column, with its good-to-excellent box office possibilities predicated upon the proven drawing power of its stars, Clark Gable and Myrna Loy."

+ Film Daily p9 Je 7 '37

+ Motion Pict Daily p2 Je 4 '37

"'Parnell' is dull entertainment. . . It must rely on Clark Gable and Myrna Loy to pull. Word-of-mouth is likely to be poor. Incidentally, the two stars are miscast and at moments even look rather foolish. . . Where 'Parnell' rises to moments of emotional grip it is due to the parade of character performers. Romantically it's so much slush without the power to convince."

+ — Variety p15 Je 9 '37

"'Parnell' . . . is played, directed and produced with a mature dignity and sincerity which adds a brilliant trophy to the records of John M. Stahl, Clark Gable and Myrna Loy. It will have to exert the full magic of the Gable and Loy names to establish it among the heavy grossers, for, as entertainment it is

at times ponderous. . . Its very honesty to the Parnell documentation may threaten smash returns it might otherwise expect on production merit."

+ — *Variety* (Hollywood) p3 Je 3 '37

PAROLE RACKET. Columbia 61min F 20 '37

Cast: Paul Kelly. Rosalind Keith. Leona Maricle. Thurston Hall

Director: C. C. Coleman, Jr.

"[It is an] underworld thriller in which a pretty girl reporter and an honest detective sergeant try to free a large city from the grip of racketeers." *N Y World-Telegram*

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: little value; C: no."

Christian Century p398 Mr 24 '37

"The picture offers an explanation of the unjustified pardon and clearly points a moral in a very interesting way. Adults." *E Coast Preview Committee*

+ *Fox W Coast Bul* Ap 3 '37

"Fair. Adults & young adults."

+ — *Motion Pict Guide* My '37

"General patronage."

Nat Legion of Decency Mr 25 '37

"A: fair; Y: passable; C: no."

Parents' M p64 My '37

"Adults & young people."

Sel Motion Pict p10 Ap 1 '37

Trade Paper Reviews

"This is a definitely entertaining programmer, with best reception in the action houses. It is smooth, fast moving; the principals are all capable; the story, while old as the devil, still will pack punch for type audience who will see it."

+ *Phila Exhibitor* p32 Mr 15 '37

PATRIA, AMORE E DOVERE. Menenti-MGM 106min Ap 7 '37

Cast: Mario Steni. Gino Cervi. Evi Maltagliati

Director: Alessandro Balsetti

Italian dialogue film with English subtitles. "Somehow a young naval officer, son of a rear admiral in the Italian navy, is suspicious of his nice and decent wife. She is, of course, innocent, but his broodings over gossip make him morose." (*Variety*)

Newspaper and Magazine Reviews

"This [is a] fairly imposing picture of the might of Il Duce's fighting ships. . . Well done technically, with the aid of the Italian Ministry of Marine, relieved by numerous humorous incidents and acted by a competent cast, this film holds the interest despite its length." *H. T. S.*

+ *N Y Times* p21 Ap 8 '37

Trade Paper Reviews

"Italy gains little, if anything, by this picture being shown in America. Inept and crudely constructed, the film proves to be an unimportant entry for the American field or elsewhere, although containing English explanatory titles."

— *Variety* p33 Ap 14 '37

PENROD AND SAM. Warner 68min F 27 '37

Cast: Billy Mauch. Frank Craven. Spring Byington. Craig Reynolds. Philip Hurlic

Director: William McGann

Based on the novel of the same title by Booth Tarkington. "Squabbling youngsters bring family discord as a result of a fight between Penrod and the son of the banker who employs his father. When the bank is held up, the gangsters seek refuge in the barn, official headquarters of the youngsters' organization. Their capture by the junior 'G' men furnishes a smash climax." (*Phila Exhibitor*)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"In spite of a few faults the picture will be delightfully entertaining. Good. Family (too exciting for young children)."

+ *Motion Pict Guide* My '37

Newspaper and Magazine Reviews

"A good deal of Hollywood and not much Tarkington. Despite this, the film has some warming moments and much humor. Family."

+ — *Christian Science Monitor* p15 Ap 3 '37

"This is the kind of juvenile film youngsters—and adults—are apt to enjoy thoroughly. . . The indications are that Warner Brothers will turn out more of the same cinema fare for the edification of juvenile audiences and the general improvement of the box-office."

+ *Cue* p19 Ap 3 '37

"A very, very good treatment of Tarkington's bit of juvenalia. As simple and wholesome as an ice cream soddy." *Pare Lorentz*

+ *Judge* p2 My '37

"Little but the title of Booth Tarkington's story remains in the Warner's third film edition of 'Penrod and Sam.' The scenarists have done a completely uninspired rewrite job. For some unknown reason, which the end achieved does not justify, [they have] converted Mr. Tarkington's loveable lads into junior G-men." *T. M. P.*

— *N Y Times* p14 Mr 29 '37

"One of the better [juvenile] pictures. Maybe I'm an old softy, but the picture got me." *Herb Sterne*

+ *Script* p11 Ap 24 '37

Trade Paper Reviews

"Family audiences will like this picture immensely, with its clean, crisp story from the pen of Booth Tarkington, its highly entertaining episodes, the stand-out performances of the [children] in the cast, plus the work of the adults featured."

+ *Film Daily* p14 Mr 17 '37

"There isn't much of Tarkington's original retained in current film carrier of the famous title, but the improvisations and streamlined treatment of the boy companion theme in a 1937 G-man setting should serve as nucleus for swell exploitation tieups. Excellent trouping by all of the cast makes it a natural for tribe trade as the healthy half of dual depots."

+ *Variety* p14 Mr 17 '37

PERSONAL PROPERTY. MGM 75min Mr 26 '37

Cast: Jean Harlow. Robert Taylor. Reginald Owen. Una O'Connor. E. E. Clive

Director: W. S. Van Dyke

Based on the play, *The Man in Possession*, by H. M. Harwood. This is a remake of a version filmed five years ago. "Jean Harlow is an American girl of hazy pedigree and

PERSONAL PROPERTY—Continued

circumstance who finds herself so distressfully in debt in jolly old England that she is ready to marry Reginald Owen, a bounder among expert bounders. Robert Taylor, impertinent and insouciant younger brother of Owen, just out of jail for some minor offense, finds himself anything but welcome in the bosom of his overly respectable and touchy family." [Variety (Hollywood)]

Audience Suitability Ratings

"This is the second and, to my mind, more unsatisfactory screening of the comedy. . . As for its morals, it is a borderline compromise between the risqué and the respectable which can be censured only for its suggestive discretions. . . In the hands of Jean Harlow and Robert Taylor it becomes merely talky, cumbersome and as static as a Bloomsbury novel. . . It belongs, if anywhere, on the adult list." T. J. Fitzmorris

— America p24 Ap 10 '37

"A: depends on taste; Y: doubtful; C: no." Christian Century p470 Ap 7 '37

"Casting not particularly good. Fair for adults." Am Legion Auxiliary

"Robert Taylor is unable to overcome the handicap imposed upon him and is disappointing in the role. Jean Harlow gives her usual inane performance. Adults." Calif Cong of Par & Teachers

"[It] is characterized by a farcical story, broad comedy and dialogue that is sometimes exceedingly funny, sometimes the reverse. [It is] never very convincing. . . The picture has its moments of entertainment and good fun, but is played in the wrong key in respect to the stars. Instead of waging a battle of wits with Robert Taylor with a light touch, Jean Harlow portrays a shrill vixenish person who just stops short of being coarse. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"An exceptionally good cast do their best with a hackneyed plot. Photography is excellent, there are amusing incidents well handled but as a whole the film is undistinguished and its ethical tone is not the highest. Adults." Nat Soc of New England Women

"It is quite obvious that the plot has been built around the glamorous Harlow and all the situations seem very forced. The voice of the star is far from pleasant. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 27 '37

"Given a star cast and handled by an able director, yet this picture lacks reality though at times it is amusing. Adults."

+ — Gen Fed of Women's Clubs (W Coast) Mr 19 '37

"Popular slapstick, amusing situations, and obvious farce provide a first-rate piece of film entertainment. Suitability: adults & adolescents." H. D. H.

+ Mo Film Bul p82 Ap '37

"Not particularly well done, this picture is only moderately entertaining. Good. Adults & young adults."

+ — Motion Pict Guide Je '37

"Obviously the situation has comic possibilities, and these are used to fairly good advantage by Robert Taylor and Jean Harlow. . . The film is only moderately entertaining. Adolescents, 12-16: not recommended; children, 8-12: no."

— + Motion Pict R p6 Ap '37

"Capitalizing upon the popularity of its principals, this studio has made a dull and unconvincing picture with direction certainly not up

to the standard usually attained by W. S. Van Dyke. Adults."

— Nat Council of Jewish Women Mr 15 '37

"Adults."

Nat Legion of Decency Ap 1 '37

"A: fair; Y: possible; C: no interest."

Parents' M p73 Je '37

"Adults."

Sel Motion Pict p7 Ap 1 '37

"Farce comedy, with more talk than action, some of it witty, some of it broad. Mature."

Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"[It] caused no little mirth at Loew's Orpheum yesterday. . . This offering is intended as something to arouse merriment and judging by what happened at one of the early screenings, the producers have not missed fire, even though this picture is scarcely comparable to the stage work." Mordaunt Hall

+ — Boston Transcript p4 Ap 17 '37

"Reginald Owen and other supporting players leave Robert Taylor and Jean Harlow at the post. Adults & young people."

Christian Science Monitor p15 Ap 24 '37

"The supply of promising vehicles for stars must be running low indeed. . . Mr. Taylor contributes only his good looks and a host of adoring feminine customers. The debit side of the ledger is further weighed down by an indifferent performance by Jean Harlow far below her usual peppery standard. The result is a pretty good comedy; it might have been a brilliant one under more auspicious stars and we insist on being disappointed."

— + Cue p18 Ap 24 '37

"The infectious gusto of the picture discounts flagrant overacting and wild improbabilities, and provides very hearty entertainment."

+ Film Wkly p29 Ap 24 '37

"After his impressive appearance opposite Garbo in the dignified and important 'Camille,' it is a sad comedown for Bob Taylor to be seen in such a poor thing as this. Obviously it was turned out in a hurry on the Hollywood principle: 'Get the money today and let tomorrow take care of itself.'"

— Hollywood Spec p9 Mr 27 '37

"You may well anticipate some fervid fun-making. But the spontaneity doesn't come off. Taylor is a nice, ingratiating young man in the right sort of roles, but he still lacks enough experience to provide the necessary touches of comedy. . . Jean Harlow isn't exactly suited to her role, either, but she is far more successful." (2½ stars) Beverly Hills

Liberty p55 Ap 24 '37

"It has . . . pedestrian laughs, heavy-handedly evolved and, apparently, designed for the delight of half-wit Croatian peasants. Improbable as it may seem, Hollywood now and then actually contrives to underestimate the I. Q. of folk who go to films. Everything is mugged, everything is repeated, and it all spells a pretty insufferable weariness." Lucius Beebe

— N Y Herald Tribune p18 Ap 16 '37

"Its bright moments are not infrequent, as are also its lapses from the best of taste. None of its characters . . . is ever quite free from vulgarity. . . [It] is not up to Mr. Van Dyke's other pictures, far from it. Its tawdriness is often irritating." Eileen Creelman

+ — N Y Sun p31 Ap 16 '37

"This week it is Jean Harlow who loves Robert Taylor at the Capitol, and the gilded welkin of that de luxe establishment is ringing with soft feminine coos and delighted soprano laughter. . . Its few amusing moments are owed to such amusing people as Reginald Owen, Una O'Connor, Forrester Harvey, Lionel Braham and Barnett Parker." B. R. C.

N Y Times p27 Ap 17 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Those who have been led to believe by the advertisements that [it] would be torrid stuff, will be somewhat disappointed. . . The film is actually a moderately pleasant, genteel and short-winded little anecdote . . . which one can sit through without boredom and leave without cheering." William Boehnel

+ — N Y World-Telegram p23 Ap 16 '37

"[It] isn't funny enough for our serious consideration. Our condolences to the ladies." John Mosher

New Yorker p83 Ap 24 '37

"Although Robert Montgomery did all this much better in 1931 ('The Man in Possession'), the present version will please Taylor fans, Harlow fans, and the easily amused."

News-Wk p23 Ap 24 '37

"[It] is something of an experiment, but 'Woody' Van Dyke behind the megaphone practically assures the success of any venture. . . I've never seen Robert Taylor give a better show, though I'd still hesitate to term his work a 'performance.' . . It's all quite amusing."

Herb Sterne

+ Script p10 Ap 17 '37

"As a comedy smash of 1931 this story, then called 'The Man in Possession,' was regarded as the ultimate development in scatter-brained lightheartedness. The dramatic currents of six years flowing under such bridges as 'My Man Godfrey,' 'Libeled Lady,' 'Love Is News' and 'Theodora Goes Wild' have taken the bite out of its impertinences, diluted its daring almost to primness. What is left is, however, pleasant enough, with Robert Taylor and Jean Harlow lending their famed respective brands of sex appeal, at times incongruously but never without tonic effect, to the mild situations."

+ Time p50 Mr 29 '37

Trade Paper Reviews

"With the magic of two of filmdom's most potent box office names for the marquee, this production cannot miss as a heavy grosser in any theatre. It is a vivacious and ebullient farce, dealing its innuendo with finesse and punching its comedy home with a genuine gusto. Family."

+ Box Office p22 Mr 27 '37

"This will pile up a heavy total of laughs, and with the Harlow and Taylor names decorating the marquee, should do plenty of business at the box-office."

+ Film Daily p12 Mr 16 '37

"For its first teaming of Jean Harlow and Robert Taylor, MGM has resurrected a story made five years ago. It is not a happy choice, for the story is thin, brittle and far below the standard set by recent satirical comedies. It is very funny in spots by reason of laborious gagging from its scriptists, Hugh Mills and Ernest Vajda, but on the whole the humor is forced and the characterizations are caricatures."

+ Hollywood Reporter p3 Mr 11 '37

+ Motion Pict Daily p2 Mr 12 '37

"Hilarious combination of dressed-up nonsense, aided with draw names of Harlow, Taylor, sparkling dialogue that should appeal to the mass, this looks like a good money show. Estimate: good."

+ Phila Exhibitor p30 Ap 1 '37

"For the undergraduates. It makes no pretensions to greatness, being satisfied there are enough customers who will gaze upon and listen to Jean Harlow, in pajamas, and Robert Taylor, in a dressing gown, engage in some harmless bedroom dialog about the weather. This theory seems correct."

+ Variety p14 Ap 21 '37

"Here is sheer romantic nonsense, pitched to high farcial key to hit the customer mass in the midriff. With the Jean Harlow and Robert Taylor names to bedazzle the boys and the girls from the marquee, a highly capable cast to carry out the zestful comicalities and

innuendos of a bright script and the knowing direction of W. S. Van Dyke, the picture has what it takes for heavy money tribute."

+ Variety (Hollywood) p3 Mr 11 '37

PHANTOM OF SANTA FE. Burroughs-

Tarzan 55min Ja 1 '37

Cast: Norman Kerry, Carmelita Geraghty

Director: Jacques Jaccard

Filmed in Cinecolor. A western melodrama.

Trade Paper Reviews

"In the earlier portions the pace seems slow, but this is more than made up by fast action in the last few reels. . . Color will be an added selling angle. Estimate: exploitation possibility."

+ Phila Exhibitor p38 Ag 1 '36

"Made to order for the ride-and-flight addicts, it will bring approving whoops from the matinee juvenile audience and please the neighborhood program patrons who like a little glamour with their rough and tumble."

+ Variety (Hollywood) p3 Ja 25 '37

PHANTOM SHIP. Guaranteed 62min O 15 '36

Cast: Bela Lugosi, Shirley Grey, Cliff McLaglen

Director: Denison Clift

See issue of March 30, 1936 for other reviews of this film under title, Mystery of the Marie Celeste.

Trade Paper Reviews

"Packs fair amount of thrills in loosely written story with fine sea atmosphere."

+ Film Daily p7 F 15 '37

"This is pretty poor. The actors are positively hammy; the recording, photography are awful; Lugosi is an unbelievable, silly menace, the editing leaves out whole scenes so that the story is annoyingly choppy."

— Phila Exhibitor p38 Ap 1 '37

PICK A STAR. Roach-MGM 70min My 21 '37

Cast: Patsy Kelly, Jack Haley, Rosina Lawrence, Mischa Auer

Director: Edward Sedgwick

"Rosina Lawrence wins an on-to-Hollywood contest about three minutes after the promoter absconds with the receipts and her prize money. Jack Haley as the boy friend knows she can make good, so sells his garage and goes west to pave the way. He runs into typical Hollywood resistance and is working as a bus boy when Rosina follows." Hollywood Reporter

Audience Suitability Ratings

"This film proves moderately amusing because of the hard work of Patsy Kelly and Laurel and Hardy. It is uneven and takes the plot rather too seriously for its own good. . . The piece is recommended for the family." T. J. Fitzmorris

+ America p192 My 29 '37

"Mature-family." DAR

"[There are] many laughs and much amusing entertainment. Mature." Mrs T. G. Winter

Fox W Coast Bul My 29 '37

"General patronage."

Nat Legion of Decency My 20 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor.

PICK A STAR—Continued

"Adults & young people."

Sel Motion Pict p11 Je '37

Newspaper and Magazine Reviews

"Hal Roach has far from stinted the production of this. . . In time and effort [it] appears to have consumed more than any of his previous undertakings. The result—from the standpoint of entertainment—is short of being justifiable. . . It is unfortunate that Roach was not able to acquire better story material for a picture produced on so lavish a scale." Allan Hersholt

— + Hollywood Spec p14 Ap 24 '37

"For a crack-brained comedy in which are topnotchers in slapstick, 'Pick a Star' may be to your taste despite its handicaps and lack of high purpose. . . It remains a second-rate production in spite of its roster of brilliant cutups, its sly gibes at highbrow screen plays and its frankly broad comedy, because of lack of care in unifying it and its waste of talent in a scattered, thoughtless script." Marguerite Tazelaar

— + N Y Herald Tribune p14 My 28 '37

"'Pick a Star' is a feeble little musical farce of Hollywood, with too few bright spots to deserve a place at a Broadway first-run theater." Eileen Creelman

— N Y Sun p14 My 28 '37

"Mr. Roach's . . . little film does not entirely compensate for its lack of story by such admittedly welcome presences as Patsy Kelly, Jack Haley, Lyda Roberti, and the villainous Auer." B. R. C.

— + N Y Times p17 My 29 '37

"Jack Haley, who was so enormously successful as the crooner suffering from microphone fright in 'Wake Up and Live,' is the head man of the pleasant but feeble little musical film." William Boehnel

— + N Y World-Telegram p15 My 28 '37

Reviewed by John Mosher

New Yorker p82 Je 5 '37

"Here we have bewilderingly beautiful chorines, mammoth sets, scores of extras—yet the picture manages to retain a lace-valentine charm. . . There is a simplicity about this picture that is entirely disarming." Molly Lewin

Script p8 Je 5 '37

"Those cinemaddicts whose weakness is Laurel & Hardy, but who prefer to get these characters in short, excruciating doses, should be pleased with 'Pick a Star.'" Time

p35 Je 7 '37

Trade Paper Reviews

"The super-abundance of comic talent in this Hal Roach feature-length film far outweighs the story, which is, at best, a flimsy skeleton used as a background. Family."

— + Box Office p23 Ap 24 '37

"All around 'Pick a Star' manages to be enjoyable fare. Some of the stuff is very funny loaded with good gags and put over in grand style. . . Then again it lapses into some dull moments, but fortunately there is much more of the former than of the latter."

— + Film Daily p8 Ap 20 '37

"From time to time when it begins to go slightly mad, 'Pick a Star' verges on hilarity, and it has several long sequences that are fast and funny. There also are stretches where the tempo drops noticeably with the result that the picture seems to be a lot longer than it actually is. Assets in the main overbalance faults."

— + Hollywood Reporter p6 Ap 15 '37

— + Motion Pict Daily p8 Ap 16 '37

"With good individual performances, this is a trite story of a movie struck girl. Estimate: fair."

— + Phila Exhibitor p57 My 1 '37

"This picture is neither comedy, drama, musical nor good red herring. It has moments of each, but too few in any specific department. It lacks class, and mostly represents just a big jumble. Secondary feature which will need all the exploitation it can get as suggested in the title."

— Variety p15 Je 2 '37

"[It] is average screen fare. This in spite of some very funny scenes which are howls, but the picture for general audience consumption misses, and for the most part misses a long way. It lacks the class necessary to compete with the current type of filmicals."

— + Variety (Hollywood) p3 Ap 15 '37

PRINCE AND THE PAUPER. Warner 115min My 8 '37

Cast: Billy Mauch, Bobby Mauch, Errol Flynn, Claude Rains, Henry Stephenson, Barton MacLane

Director: William Keighley

Based on the novel of the same title by Mark Twain. Filmed previously in 1915. "[The tale of the] classic fantasy of the beggar lad who came within an ace of being crowned King Edward the Sixth." (Hollywood Reporter)

Audience Suitability Ratings

"[It] has been translated to the screen with excellent results. . . It is family entertainment of unusual merit." T. J. Fitzmorris

— + America p120 My 8 '37

"A & Y: excellent; C: good."

Christian Century p727 Je 2 '37

"The coronation ceremony, while somewhat lengthy, is of special interest at this time. A splendid picture for children, and certainly not too juvenile for adult entertainment. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Every member of the capable cast gives a brilliant portrayal. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Settings and props are reproductions of famous tapestries, royal emblems, and robes. Consult encyclopedias. Valuable for schools. Family." DAR

"Lively, dramatic and spectacular, this is an excellent family film." Nat Soc of New England Women

"The historical data is not authentic, but as the foreword says, 'It never did happen, but could.' Excellent for family." S Calif Council of Fed Church Women

— + Fox W Coast Bul My 1 '37

"In all a picture to be greatly enjoyed. Family."

— + Gen Fed of Women's Clubs (W Coast) Ap 19 '37

Reviewed by S. M. Mullen

Motion Pict & Family p4 My 15 '37

"The dialogue is modernized and incidents have been slightly altered but the spirit of the romantic tale is intact and it makes capital entertainment. Adolescents, 12-16: excellent; children, 8-12: good."

— + Motion Pict R p9 My '37

"The Mauch twins are delightful in the title roles, and the entire cast has been chosen with care as to characterizations and types. Family."

— + Nat Council of Jewish Women Ap 21 '37

"General patronage."

Nat Legion of Decency Ap 15 '37

"A, Y & C: excellent."

Parents' M p73 Je '37

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"Family. Outstanding."

+ + Sel Motion Pict p4 My 1 '37

"The story though fantastic is interesting, and the acting of the Mauch twins outstanding. Suggested for library use. Family-juvenile."

+ Wkly Guide My 1 '37

Newspaper and Magazine Reviews

"Excitement, humor and pageantry are interspersed with a wealth of photographic detail. This causes the handsome film version of Mark Twain's novel to drag occasionally but does not detract from the production's merits."

+ Christian Science Monitor p15 My 22 '37

Reviewed by J. P. Cunningham
Commonweal p48 My 7 '37

"This movie version of a perennial favorite is a lively, swashbuckling, highly entertaining historical fairy story. . . [It] gets under way quite slowly and never achieves any great dramatic force or emotional quality. But its merits are many and insure its ranking as expertly contrived motion picture entertainment."

+ Cue p18 My 8 '37

"Melodrama, comedy and spectacle are blended in this frankly American entertainment; but the enthusiasm of the players and the entire production give the whole-hearted make-believe a broad appeal."

Film Wkly p28 My 15 '37

"Another extraordinary demonstration of the limitless possibilities of screen entertainment. . . One cannot get away from the fact that the picture as previewed drags somewhat due to its leisurely pace and to its inclusion toward the end of the protracted, even though condensed, version of the ceremonies attending the coronation of an English king."

+ Hollywood Spec p7 Ap 24 '37

"The picture is important principally for the presence of the Mauch twins whose histrionic talents consist of an ability to look alike." Pare Lorentz

Judge p21 Je '37

"We were disappointed in Errol Flynn . . . and in Montagu Love. . . But mostly disappointed in William Keighley's uninspired direction. He never once caught the feeling of the era. Instead, he offers a carefully detailed and expensive reproduction of Twain's dream for boys." (3½ stars) Beverly Hills

Liberty p58 My 29 '37

"The picture is not important, but it is momentarily exciting; and the Mauch twins who play the title roles are more than passable. Good enough for Coronation week." Mark Van Doren

+ — Nation p602 My 22 '37

"Mark Twain's 'The Prince and the Pauper' has been given a handsome treatment. . . At the same time, the work is neither as richly comic nor as moving as it might have been. . . A costume carnival rather than a human drama. . . [It] is certain to please those who fancy period photoplays." Howard Barnes

+ N Y Herald Tribune p16 My 6 '37

"It is straight entertainment and grand entertainment, too, of its kind. . . The [Mauch] lads have still much to learn about acting, as their performances are rather in the well-trained amateur play-acting style. . . Both because of, and in spite of, the Mauch twins, 'The Prince and the Pauper' is good romantic, artificial but vivid melodrama." Eileen Creelman

+ N Y Sun p31 My 6 '37

"Bobby and Billy . . . invest the Twain legend . . . with a pleasing degree of credibility by playing their rôles with such straight-forwardness and naturalness that the picture

becomes one of the most likable entertainments of the year." F. S. Nugent

+ + N Y Times p23 My 6 '37

"It can stand on its own legs since it is a gay, lively, humorous, swashbuckling entertainment superbly directed and acted. . . 'The Prince and the Pauper' is an outstanding film." William Boehnel

+ + N Y World-Telegram p25 My 6 '37

"The Warner Brothers . . . have made a fine spectacle. . . I thought the producers went a little bit berserk when they got in the Abbey." John Mosher

+ New Yorker p105 My 15 '37

"The film is faithful enough to its source, though Mark Twain's satirical overtones are deleted. Centering its interest in the adventures of two boys and lacking any love theme, it is essentially a children's movie."

News-Wk p20 My 8 '37

"Beautiful beyond any words of mine to describe. . . Hal Wallis and Robert Lord, producers, have again hit high." Rob Wagner

+ + Script p8 My 15 '37

"A great deal of [its] nimbleness is due to William Keighley, whose direction of a thick romantic plot deserves one of the season's huzzahs." Katharine Best

+ Stage p82 My '37

"It should amply grace next fortnight's Coronation. It should also grace, if not climax, the careers of two amiable young actors from Peoria, Ill. who, among Hollywood's currently swollen quota of remarkable children, are perhaps the most remarkable."

+ Time p25 My 3 '37

Trade Paper Reviews

"Graced with inspired production and with a cunning eye turned to forthcoming events in England, the picture is as timely as tomorrow's newspaper and interesting enough to make the [children] swap machine guns and gangsters for rapiers and royal intrigue. Family."

+ Box Office p27 Ap 17 '37

"The picture has proven excellent box-office in its first runs across Canada and the United States, as well as in England, where it scored a spectacular hit. It should build for even greater grosses in proportion, during subsequent runs, and exhibitors would be wise to book it for the near future. Public interest is still alive for anything connected with the Coronation, and a clever tie-up would be to show this picture together with newsreel shots of the recent ceremonies."

+ Canadian Moving Pict Digest p6 Je 5 '37

"Distinguished production of Mark Twain's classic should do healthy business at the box office."

+ Film Daily p11 Ap 8 '37

"The Warners have made an imposing and delightful picture-fable that will ride high in audience favor everywhere. Although the burden of the narrative falls on the shoulders of the Mauch twins, almost unknown youngsters, their contribution is so remarkable and is supported by such an outstanding production and so brilliant a cast that the picture is bound to be strong box office."

+ Hollywood Reporter p3 Ap 6 '37

"With more human interest, compelling drama, delightful satire than the usual run of costume pictures, plus an excellent cast, this should prove a money maker for any man's theatre."

+ Phila Exhibitor p26 Ap 15 '37

"Produced with sincerity and lavishness, this film is a long gamble because it is a costume picture minus any romance whatsoever. The commercial aspect seems wholly concerned in the timeliness of a Coronation sequence and the name of Errol Flynn. It is not enough."

+ + Variety p12 My 12 '37

PRINCE AND THE PAUPER—*Continued*

"[It] is fashioned into splendid and significant screen entertainment. . . . Aggregate strength of the players, including some of the screen's most competent, plus other high merits of the picture, will do much to compensate in final box office score for lack of marquee sparklers. . . . Detailed exposition of the English coronation ceremony has timely interest."

+ Variety (Hollywood) p3 Ap 6 '37

PUBLIC WEDDING. Warner 57min

Cast: Jane Wyman, William Hopper, Dick Purcell, Marie Wilson

Director: Nick Grinde

The tale of a group of confidence men who live by their wits and by exhibiting a stuffed whale. When things get worse, they decide on a public fake wedding with the daughter of the leader as the bride, only to find that the marriage and the justice are real. The bridegroom is a struggling young artist and the bride turns her talents to promoting his success.

Audience Suitability Ratings

"Characterizations are good, entertainment value fair. Mature." Am Legion Auxiliary

"This is a flimsy comedy. . . . It has a slight W. C. Fields flavor, but poor comedy taste. Waste of time for adults." Calif Cong of Par & Teachers

"A trite, program picture. . . . The cast is good and the picture has some bright moments, but as a whole it is a waste of time. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Generally dull. Mature." DAR

"An absurd farce which will please those who are easily amused." Nat Soc of New England Women

"Light and silly. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul My 8 '37

"[It is] only mildly amusing. . . . Though fairly well produced, this picture is definitely in the lower bracket of entertainment. Mature audiences."

+ Gen Fed of Women's Clubs (W Coast)
Ap 24 '37

"Adolescents, 12-16: waste of time; children, 8-12: no interest."
Motion Pict R p9 My '37

"This is a light comedy, which borders on the farcical, slow moving and with forced humor. Family."

+ Nat Council of Jewish Women My 25 '37

"Adults."

Nat Legion of Decency Je 17 '37

"The cast is good and the picture has some bright moments, but as a whole it is a waste of time. Mature."

+ Sel Motion Pict p6 Je '37

Newspaper and Magazine Reviews

"I could not recall having been a spectator at anything more irritatingly bad. . . . There is not a single portrayal which I am able to commend. I do not suggest that you miss this picture, for your sense of humor may be of the sort displayed by the majority of the preview spectators." Allan Hersholt

— Hollywood Spec p14 Ap 24 '37

Trade Paper Reviews

"This film, despite the valiant efforts of several of its cast members to save it, fails to click and will only rate the lesser half of the small time duals. Family."

— Box Office p23 Ap 24 '37

"In some important elements it recalls W. C. Fields' amusing 'Poppy' but in others it does not. There is a slender sentimental offset but on the whole it must be rated a hard-shelled minor effort suitable only for support duty among the not too particular."

+ Hollywood Reporter p3 Ap 7 '37

+ Motion Pict Daily p12 Ap 9 '37

"[It is a] lightweight comedy. Estimate: for neighborhoods, twin bills."

+ Phila Exhibitor p27 Ap 15 '37

"Moving along at a fast clip, 'Public Wedding' proves excellent fare for any dualer. Obviously made as a low cost picture to fill a definite spot in the neighborhoods which go heavy on the double features, the picture has sufficient production and enough entertainment to hold its own."

+ Variety (Hollywood) p3 Ap 7 '37

Q

QUALITY STREET. RKO 85min Mr 26 '37

Cast: Katharine Hepburn, Franchot Tone, Eric Blore, Fay Bainter

Director: George Stevens

Based on the play of the same title by the late Sir James M. Barrie. This was filmed in 1927 with Marion Davies as star. "The scene is Quality Street, England, 1805. . . . To Katharine Hepburn, youngest of the prim residents, comes romance in the form of Franchot Tone. The whole street basks in the amour. Her elder sister, Fay Bainter, whose own romance never materialized, is over-anxious. Tone fails to declare his love, enlists for the wars." (Film Daily)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"The etching of English life and customs of the period is done without viciousness but with a nostalgic head-shaking for insular absurdities. The picture is capital family entertainment." T. J. Fitzmorris

+ America p24 Ap 10 '37

"A: delightful; Y: excellent; C: very good."
Christian Century p470 Ap 7 '37

"Good entertainment for the entire family."
Am Legion Auxiliary

"Katharine Hepburn as 'Phoebe' is perfectly cast and her performance equals that in 'Alice Adams.' . . . Direction and production qualities are outstanding. Family." Calif Cong of Par & Teachers

"Nothing could be lovelier than the photography, costumes and settings of this picture, with its faithful reproduction of an English village of the early nineteenth century. Delightful work is done by the supporting cast, but it is regretted that the principals, though exceedingly competent, are too American and too modern to carry out the illusion of English lovers of a century ago. Family." Calif Fed of Business & Professional Women's Clubs

"Perfectly delightful entertainment for everyone, is this whimsical Barrie comedy which gives Katharine Hepburn her most fascinating role since 'Little Women.' Excellent." DAR

"A notable screen interpretation of the famous novel has been achieved in this outstanding production. . . . As superb entertainment, this film will appeal to old and young alike. Family." E Coast Preview Committee

"A delightful period comedy. . . . A film which will delight discriminating audiences. Mature." Nat Soc of New England Women

+ + Fox W Coast Bul Mr 27 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"Katharine Hepburn [is] appealing, fascinating, perhaps surpasses anything she has previously done. The musical score [is] very fine, adding much to the joy of the picture, and the direction unsurpassed. Rarely has such delicacy, understanding been used, especially in the handling of the deliciously quaint humor, comedy, and drama, giving to this almost living picture rare charm, beauty and unusually high entertainment. Family."

+ + Gen Fed of Women's Clubs (W Coast)
Mr 19 '37

"This is, in fact, Barrie at his best, and even those who ordinarily dislike his whimsicalities may conceivably forget their dislike in the minute skill with which the effects are here accomplished. Suitability: family." A. V.

+ Mo Film Bul p83 Ap '37

Reviewed by S. M. Mullen
Motion Pict & Family p2 Ap 15 '37

"Great credit is due the director and splendid cast for giving us so charming a production. Very good. Family (mature)."

+ + Motion Pict Guide Je '37

"After the turbulent, emotional films that too often usurp the screen, [it] is like a dainty miniature in a gallery of battle scenes, but its daintiness does not rob it of virility, and it is neither too pastel tinted nor too whimsical to appeal to modern taste. Adolescents, 12-16: very good, particularly for girls; children, 8-12: little interest."

+ Motion Pict R p6 Ap '37

"Lovely and delicate as lavender and old lace is this beautifully directed, brilliantly cast version of Barrie's well loved stage play. . . A treat for the family."

+ + Nat Council of Jewish Women Mr 15 '37

"A, Y & C: excellent."
Parents' M p64 My '37

"The spectacle of Miss Hepburn, fluttering in fear lest she lose her lover through an excess of propriety, or lest she win him by a bold flirtation, sets up a warm red glow inside. . . A play that is as far divorced from reality as this one always gains in credibility as it is shifted to a remote historical era."

+ Scholastic p21 Ap 3 '37

"Outstanding. A treat for the family."

+ + Sel Motion Pict p4 Ap 1 '37

"The picture is slow and at times tedious. Suggested for library use. Family."

Wkly Guide Mr 13 '37

Newspaper and Magazine Reviews

"'Quality Street' is a simple tale of English life that wears extraordinarily well and the role of Phoebe Throssel is one that is admirably suited to the talent of Miss Hepburn. . . Here is another film which is a credit to its producers, for 'Quality Street' as a setting, with its quaint, picturesque homes, is something to charm even a cynic." Mordaunt Hall

+ Boston Transcript p4 Mr 27 '37

"To those who are partial to Miss Hepburn's temperamental type of acting, 'Quality Street' will be irresistible. To others the suggestion that Captain Brown, aching for peace after the Napoleonic Wars, would have found it in the fluttery, hand-wringing, mouth-twitching Phoebe, as portrayed by Katharine Hepburn, is to strain the credulities a bit, and Franchot Tone, as the dashing Captain does not appear as one likely to be so impressed." Laura Elston

Canadian M p31 My '37

"Charming film adaptation of the Barrie play retains delicacy of original through restrained direction. A conspicuous absence of Hollywood embellishment. Family."

+ Christian Science Monitor p17 Ap 10 '37

"Not since 'Little Women' has Miss Hepburn appeared to better advantage. . . The result is an exceptionally engaging hour and

a half of cinema entertainment, quaint in the best sense of the word and wholesomely diverting, leaving a fresh but not cloying after-taste. . . [It] is full of the salutary stuff of good theatre."

+ Cue p17 Ap 10 '37

"'Quality Street' is a delightful picture, a dainty, delicate thing, gentle in its humor and revealing vast respect for the customs and manners of its times. Visually beautiful, rich in literary value, leisurely in pace, it comes to the screen as a bit of old lace with a suggestion of lavender. . . It will require of its audience a mental readjustment which may limit its appeal to those who can be entertained by a mixture of three parts atmosphere to two parts action."

+ Hollywood Spec p6 Mr 27 '37

"If you like Barrie, here's one of Sentimental Jimmy's better things done very nicely. Miss Hepburn and Mr. Tone do well by themselves, Hollywood, and Mr. Barrie." Pare Lorentz

+ Judge p3 My '37

"The faults of this newest version . . . are pretty numerous. The film strives terribly hard to be gentle, fanciful, romantic, Barri-esque. The star, Katharine Hepburn, tries terribly hard to realize the fragile love-starved heroine. . . The director tries terribly hard to recreate the stiff and stilted English Hepplewhite era. . . The cumulative striving is worthy of better results. For all the effort, the film remains slow, labored, and unspontaneous. Maybe—whisper—we have outgrown the whimsey of Barrie." (2½ stars) Beverly Hills

Liberty p56 Ap 24 '37

"Miss Hepburn . . . plays Phoebe Throssel with a charm and ease that make for one of her most engaging portrayals. The production itself is pleasantly ornamental, and Miss Hepburn's acting support is first-rate, but it is her quaint rendering of the leading role that does most towards animating a museum piece. . . On the whole, it is a more successful Barrie adaptation than 'The Little Minister,' in which Miss Hepburn starred several years ago."

+ N Y Herald Tribune p19 Ap 9 '37

"It is the first time the talkies have done justice to a Barrie play. . . It makes a gay and amusing film, especially for those not wearied of Barrie quaintness. Katharine Hepburn, who seemed pretty far from an ideal Barrie heroine in 'The Little Minister,' is exactly right in 'Quality Street.' It is a pretty performance." Eileen Creelman

+ N Y Sun p30 Ap 9 '37

"We were exhausted by the intensity of Miss Hepburn's concentration. Her Phoebe Throssel needs a neurologist far more than a husband. Such flutterings and jitters and twitches, such hand-wringings and mouth-quiverings, such runnings about and eyebrow-raising have not been seen on a screen in many a moon. . . Discounting Miss Hepburn and conceding her a number of scenes that were not overstated or, if they were, protested less, the picture has its charm." F. S. Nugent

N Y Times p19 Ap 9 '37

"Those who are weary of too much brashness, blood and thunder and wise-cracking will find an hour or so of warming satisfaction in its meltingly beautiful acting and its deep, tender charm. . . Because of the fine work of its actors and George Stevens' knowing direction, 'Quality Street' becomes one of the current films that should be seen." William Boehnel

+ N Y World-Telegram p29 Ap 9 '37

"If you like this kind of thing, 'hasten into your bombazine' (which is a line from the play) and order your barouche. . . I must add that I myself was glad to see Eric Blore's modern, mundane face right in the middle of it all." John Mosher

New Yorker p86 Ap 10 '37

"A modernized dialogue replaces much of Barrie's own, but thanks to Katharine Hepburn's portrayal, Phoebe Throssel's quaint

QUALITY STREET—Continued

stratagem for winning a husband recaptures the charm and humor of the play. [It] should make money for [its] studio, but at least twenty years should go over the dam before [it] is revived again."

+ News-Wk p27 Ap 3 '37

"Katharine Hepburn has an adventurous Thespianic soul. . . It's a lovely, delectable performance which she proffers; at once soft, warm, and sweet." Herb Sterne

+ Script p8 Mr 27 '37

"It's as old lace as grandma's bonnet, and as lovely. Katharine Hepburn as Phoebe minces about just to my liking, and Fay Bainter and Estelle Winwood register approval and disapproval respectively, in exactly the way they should." Katharine Best

+ Stage p83 My '37

"Barrie wrote 'Quality Street' in 1900. Some of the tired gaiety still clinging to its voluminous and lacy folds might have been revitalized if Producer Pandro Berman and his aids had overcome their reverence for Sir James Barrie."

Time p55 Ap 5 '37

Trade Paper Reviews

"A quality production from title to fadeout, this is a whimsical, wistful, graceful entertainment delight that does complete justice to Sir James Barrie's play, capturing the quaint, mellow, quiet mood of life on a little English street. Family."

+ Box Office p23 Mr 20 '37

"'Quality Street' is without a doubt one of the best pictures La Hepburn has made, and this reviewer would like to go on record as promising exhibitors that as a Box-Office picture, 'Quality Street' will closely rival 'Little Women.'"

+ Canadian Moving Pict Digest p6 Ap 10 '37

"Tone is excellent. Katharine Hepburn gives her finest performance to date. Estimate: well made; should appeal to women."

+ Phila Exhibitor p33 Mr 15 '37

"Plastered with charm and tinted with delicacy, this one is for the bonnet and shawl trade. When it hits the screens of big city neighborhood theatres, audiences may insist someone is kidding. It must struggle for everything it gets, and the total result will not be satisfactory. . . Through it all some very capable players, including the two stars, struggle to make something out of very little and get nowhere."

— + Variety p12 Ap 14 '37

R**RACKETEERS IN EXILE. Columbia**
65min Mr 30 '37

Cast: George Bancroft, Evelyn Venable

Director: Erle C. Kenton

"Bancroft, head of a racketeering mob, is frightened out of his stamping grounds when G-men threaten to turn on the heat. He takes his aides with him to his home town, and while addressing the citizens at a strawberry festival, conceives the idea of making a racket of evangelism." Box Office

Audience Suitability Ratings

"A: hardly; Y & C: no."

Christian Century p663 My 19 '37

"It is well directed, moves smoothly, carries suspense throughout and the leading parts are well portrayed. Adults & young people." E Coast Preview Committee

Fox W Coast Bul My 8 '37

"Fair. Adults & young adults."

+ — Motion Pict Guide Je '37

"General patronage."

Nat Legion of Decency Ap 22 '37

"A: poor; Y & C: no."

Parents' M p73 Je '37

"Adults & young people."

Sel Motion Pict p11 My 1 '37

Newspaper and Magazine Reviews

"[It is] a routine though polished development of an excellent cinema idea." J. T. M.

+ — N Y Times p15 Ap 12 '37

Trade Paper Reviews

"Carried along smoothly by able direction and a coherent, entertaining screen-play, the film is destined for sure success at the box office and will be generally accepted as a pleasing production. Family."

+ Box Office p63 Ap 3 '37

"Here is a highly colored story that requires the audience to take it with a large gulp of credulity. . . This production is a remarkable tribute to one player's acting [George Bancroft] over a script that in many places is impossible with its far-fetched situations."

— + Film Daily p14 Ap 15 '37

"The well-made picture handles the reformation theme with restraint; plays to it with telling incidents, and builds steadily to a suspenseful smash climax. . . It will be well liked in home neighborhoods and small towns and may be counted a top program wherever it goes."

+ Hollywood Reporter p3 Mr 20 '37

+ Motion Pict Daily p4 Mr 22 '37

"Gangster melodrama, this looks okay for duals in metropolitan spots, top bracket offering for the neighborhoods."

+ — Phila Exhibitor p28 Ap 1 '37

"It's another Columbia try with George Bancroft, but gets nowhere near re-establishing him as a box office factor. . . Pretty feeble box office potion, which will land only in dual setups."

— + Variety p12 Ap 14 '37

"Another in the cycle of racketeer melodramas, [it] is okay as double bill fare in the deluxers and will stand top billing in the neighborhoods. The idea is original despite the gangster angle."

+ — Variety (Hollywood) p3 Mr 20 '37

RAZUMOV. Andre Daven 90min Mr 9 '37

Cast: Pierre Fresnay, Jean-Louis Barrault, Daniele Parola, Jacques Copeau

Director: Marc Allegret

Based on the novel, Under Western Eyes, by Joseph Conrad. Produced in French with English sub-titles. "It is the story of Razumov, a Russian student unwillingly caught up in the net of revolutionary and counter-revolutionary activities of 1910. Mistakenly idealized by his student friends, whilst forced to spy on their undercover plans by the chief of police, Razumov is torn between bitter self-reproach at his cowardice and his intense desire to live. He has betrayed his friend, there is no honorable path open to him except one—and he takes it." (Cue)

See issue of March 29, 1937 for other reviews of this film

Newspaper and Magazine Reviews

"I am satisfied that it is as good as the best. The French have outdone every revolutionary film sent out from Russia since the classic days of Eisenstein and Pudovkin." Mark Van Doren

+ Nation p362 Mr 27 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Joseph Conrad has been mangled by many U. S. and British cinemen who customarily utilize the melodrama to the exclusion of the nobility in his novels. 'Razumov,' brilliantly acted, majestically directed and full of the somber, malevolent tragedy Continental cinemen depict so ably, does not repeat an old short-coming."

+ Time p41 Mr 22 '37

Trade Paper Reviews

"The picture could be improved with editing. It's dramatic diversion."

Film Daily p6 Mr 12 '37

+ Motion Pict Daily p10 Mr 17 '37

"The picture, in 1937, is a first rate red document, belonging only in houses with strictly red following. The picture is French-made, bears the marks of age, is deadily sombre in the old Continental style, in keeping with the unhappy story. Estimate: good."

Phila Exhibitor p38 Ap 1 '37

"One of the best French films produced so far this year, admirably photographed and well directed, but hardly a picture for the American market because it ends on such a sad note. It should do well here, however."

+ Variety p31 My 6 '36

Audiences have shown that pictures of this pattern coin staggering amounts. It's not my idea of a Christmas present." Herb Sterne

+ — Script p10 Mr 27 '37

"Nobody in the cast has a reputation that demands dignified behavior, so even the writers seem to be having a marvelous time. . . The Warner Bros. junior cinemusical company has a picnic with the slapdash, rapid lines, but there is nothing slapdash about the glittering specialties or the skilful, engaging music."

+ Time p41 Mr 22 '37

Trade Paper Reviews

Canadian Moving Pict Digest p6 Mr 20 '37

"[It is a] fairly entertaining musical, with Ruby Keeler and Lee Dixon as the highlights."

+ — Film Daily p12 Mr 16 '37

"Somewhere in the transition to film as a musical . . . [it] has lost a good deal of its punch, and it is a rather weak-kneed total. Picture rates as a lightweight. . . Weakness shows up quickly in that too much of the initial footage is used to plant what is an obvious plot."

— + Variety p14 Mr 17 '37

READY, WILLING AND ABLE. Warner 88min Mr 6 '37

Cast: Ruby Keeler, Ross Alexander, Lee Dixon, Allen Jenkins, Louise Fazenda

Director: Ray Enright

Dances: Bobby Connolly

Music & lyrics: Johnny Mercer, Dick Whiting

Music director: Leo Forbstein

Based on the short story of the same title by Richard Macaulay. "[It] deals with a couple of songwriters with ideas but no money. They agree to sell their newest musical for production if Jane Clark, the London star, will be imported to play the lead. But by mistake another Jane Clark, American returning from Europe, is signed instead." (Hollywood Reporter)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: hardly." Christian Century p399 Mr 24 '37

"Pleasant diversion for family. Mature. Good."

+ Motion Pict Guide My '37

Newspaper and Magazine Reviews

"By this time everybody knows pretty much what to expect when the words 'Warner,' 'musical' and 'Ruby Keeler' are used in the same sentence and the result of their most recent amalgamation, 'Ready, Willing and Able,' weaves its routine way docilely through the tried-and-true formula without one pioneering innovation to startle the devoted followers of this perennially popular form of screen entertainment."

Cue p19 Mr 20 '37

"Miss Keeler is active, and there is an element of general animation in the film, all of a rather familiar species. A big typewriter ensemble at the end has impressed some, I hear."

John Mosher

New Yorker p93 Mr 20 '37

News-Wk p22 Mr 20 '37

"[Warner Brothers] again shake the tree of the backstage theme and, to my very great surprise, manage to dislodge a few entertainment apples from limbs I had thought thoroughly stripped by past pillaging. . .

RED LIGHTS AHEAD. Chesterfield 69min D 29 '36

Cast: Andy Clyde, Lucille Gleason, Roger Imhof

Director: Roland Reed

"[It portrays] the effect of sudden wealth on a middle class family. False living and spending values are shown, as well as the rise to great character heights when everything is lost." E Coast Preview Committee

Audience Suitability Ratings

"Although slow moving in spots, it is well acted, has some human and lovable characters and is generally entertaining. Family." E Coast Preview Committee

+ Fox W Coast Bul Ja 23 '37

"General patronage."

Nat Legion of Decency Ja 14 '37

"[It is] a simple, homey type of story, timely in its implications. Family."

+ Sel Motion Pict p12 Ja 1 '37

Trade Paper Reviews

"Though short on marquee names, this story moves along nicely. Estimate: best for neighborhoods, twin bills."

+ — Phila Exhibitor p38 F 1 '37

REDES. See The wave

REST CURE. See We're in the legion now

RIDE, RANGER, RIDE. Republic 60min S 30 '36

Cast: Gene Autry, Smiley Burnette, Kay Hughes, Monte Blue

Director: Joseph Kane

A western melodrama of the Texas Rangers and renegade Comanche Indians.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 15 '36

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

RIDE, RANGER, RIDE—Continued

Trade Paper Reviews

"Some good fight scenes, plenty of Indians, lots of Autry singing, Burnette comedy again help bring it up to the Autry standard."

+ Phila Exhibitor p37 O 15 '36

"For the Western fans this Gene Autry opera will prove to be a multiple bill attraction."

+ Variety p15 Ap 21 '37

for some reason the real tense moments are not achieved. . . At the box-office, this production should be on a par with average Joe E. Brown pictures."

+ Film Daily p12 Je 9 '37

+ Motion Pict Daily p6 Je 7 '37

"[It is a] rip-roaring comedy of the rough and tumble kind which always appeals strongly to juvenile audiences."

+ Variety (Hollywood) p3 Je 5 '37

RIDERS OF THE WHISTLING SKULL. Republic 56min Ja 4 '37

Cast: Robert Livingston. Ray Corrigan.
Max Terhune

Director: Mack V. Wright

Based on the novel of the same title by William Colt MacDonald. A western melodrama plotted on a hunt for a lost city in the southwest.

Trade Paper Reviews

"Good action Western with Indian atmosphere making it a draw for the youngsters."

+ Film Daily p8 Je 3 '37

+ Motion Pict Daily p3 Je 5 '37

"The Three Mesquiteers ride again, in a Western chuck full of the orneriest hombres that ever forked a bronc. Estimate: okay Western."

+ Phila Exhibitor p61 Ja 15 '37

"Best of the Mesquiteer prints to date, [it] is long of title import and packs a fairly hair-raising yarn for a Western."

+ Variety p15 Ap 21 '37

RIO GRANDE RANGER. Columbia 54min D 11 '36

Cast: Bob Allen. Iris Meredith. Paul Sutton

Director: Spencer Gordon Bennett

A western melodrama.

Audience Suitability Ratings

"An unimportant romance is added to an action film, replete with fast riding and beautiful outdoor scenery. Family." E Coast Preview Committee

+ Fox W Coast Bul Ja 2 '37

"General patronage."

Nat Legion of Decency D 17 '36

Trade Paper Reviews

"Production values are good, acting as usual. Picture can be sold on the regular lines. Estimate: fast Western."

+ Phila Exhibitor p38 Ja 1 '37

"A few more tries like this and Bob Allen, formerly Robert Allen of the more sophisticated prints, should give up his horses and cow country finery and get back to his original calling before it's too late and his fans who've been wondering what became of him find out what he's doing. Certainly, as a two-gun toter, he's unconvincing. . . As Westerns go, third-rate."

+ Variety p29 F 3 '37

RIDING ON AIR. RKO 70min Je 18 '37

Cast: Joe E. Brown. Guy Kibbee. Florence Rice. Anthony Nace

Director: Edward Sedgwick

Screen writers: Richard Flournoy. Richard Macaulay

"Brown, a small town newspaperman, is a nut on aviation. . . His friend, Anthony Nace, has a radio beam invention which will steer airplanes by remote control. Joe is about to buy the local paper with the \$5,000 he has won in a slogan contest, but a fake stock promoter, Guy Kibbee, comes along and sells Joe the idea of forming a company to finance his friend's brain-child. . . In the course of [an air] fight [with bandits] the radio beam control is used and Joe comes home a hero, and the otherwise worthless stock that the townspeople have bought in his company becomes valuable." Film Daily

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 17 '37

Newspaper and Magazine Reviews

"Children in the Hollywood preview audience screamed with joy while adults smiled. It is a wisely devised item for Brown's type of fun-making and will keep his type of audience contented. . . Brown seldom has been funnier."

+ Lit Digest p18 Je 19 '37

Trade Paper Reviews

"This Joe E. Brown vehicle gains a good quota of laughs which are attained in the main from Joe's ability to be funny. . . A fair degree of the hair-raising qualities are attained but

ROARIN' LEAD. Republic 53min D 9 '36

Cast: Robert Livingston. Ray Corrigan.
Max Terhune

Directors: Mack V. Wright. Sam Newfield

A western melodrama.

Trade Paper Reviews

"This [is a] well-made Western which packs more audience appeal than the average feature in this series to date."

+ Film Daily p7 Ap 24 '37

"Picture will do the right thing for the customers because, next to good action, it has kindly humor and several [child] performers, making a triple-barrelled allure although light on the romantic end."

+ Variety p27 My 5 '37

ROMANCE AND RICHES. Grand national 59min Mr 6 '37

Cast: Cary Grant. Mary Brian. Peter Gawthorne

Director: Alfred Zeisler

Filmed in England. Previously filmed as a silent. In England released as *Amazing Quest* of Ernest Bliss. Based on a novel of that title by E. Phillips Oppenheim. "Grant is

seen as the rich boy who bets he can earn his own way for one year. He has hard going, but he does it." (Phila Exhibitor)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: mildly amusing; Y: good; C: perhaps."
Christian Century p631 My 12 '37

"The story is not at all original, but it is put over with zest and good humour by Cary Grant and an excellent supporting cast whose team work is admirable. The development is episodic, but it is kept together by competent direction. Suitability: family."

+ Mo Film Bul p190 N '36

"General patronage."

Nat Legion of Decency Mr 25 '37

"A, Y & C: fair, though highly improbable."
Parents' M p64 My '37

"Family."

Wkly Guide Mr 20 '37

Trade Paper Reviews

"[It has] a swell E. Phillips Oppenheim story hampered by a ponderous treatment which drops it into the weak-sister class. The draw power in the names of Cary Grant and Mary Brian will help a little, but for American audiences accustomed to a light and humorous handling of a story of this ilk, it will appear far too commonplace. 'Romance and Riches' will fit, but not too neatly, on the lower half of the bill."

+ + Hollywood Reporter p3 Mr 23 '37

+ Motion Pict Daily p11 Ag 7 '36

"[It] is rubber stamp stuff, with neither vitality nor lustre. It could be a rehash of any one of several hundred previous pictures. Virtually a series of laboriously traced stock situations."

— Variety p23 My 19 '37

"Lord Bountiful and Cinderella combine their fairy tale in 'Romance and Riches,' and the combination emerges as a blank. This Grand National release of a British made film is a waste of time; offering nothing to keep the innocent theatre patron in his seat to see it through."

— — Variety (Hollywood) p3 Mr 23 '37

ROOTIN' TOOTIN' RHYTHM. Republic 61min My 12 '37

Cast: Gene Autry, Smiley Burnette, Armida

Director: Mack V. Wright

A western melodrama.

Audience Suitability Ratings

"The plot is trite, but there is a fight for the right, plus plenty of action, fine riding and beautiful western scenery. Family." E Coast Preview Committee

Fox W Coast Bul My 22 '37

"General patronage."

Nat Legion of Decency My 13 '37

"Family."

Sel Motion Pict p11 Je '37

Trade Paper Reviews

"A too-generous supply of Gene Autry's crooning permeates this musical Western and while the popular cowboy's melodies are pleasant enough they have the effect of slowing up the action. The petite Mexican, Armida, is also much in evidence and the rotund comedian, Smiley Burnette, injects himself into nearly every scene to the detriment of the story. Family."

+ + Box Office p21 My 22 '37

"There is more than the usual ration of rhythmic songs, mostly of the popular ballad variety, in this latest Gene Autry vehicle. And conversely, there is not much of a story. . . The picture is good enough generally to satisfy Autry's fans."

+ — Film Daily p4 My 1 '37

+ Motion Pict Daily p4 Ap 30 '37

"Aside from the singing of Gene Autry and the distinct personal charm of little Armida, 'Rootin' Tootin' Rhythm' is just another singing cowboy film and not a very good one at that. Below par of the previous Autry western musicals, this one has the range music as a redeeming feature but very little else."

— + Variety (Hollywood) p3 Je 10 '37

S

SAN QUENTIN. Warner 65min

Cast: Pat O'Brien, Humphrey Bogart, Ann Sheridan, Barton MacLane, Joseph Sawyer

Director: Lloyd Bacon

"The story deals with a U. S. Army officer who is placed in charge of the prison yard. He hopes to install a merit system that will separate unfortunate offenders against the law from habitual, hardened criminals. He is well on his way to establish discipline when the convict brother of a girl in whom he is interested becomes party to a road gang break." Hollywood Reporter

Audience Suitability Ratings

"Mature." Am Legion Auxiliary

"There is especially good acting on the part of Pat O'Brien as the young captain and Humphrey Bogart as the young criminal. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"The film is well acted and photographed. Individual characterizations are clearly drawn but the plot is not convincing. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 1 '37

"Constructively interesting and entertaining for mature audiences."

+ Gen Fed of Women's Clubs (W Coast)
Ap 19 '37

"Whether or not one enjoys the spectacle of derelict humanity, the rebellion of individuals against accepted morality is provocative of thought and emotionally stirring. Adolescents, 12-16: unsuitable; children, 8-12: no."

Motion Pict R p7 Ap '37

"The picture is carefully cast, well acted, and so brilliantly directed that it sustains interest every moment. . . The picture is an intelligent plea for prison reform, asking for humane treatment to first offenders. Adult."

+ Nat Council of Jewish Women Ap 21 '37

"Adults."

Nat Legion of Decency My 6 '37

"A: good; Y: mature; C: unsuitable."

Parents' M p73 Je '37

"Adults."

Sel Motion Pict p5 My 1 '37

Newspaper and Magazine Reviews

"A remarkably impressive social document giving us a more intimate glimpse of prison routine than any other picture has succeeded in doing. . . Just how the general public will accept a piece of screen entertainment so

SAN QUENTIN—Continued

drab in theme and so authentically presented is a question the box-office will have to answer. But those who can derive entertainment from witnessing an exceedingly capable, cinematic job will find [it] very much worthwhile."
Hollywood Spec p15 Ap 10 '37

Trade Paper Reviews

"Sensible scripting and direction manage to give the feature a sufficiently convincing atmosphere of grimness without going off the deep end into moroseness, the result being what is very probably the best prison picture since 'The Big House.' Family."

+ Box Office p11 Ap 10 '37

"Topnotch melodrama against an authentic prison background, 'San Quentin' is packed with the fast action that makes for surefire popularity. The story is strong adult fare, performed and directed with conviction. Preachments, so common in convict stories, are praiseworthy avoided, and there is a chase guaranteed to bring audiences to the edges of the seats."

+ Hollywood Reporter p3 Mr 23 '37

+ Motion Pict Daily p8 Mr 24 '37

"Woven to the standard pattern of prison dramas, this will appeal to action, thrill seekers but has little to distinguish it from the regular big house formula."

+ Phila Exhibitor p28 Ap 1 '37

"[It] kicks up a good deal of tumultuous physical action but not much dramatic excitement. . . The picture should strike fire but fails to elicit more than passing response. Beyond the fact that it boasts authentic scenes made within the walls of California's state penitentiary, it has little to distinguish it from a long succession of prison pictures."

+ Variety (Hollywood) p3 Mr 23 '37

SANTA FE BOUND. Reliable 56min Ag 15 '36

Cast: Tom Tyler, Jeanne Martel, Richard Kramer

Director: Henri Samuels

A western melodrama.

Trade Paper Reviews

"This is a fast-moving horse-opera. Estimate: okay."

+ Phila Exhibitor p53 N 15 '36

"Getting away with a bushwacking start which nets a couple of killings, 'Santa Fé Bound' doesn't let down at any time in its short hour and has entertainment provision in enough quantities to satisfy."

+ Variety p28 My 12 '37

SEA DEVILS. RKO 85min F 5 '37

Cast: Victor McLaglen, Preston Foster, Ida Lupino, Donald Woods

Director: Ben Stolliff

"Story relates the efforts of McLaglen to get one of the ordinary seamen under his command, Donald Woods, to marry his daughter, Ida Lupino. McLaglen takes a great interest in Woods, but his plans are frustrated by the intervention of Preston Foster." Variety (Hollywood)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents."
Mo Film Bul p61 Mr '37

"A & Y: exciting melodrama; C: not the best."

Parents' M p61 My '37

Newspaper and Magazine Reviews

"As such, things go, 'Sea Devils' is good movie fare."

+ Cue p18 Mr 20 '37

"It begins with a fine fire at sea and ends with a magnificent wreck; but the intervening rough comedy and fisticuffs between Victor McLaglen and Preston Foster is heavily artificial. Moderate entertainment of rather forced heartiness."

+ Film Wkly p28 Ap 3 '37

Reviewed by Pare Lorentz
Judge p21 Je '37

"McLaglen and Foster are adequate to the necessities of their feud; Ida Lupino is pleasant enough as the bos'n's mate's daughter."

(1 star) Beverly Hills
Liberty p52 Ap 4 '37

"Starting out conventionally enough . . . it soon turns into a good fast thriller of the sea. . . 'Sea Devils,' with its sailor comedy and sailor melodrama, should continue to do all right at the Rialto for quite a while."

Eileen Creelman
+ N Y Sun p18 Mr 22 '37

"This picture might have been an interesting inside look at how the Coast Guard works, in the manner of a Grantland Rice Sportlight with dramatic trimmings. Instead, it's a sea-going version of 'What Price Glory?' . . . The big rescue at the end (gotta have a rescue in a picture about the Coast Guard) could have been nail-biting bait if the sequence hadn't been so obviously filmed in one of those infernally adaptable Hollywood bathtubs. It's all pretty wet."

Stage p16 Ap '37

Trade Paper Reviews

"It indicates nice box office, with Victor McLaglen heading a strong cast. . . Bulk of bigger grosses probably will come from double bills in larger houses where it easily rates being the top feature. And it will get business in solo spots that appreciate more vivid subjects. The picture, too, is apt to prove a sleeper for exhibitors not aware of its potentialities."

+ Variety p14 Mr 17 '37

SEVENTH HEAVEN. 20th century-Fox 100min Mr 26 '37

Cast: Simone Simon, James Stewart, Jean Hersholt, Gregory Ratoff, Gale Sondergaard

Director: Henry King

Based on the play of the same title by Austin Strong. This is a remake of a film produced in 1927. A girl finds faith and love in a boastful sewer cleaner whose two burning ambitions are to have a beautiful wife and to rise in the social scale by becoming a street cleaner.

Audience Suitability Ratings

"This production of a moderately appealing story out of some very unlovely ingredients is a triumph of sentimentality. . . The film suffers slightly from inflexible dialogue and sugary situations. . . The vagueness of certain relationships, some querulous lines and occasional religiosity make the film suitable for adults only." T. J. Fitzmorris

+ America p24 Ap 10 '37

"A: excellent; Y: mature but good; C: beyond them."

Christian Century p502 Ap 14 '37

"Highly emotional and tense, it is excellent fare for adults." Am Legion Auxiliary

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"Rather on the sentimental side, but at times tense and dramatic. Adults." Calif Cong of Par & Teachers

"In this poignant romantic story there is much that will appeal to general audiences. The plot unfolds rather slowly at first, but as it gets under way, gathers more feeling and becomes stronger in action. . . The even tempo with which Simone Simon plays Diane is almost monotonous at times and over-emphasizes the pathos of the picture. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Convincing; artistic. Mature." DAR

"This [is] an especially interesting film for mature audiences." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 27 '37

"[It] will have wide appeal to all audiences. Family."

+ Gen Fed of Women's Clubs (W Coast) Mr 19 '37

"Suitability: adults & adolescents." E. P. Mo Film Bul p84 Ap '37

Reviewed by S. M. Mullen
Motion Pict & Family p6 Ap 15 '37

"An interesting film that will provide rare enjoyment for adults & young adults. Very good."

+ + Motion Pict Guide My '37

"Simone Simon is an appealing Diane though lacking the emotional depth necessary for her role. . . Those who cherish the memory of an earlier version may be disappointed in this one, but for others it provides rare enjoyment. Adolescents, 12-16: delightful; children, 8-12: mature."

Motion Pict R p7 Ap '37

"[It] makes an absorbing picture though perhaps not so appealing as the earlier silent version. . . It's underlying philosophy of belief in one's self and the power of thought to conquer handicaps is beautifully told."

+ Nat Council of Jewish Women Mr 15 '37

"Adults."

Nat Legion of Decency Ap 1 '37

"A & Y: good; C: little interest." Parents' M p73 Je '37

Scholastic p28 Ap 10 '37

"This is an especially interesting film for mature audiences. Outstanding."

+ + Sel Motion Pict p4 Ap 1 '37

"Family."

Wkly Guide Mr 20 '37

Newspaper and Magazine Reviews

"In its new guise . . . even after so short a time, [it] is slightly alien to our thinking, with its emphasis on sweet and simple devotion." Laura Elston

+ Canadian M p25 Mr '37

"[It] still has a compelling charm. Adults & young people."

+ Christian Science Monitor p15 Ap 17 '37

"If there are to be remakes, this is how they should be remade—with a modernization so deft that all spiritual qualities inherent in the old are retained." J. P. Cunningham

+ Commonweal p698 Ap 16 '37

"It is a beautiful and tender interpretation of the excessively sentimental romance proving that the years between have robbed these saccharine materials of none of their considerable heart-pull. . . [It is] the sort of picture which keeps its audience so busy with handkerchiefs that it never realizes it is being taken in by the most arrant hokum."

+ Cue p18 Mr 27 '37

"An almost slavishly faithful re-make of the famous silent picture. The unreal, but effectively tender sentimental manner has been recaptured with technical accuracy, but the spirit is not quite as spontaneous as in the original. Simone Simon's performance is an ingratiating piece of work, James Stewart tries hard, and the supporting cast is sound. A very competent 'second edition.'"

+ Film Wkly p29 My 29 '37

"It was an audacious challenge the talkies made to match their technique with that of pre-talkie days in the treatment of a story the silent screen made into a picture that will live long in the memory of those who saw it. . . Henry King's long experience in directing silent pictures is responsible for the greatest factor in making the new 'Seventh Heaven' superlative entertainment."

+ + Hollywood Spec p6 Mr 27 '37

Reviewed by Pare Lorentz
Judge p3 My '37

"This newest version has much merit. Henry King's expert direction hasn't the warmth of the silent handling of Frank Borzage (or maybe it just seems better in retrospect) but it is skillful and interesting." (3 stars) Beverly Hills Liberty p47 My 1 '37

"It is possible to say that Miss Simon is not as good as was Miss Gaynor, that Stewart is better than Farrell. The film naturally is a vast technical improvement. Photography, synchronization of sight and sound, lighting and setting design all have vaulted miles beyond the limitations of 1927, a tentative year in the frightening experiment of sound pictures. . . Stewart's portrait of the sewer man . . . is full-length, sensitive and amazingly moving. He brings a tremendous reality to the rôle and is in every respect admirable."

+ Lit Digest p20 Ap 3 '37

Manchester Guardian p8 My 21 '37

"The characters are all there in the new screen version . . . but little of the stuff of tender and mystical romance that made the silent film of a decade ago memorable. . . In its place is an absurdly old-fashioned story, full of words and little action, that is never moving and rarely touching. The casting is partly responsible for this. . . Even if it were not compared with its notable predecessor, 'Seventh Heaven' is a maladroitness motion picture." Howard Barnes

— N Y Herald Tribune p17 Mr 26 '37

"Its theme is courage, hope, faith, blended together with as much sentiment as any film can stand. 'Seventh Heaven' can't quite stand all it got either. The picture fades into dullness at the dose, perhaps because of Simone Simon's incredibly unemotional performance. . . James Stewart, that typical drawing American, is surprising as Chico. . . He does an unexpectedly good job in the face of these odds, making the philosophical young atheist believable and likable, even if completely American." Eileen Creelman

— + N Y Sun p15 Mr 26 '37

"[It] is not likely to cause any one to change his mind about remakes never being as good as their originals. It is a disappointing picture for a number of reasons, the first two being James Stewart and Simone Simon. . . Henry King's direction is not proof against the inherently static quality of the narrative, but that is less a directorial fault than the writers'. . . It all seems singularly pointless." F. S. Nugent

— N Y Times p25 Mr 26 '37

"If you cherish the memory of glorious occasions you will find the new talking picture version of 'Seventh Heaven' something of a disappointment, as it is almost entirely devoid of the glowing, heart-warming quality which made the silent film such a genuinely moving tear-jerker. . . 'Seventh Heaven' as told in sound is a disappointment. . . This is the fault of the casting." William Boehnel

— + N Y World-Telegram p15 Mr 26 '37

SEVENTH HEAVEN—Continued

"Simone Simon is very well nourished and plump as the unhappy Paris *gamine*, and James Stewart is determined to be boyishly quaint. There's a lot of talk about God and atheism in a quaint way, too, which doesn't happen to be always attractive here." John Mosher

New Yorker p71 Mr 27 '37

"No longer the futile and pathetic children who played havoc with the tear ducts of 1927 audiences, Chico and Diane are now—though for no apparent reason—extremely confident young people. This metamorphosis doesn't work to Simone Simon's advantage. . . . As Chico, James Stewart acts naturally enough—but always as James Stewart."

News-Wk p27 Ap 3 '37

"A great deal of the original feeling is recaptured, though Henry King directs for bread and butter rather than the sharp ecstasy of the earlier version. . . . James Stewart, all things considered, offers a *Chico* that is fluent and correctly keyed throughout. . . . Stewart is not a little hampered by the disconcerting inertia of Simone Simon." Herb Sterne

+ Script p9 Mr 27 '37

"I'm awfully afraid that James Stewart and Simone Simon have a bit too much polish for gutter-sniping. I almost capitulated to Stewart's likeable egotism, but Simon's eyes belied her." Katharine Best

Stage p84 My '37

"In 1927, a silent 'Seventh Heaven' . . . made Janet Gaynor and Charles Farrell the top cinema stars of their era, Frank Borzage its most eminent director. Whether the current version of the story will have the same effect remains highly dubious. . . . Nonetheless, despite flaws in Henry King's direction and in Melville Baker's dialog when it occurred to them that the picture needed purple patches, 'Seventh Heaven' retains most of its original persuasiveness."

Time p53 Ap 5 '37

Trade Paper Reviews

"This ever-popular love story comes to the screen in its modern guise as a distinct and outstanding hit."

+ Box Office p65 Ap 3 '37

Canadian Moving Pict Digest p6 Je 12 '37

"Twentieth Century-Fox, in its remake of 'Seventh Heaven,' has a picture of wide appeal and unquestionable box-office value. The advantage of spoken dialogue over the original doesn't seem so great, however, for the picture is essentially pantomime and music. Nevertheless, it returns as a beautiful, vibrant love story, and the present production is excellently performed and directed."

+ Film Daily p12 Mr 18 '37

"Simone Simon and James Stewart . . . triumph in the parts. It is a new Simone and a new Stewart who are here presented, and they not only enhance their appeal but prove anew the vitality of the fragile and sentimental but moving romance of the World War."

+ Hollywood Reporter p2 Mr 16 '37

+ — Motion Pict Daily p2 Mr 17 '37

"Sound version of the popular silent success with the story familiar to movie goers, this should draw patronage for comparison of old, new players. . . . It equals the silent offering in many departments. Estimate: good program."

+ Phila Exhibitor p34 Ap 1 '37

"Tenderness of this Austin Strong fable has been retained in a fine film production, but it is James Stewart's performance which will likely account for the film's pulling power. 'Seventh Heaven' is a romance that can stand another telling. . . . Whether it will do as much for Simone Simon is a moot point. Hers

is a mixed, and at times disturbing, performance. Frequent impression is that she's uncertain of the character."

+ Variety p17 Mr 31 '37

"Coming completely to life for the first time on the screen, the Austin Strong play projects James Stewart to unquestionable star status in a magnificent portrayal of the 'very remarkable fellow,' Chico. For Simone Simon as Diane the verdict isn't so conclusive, but with allowances for the handicap of language, hers also is a deeply moving, persuasive performance."

+ Variety (Hollywood) p3 Mr 16 '37

SHALL WE DANCE. RKO 116min My 7 '37

Cast: Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore

Director: Mark Sandrich

Dance director: Hermes Pan

Lyrics: Ira Gershwin

Music: George Gershwin

Music director: Nathaniel Shilkret

Based on a short story, Watch Your Step, by Lee Loeb and Harold Buchman. A musical romance in which Astaire, supposedly a Russian ballet dancer but really a citizen of Philadelphia, falls in love with Ginger Rogers who resists him. When the story of their marriage is repeatedly circulated, Ginger is forced to propose.

Audience Suitability Ratings

"[It] will prove wholly satisfactory to [Astaire's] enthusiasts, possibly because the film is constructed on the same plan of the former successes. . . . The picture has spontaneity both of playing and direction and is recommended as excellent fare for the family." T. J. Fitzmorris

+ America p168 My 22 '37

"A: good of kind; Y: doubtful value; C: hardly."

Christian Century p631 My 12 '37

"Unique dancing novelty sequences, lavish settings, expert direction, pleasing music and comedy, [add to] this latest Fred Astaire-Ginger Rogers picture. . . . The lines are clever, but at times, in questionable taste. Family." Calif Cong of Par & Teachers

"Excellent. Mature. Family." DAR

"Certain of the comedy situations are so constantly over-stressed that they verge on the vulgar, but for the most part the humor is delightful. . . . Excellent entertainment for adults and young people." E Coast Preview Committee

"Family." Nat Bd of R

Fox W Coast Bul My 15 '37

"[There are] some situations that are not always in the best taste. . . . Sprightly, vivacious and refreshingly entertaining. Family."

+ Gen Fed of Women's Clubs (W Coast) My 4 '37

Reviewed by S. M. Mullen

Motion Pict & Family p4 My 15 '37

"The entire family will like this picture. Very good."

+ Motion Pict Guide Je '37

"A new Fred Astaire-Ginger Rogers picture is a welcome event to admirers of these dancing stars, and their latest achievement should be especially welcome because it is one of their best. . . . Adolescents, 12-16: excellent; children, 8-12: good."

+ Motion Pict R p9 My '37

"General patronage."

Nat Legion of Decency My 13 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"This new picture lives up to all the Astaire-Rogers traditions, excellent dancing calculated to make you and me feel like lumps; good tunes, draggy plot. . . You'll also have to sit through some boring dialogue and some dull stretches of plot, but we suppose we'll have to put up with that sort of thing until the day someone thinks up a plot with practically no story and all dancing."

+ Scholastic p26 My 15 '37

"Ample opportunity is of course given for wonderful dancing by Ginger Rogers and Fred Astaire. They are marvelous dancers, but they cannot sing, and one feels that their vocal numbers would fare better with real singers. . . Some insinuating lines and situations. Mature. Outstanding."

+ + Sel Motion Pict p3 Je '37

"Family. Outstanding."

+ + Wkly Guide My 1 '37

Newspaper and Magazine Reviews

"There is plenty of novelty . . . plenty of good tuneful songs from George and Ira Gershwin, plenty of comedy with Edward Everett Horton and Eric Blore doing their best, and if that's not enough for anyone we don't know what is. Altogether, it looks like another outstanding success." Laura Elston

+ Canadian M p52 Je '37

"Adults & young people."

Christian Science Monitor p15 My 22 '37

"[It] compares favorably on the whole with its many predecessors, losing ground in the music, but regaining it in the dancing." J. P. Cunningham

+ Commonweal p104 My 21 '37

"If . . . [it] isn't the best that sprightly pair has yet turned out, it is at least the equal of whichever of its predecessors happens to be your favorite. This department considers 'Shall We Dance' worthy of a rave notice."

+ + Cue p17 My 15 '37

"A highly polished Astaire-Rogers musical, with the stars in excellent form. . . As an admirably blended, super-smart entertainment, this picture is in the same class as 'Top Hat.'"

+ Film Wkly p27 My 22 '37

"When RKO eliminates at least twenty minutes of the story of 'Shall We Dance?' and puts a question mark after the main title, it will have another Astaire-Rogers picture which should duplicate the success each of the preceding ones has scored at the box-office. . . As reviewed [it] dragged to the yawn-producing point."

Hollywood Spec p8 My 8 '37

"Not, by any means, as good as 'Swing Time' or 'Top Hat.' You can't go on endlessly topping your previous efforts. Yet, 'Shall We Dance' has much speed and ingenuity, smart musical numbers by George Gershwin and at least two outstanding dance novelties." (3½ stars) Beverly Hills

Liberty p49 Je 4 '37

"It is less romantic than earlier wares from this nimble team and there are those who will quibble daintily over the Gershwin score. . . Mark Sandrich has directed with complete awareness of the narrative's weaknesses. The result is force in the big scenes, concentration on display and comedy and a fine evasion of confused plot points."

+ Lit Digest p20 My 15 '37

"It is no fun to have to record that Fred Astaire and Ginger Rogers, who have been descending since their first fine song-and-dance picture of not so long ago, have apparently struck bottom in 'Shall We Dance?' [It] is long and dull." Mark Van Doren

— Nation p685 Je 12 '37

"Fred Astaire and the Gershwins are chiefly responsible for the infectious gayety of 'Shall We Dance.' . . With elegant songs . . . giving

a rich musical texture to the doings, it is almost certain to keep you continually enchanted. Mr. Astaire outdoes himself in his terpsichorean demonstrations." Howard Barnes

+ N Y Herald Tribune p18 My 14 '37

"'Shall We Dance' is, to put it mildly, all right, a shiny, dancing, tuneful show that gets in a laugh or two with each scene. When they can turn out such hits as these, it is too bad this starring team is breaking up partnership, each of its members to try solo starring." Eileen Creelman

+ N Y Sun p30 My 14 '37

"[It] is one of the best things the screen's première dance team has done, a zestful, prancing, sophisticated musical show. It has a grand score." F. S. Nugent

+ + N Y Times p21 My 14 '37

"If I say that [the Astaire-Rogers] new musical is somewhat disappointing, it may be because their other six co-starring vehicles were so exceptionally good. Yet there is enough fun in 'Shall We Dance' to make it reasonably enjoyable. . . With all these virtues [it] is hardly up to the Astaire-Rogers standard." William Boehnel

+ — N Y World-Telegram p23 My 14 '37

"It's big and smart and bright, with a shimmer of the proper sentiment and a peppering of wholesome humor. I thought the thing, when I saw it, more sharply edited than the others have been, and without quite the drag of plot and incident that has distinguished so many of them." John Mosher

+ New Yorker p106 My 15 '37

"Is there comedy? Meet Edward Everett Horton and Eric Blore. Good tunes and lyrics? Meet George Gershwin and his brother, Ira. Three of the eight dance numbers are not only terrific, stupendous, and colossal, but also are very good."

+ News-Wk p26 My 15 '37

"This piece doesn't ever seem to get started. . . Nothing seems really to awaken Ginger. She goes through her part like a tired marionette, her face a mask. . . Fred would have been better challenged had he danced with Harriet Hctor." Rob Wagner

— + Script p8 My 8 '37

Reviewed by Stuart Legg
Spec p1051 Je 4 '37

"'Shall We Dance' is whipped up into the frothiest kind of jollity. Fred Astaire dances as he never danced before (I say this regularly upon release of an Astaire-Rogers picture) and Ginger Rogers doesn't laugh quite as much as I'd like, but she has a good time, too." Katharine Best

Stage p72 Je '37

"The plot of 'Shall We Dance?' is so involved that the picture is almost half over before [Astaire and Rogers] dance together. Once it starts [they] are well up to their par and most cinemaddicts will doubtless consider it well worth waiting for."

Time p67 My 10 '37

Trade Paper Reviews

"Commenting on Astaire-Rogers pictures is about as variable as grading pure gold and this one is no different from its predecessors in its delivery of 24-karat entertainment and box office potentialities. In fact, many will declare it the best ever made. Family."

+ Box Office p31 My 8 '37

"Box office success for this picture is assured, for all the Astaire-Rogers films enjoy unusual popularity, and this is one of the best." + Canadian Moving Pict Digest p6 My 15 '37

"Keeping step with its predecessors, the newest Astaire-Rogers musical will delight their followers and win new fans. It has much that is new in story and dances."

+ Film Daily p9 Ap 30 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

SHALL WE DANCE—Continued

"It easily ranks with its predecessors in almost every feature and excels them in several. . . [It is] a musical romance of adult appeal, slightly naughty in a very nice way and brightly interlarded with spots of lively comedy."

+ **Hollywood Reporter** p3 Ap 27 '37

"A well made picture containing everything a good musical should hold. The marquee names are a guarantee and word-of-mouth will do the rest. Film is a cinch for business and holdovers."

+ **Variety** p12 My 12 '37

"It lacks the warmth, romantic charm and melodic distinction of some of its predecessors, but balances with exceptional freshness in gag and novelty in the dance and song numbers. As a production it has all the glitter and lavish investment that has become the hallmark of the Pandro S. Berman Astaire-Rogers offerings."

+ **Variety (Hollywood)** p3 Ap 27 '37

THE SILENT BARRIERS. Gaumont

British 100min Ap 1 '37

Cast: Richard Arlen, Antoinette Cellier, Barry Mackay, Lilli Palmer

Director: Milton Rosmer

Based on the novel, *The Great Divide*, by Alan Sullivan. Filmed in Canada by an English company. First released under title *Great Barrier*. "Film is a remarkable episode in empire building, depicting persistence and energy, with story based on the construction of the Canadian Pacific Railway, which made romantic American history." (*Variety*)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"The spirit of the picture is intensified by the immensity and grandeur of its locale and excellent photography capitalizes this advantage to the fullest extent. . . The production is large scale and its direction bold and there stands nothing between it and an enthusiastic reception by the whole family." T. J. Fitzmorris

+ **America** p48 Ap 17 '37

"Family." E Coast Preview Committee
Fox W Coast Bul Ap 24 '37

"The magnificent background of mountain scenery would, in itself, make this film worth while. . . Thinking it over afterwards (and that one does so is in itself no small tribute to a film), various faults and inconsistencies suggest themselves, but they do not detract from the entertainment value of a film which should appeal to old and young alike. Suitability: family; especially for children." E. P.

+ **Mo Film Bul** p29 Mr '37

"General patronage."
Nat Legion of Decency Ap 1 '37

"A, Y & C: good."
Parents' M p64 My '37

"There is a good idea behind this picture. . . But once again the screen lets a great opportunity go to waste. For the first ten minutes of this film you think you are in for something worthwhile. . . But once the plot begins, we lose touch with these things that could have lifted the picture to the mountain tops."

+ **Scholastic** p27 Ap 17 '37

"The story, with its overemphasis on secondary characters, is stereotyped and bulks larger than the mighty theme of an epic nature on which it is built. The cast does good work and the photography is exceptional but the direction is slow-paced. . . An enjoyable production that misses greatness. Family."

+ **Sel Motion Pict** p10 Ap 1 '37

"An excellent picture of its kind, with more than the usual amount of historical authenticity. Suggested for schools and libraries. Family-juvenile. Outstanding."

+ **Wkly Guide** Mr 20 '37

Newspaper and Magazine Reviews

Reviewed by Laura Elston
Canadian M p30 My '37

"There is a lot of talk about building the Canadian Pacific Railroad but most of the action is devoted to such traditional western trivia as barroom battles, dangerous escapades by the hero, treachery from various sides, and finally victory. Adults & young people."

Christian Science Monitor p15 My 8 '37

"Gaumont-British Pictures, the producers, submit the play to American audiences as representative of one of Britain's finest motion picture efforts to date, a claim to which they have full right. It is an international document." J. P. Cunningham

+ **Commonweal** p639 Ap 2 '37

"The building of the Canadian Pacific Railroad was an engineering feat of the first magnitude during the last century and a motion picture based upon it should abound with picturesque and stirring material. Unfortunately 'Silent Barriers' . . . fails to take advantage of its opportunities. The result is a film distinguished by some magnificent scenery and some creditable performances but marred by an awkward, clumsy scenario and exceedingly stilted dialogue."

+ **Cue** p19 Mr 27 '37

"Splendidly photographed, vigorously directed and well acted, it presents a beautiful panorama of the Canadian Rockies as well as a more personal story of thrills and romance. Very good."

+ **Film Wkly** p31 Ap 24 '37

"The British makers of this ambitious would-be epic . . . expended a lot of time and money. Unfortunately, the results of this 1937 Iron Horse are pretty poor. The story is feeble, the dialogue weak, the direction completely dull." (1 star) Beverly Hills

Liberty p39 My 8 '37

"It celebrates the building of the Canadian Pacific Railway in sequences that have occasional adventurous excitement, but are more often an absurd mixture of romance and melodrama. . . [It] has some interesting documentation on railway construction, much in the manner of 'The Iron Horse', but it makes its dramatic points in as silly situations as you are likely to find in a film saga. . . The [cast] follow Milton Rosmer's directions faithfully, making the valid portions of the motion picture exciting and somewhat epochal, and doing what they can with the sequences that can best be described as embarrassing." Howard Barnes

+ **N Y Herald Tribune** p10 Mr 27 '37

"Gaumont-British executives surely could not have seen 'The Good Earth' and 'Lost Horizon' when deciding to run 'Silent Barriers' in competition with these outstanding Hollywood productions. [It] is an English studio's attempt to do the kind of picture Hollywood has done so often and so well, a drama of the building of a country. . . As a melodrama, the film does manage some excitement. . . It is in the writing that the picture falls down. The drama does not steadily build. Its telling is episodic, interrupted by long explanatory subtitles that could easily have been translated into action. The people are stock characters." Eileen Creelman

+ **N Y Sun** p15 Mr 26 '37

"The British have endeavored to record for the ages the gigantic task of pushing the Canadian Pacific Railway across the forbidding Rockies. . . It is unpleasant to have to report that the film misses its mission by a wide margin. It may well be that it fails because it tries too hard to bring into focus a lot of features that the British apparently believe to

be essentials in epic films about the New World." J. T. M.

— + N Y Times p25 Mr 26 '37

"I recommend 'The Silent Barriers' to those who like punch, excitement and thrills in their entertainment. The film has plenty of each." William Boehnel

+ N Y World-Telegram p15 Mr 26 '37

"Richard Arlen is a rather gentle hero in this British Western, but it's the great outdoors that counts throughout the picture." John Mosher

New Yorker p71 Mr 27 '37

"There is drama in the C.P.R.'s conquest of the Rockies and pictorial beauty in the British Columbian scene, but both are inexcusably subordinated to a trite story of love and regeneration."

— + News-Wk p27 Ap 3 '37

"There is a certain heroism inherent in the theme that the most uneven direction cannot completely hide, but deliver me from the sappy courting that goes on in the face of the devastating fastnesses of the Canadian Northwest. I don't believe a word of it." Katharine Best

Stage p84 My '37

"'The Silent Barriers' amounts to one more indication that Great Britain's cinema industry would do well to give Hollywood an exclusive franchise on celebrations of the British Empire's past. To make a dull picture about the 1886 building of the Canadian Pacific Railway . . . sounds difficult. 'The Silent Barriers' . . . makes it look discouragingly easy. With the exception of a few shots . . . the picture contains nothing that could not have been better photographed in a studio or better still not photographed at all."

— Time p54 Ap 5 '37

Trade Paper Reviews

"There is excitement and thrills aplenty, but the players in this romantic story are frequently dwarfed by the awesome grandeur of the authentic mountain backgrounds. Family."

Box Office p27 Ap 17 '37

"Interesting drama based on the building of the Canadian Pacific Railroad. It has some exciting episodes and plenty of action."

+ Film Daily p7 Mr 26 '37

"This is violent, outdoor, unashamedly heroic 'frontier melodrama.' It should draw fairly, if given support. It needs this support because it is filled with Canadian nationalism, British mannerisms; because the two American names, Arlen, MacDonald, don't mean very much."

+ — Phila Exhibitor p30 Ap 1 '37

"With the best intentions this latest importation seeks a select spot among the outdoor films like 'Covered Wagon,' 'The Iron Horse' and even the more recent 'Rhodes,' which visualized the opening of the African Transvaal to English enterprise. But 'The Silent Barriers' falls short on performance. . . This film is just another Western, and in general circulation will fall into the classification of melodramatic action films. . . Without the benefit of an expertly prepared script, [it] misses the points wherein its opportunities reside for box-office pull and artistic acclaim."

+ — Variety p19 Mr 31 '37

SING WHILE YOU'RE ABLE. Melody 65min

Cast: Pinky Tomlin. Toby Wing. H. C. Bradley. Monte Collins

Director: Marshal Neilan

"[It is a] fable about a hillbilly with a voice who is picked up in the sticks by a toy manufacturer and his daughter; is signed for the toy man's radio hour; is hijacked and dumped into a river, thereby losing his voice, but later gets it back and wows a party at which the guests all dress as kids. Then

he overhears that the toy man's daughter has just been playing with him, so he goes back to the sticks, and she after him." Hollywood Reporter

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ap 8 '37

Newspaper and Magazine Reviews

"Clever songs, acting and technical merit make this musical comedy thoroughly enjoyable."

+ Film Wkly p6 Mr 24 '37

Trade Paper Reviews

"[It] is easily the best [Pinky Tomlin starring musical] yet."

+ Box Office p65 Ap 3 '37

"An independent musical that stars Pinky Tomlin but does little else to justify its existence as entertainment. Making every allowance for a limited budget picture that is aimed well down the theatre scale, this one will have tough going even on the fringes."

— Hollywood Reporter p3 Mr 18 '37

+ — Motion Pict Daily p8 Mr 23 '37

"This has a trite story, overloaded with songs, that fails to register even in the capable directorial hands of Marshal Neilan. . . Weak offering, this is definitely in the lower dual bracket. Estimate: best for neighborhoods, twin bills."

— Phila Exhibitor p35 Ap 1 '37

"Junior varsity squad of players in bush league romance with songs. Actually, it's little but Pinky Tomlin singing five songs while Toby Wing grins. Pair will have tough work holding up their half of double bills."

— Variety p12 Ap 14 '37

"An all around superior production to previous Pinky Tomlin offerings, followers of the country jake singer will be well satisfied with 'Sing While You're Able.' Piece is better mounted, directed, and generally handled in all phases. While it is a familiar story studded with typical Tomlin tunes, yarn is handled in a manner to give the picture an amount of freshness."

+ Variety (Hollywood) p3 Mr 18 '37

SLAVE SHIP. 20th century-Fox 100min J1 2 '37

Cast: Warner Baxter. Wallace Beery. Elizabeth Allan. Mickey Rooney

Director: Tay Garnett

Screen writers: Sam Hellman. Lamar Trotti. Gladys Lehman

Based on the novel, 'The Last Slave', by George S. King. "Warner Baxter plays the captain of a slave ship who gives up, or tries to give up, slave trading when he falls in love with a pretty Virginia girl. . . The captain informs his crew of his change of plans. They mutiny, in due time, and shanghai him and his bride to Africa." (N Y Sun)

Newspaper and Magazine Reviews

"The final sequences have a certain sustained excitement, but the exposition as a whole is faltering. In spite of Tay Garnett's frequently brilliant direction, the show sags under its own weight of implausible melodrama. . . It has very little substance." Howard Barnes

— + N Y Herald Tribune p17 Je 17 '37

"It . . . provides several reels of good lusty thriller stuff. . . These expensive period pieces are apt to fall into a pattern. It is, just as is a pattern for Westerns, usually a reliable pattern." Eileen Creelman

+ N Y Sun p20 Je 17 '37

SLAVE SHIP—Continued

"'Slave Ship' is a take-it-or-leave-it adventure story, active and colorful, and no one dare object too seriously to its romantic convolutions. . . . In a word, it's a colorful tale of the sea, with some breathtaking marine shots and a narrative that may tax your credulity but never your eyes." F. S. Nugent
+ N Y Times p19 Je 17 '37

"It is not a good picture, and it is badly directed by Tay Garnett, who exhausts all known hokum to no purpose but to give the film juvenile excitement. . . . 'Slave Ship' is Hollywood hysteria at its most synthetic. It is strictly for the box office slave trade, in artistry and characterization but a painted ship upon a painted ocean." Douglas Gilbert
— + N Y World-Telegram p18 Je 17 '37

Trade Paper Reviews

"[It is] strong well directed melodrama lightened by romance and comedy."
+ Film Daily p7 Je 17 '37

"It is as a whole arrestingly theatric, although the melodrama is at times forced and the characters seem for some reason to fade out of the focus of reality in a number of the major scenes. . . . Its entertainment and box office probabilities are not readily calculable, but it looks to do satisfactory business, with sufficient name strength and exploitation possibilities to give it strong momentum. A man's picture it is most certainly, rather than a woman's."

Variety (Hollywood) p3 Je 12 '37

SLIM. Warner 85min Je 12 '37

Cast: Pat O'Brien, Henry Fonda, Margaret Lindsay, Stuart Erwin

Director: Ray Enright

Based on a novel of the same title by William Wister Haines, Henry Fonda plays a simple country lad who is ambitious to become a line-man with an electric power company. He meets Pat O'Brien, best of the linemen and a nomad at heart. Together they go through hardships from coast to coast and both fall in love with a girl, Margaret Lindsay. In the end O'Brien is killed on the wires during a blizzard and Fonda sacrifices love to go on with his job.

Audience Suitability Ratings

"The film is wholesome fare for all." T. J. Fitzmorris

+ America p240 Je 12 '37

"Family-mature." Am Legion Auxiliary

"Adults, interesting; children, good; family, good." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mature-family. Good." DAR

"Family, exclusive of young children." Nat Soc of New England Women

"Excellently cast and directed. Family." S Calif Council of Fed Church Women

"The picture is an excellent one of its type. Adolescents, very interesting; children, too exciting and too much emphasis on the line of danger." Women's Univ Club (Los Angeles)
+ Fox W Coast Bul My 29 '37

"Family."

Gen Fed of Women's Clubs (W Coast) My 19 '37

"Deft direction, superior acting, fine dialogue and excellent photography make this tragedy a very outstanding picture. Remarkable photography of snowstorms and Boulder Dam. Family."

+ + Nat Council of Jewish Women My 19 '37

"General patronage."

Nat Legion of Decency My 27 '37

"Family, exclusive of young children. Outstanding."

+ + Sel Motion Pict p4 Je '37

"Family."

Wkly Guide Je 5 '37

Newspaper and Magazine Reviews

"[It] will appeal to a large audience. There is not a great deal to the story, but there is enough of it to hold together its various physical elements and make it excellent entertainment."

+ + Hollywood Spec p13 My 22 '37

"The picture is a rousingly fine bit of Americana. . . . 'Slim' makes no pretense of being 'intellectual.' Its story is popular, too frequently obvious in outline. . . . My type of picture. Chances are you will be quite as enthusiastic." Herb Sterne

+ Script p8 Je 12 '37

"Told with a drawing, mournful humor, the film builds up to a little epic in the sardonic idiom of one of the world's most necessary, most dangerous, least publicized trades. . . . Following an entirely different but hardly less excellent role than in 'You Only Live Once', 'Slim' ought to make young Mr. Fonda thought of when Academy awards are handed round."

+ Time p43 Je 21 '37

Trade Paper Reviews

"[It] is a drama that will delight, amuse and touch at the hearts of those who see it—and they should be legion. Family."

Box Office p63 My 29 '37

"As a top-flight program number it should play to some nice box office returns."

+ Film Daily p8 My 11 '37

"The plot elements are ancient but they are handled with such freshness and displayed so excitingly in the fine performances of Pat O'Brien, Henry Fonda and Margaret Lindsay that the topflight program picture will undoubtedly build to a substantial box office rating."

+ Hollywood Reporter p3 My 6 '37

"Popular type entertainment woven into good yarn of nice romance. Estimate: good program."

+ Phila Exhibitor p38 My 15 '37

"'Slim' offers excellent popular entertainment. Should prove a money maker as a program leader and is sturdy enough to stand alone in some spots."

+ Variety (Hollywood) p3 My 6 '37

SMILING GENTLEMAN. See L'uomo che sorride

SMOKE TREE RANGE. Universal 59min Je 6 '37

Cast: Buck Jones, Muriel Evans

Director: Leslie Selander

Screen writer: Francis Graham

A western melodrama.

Audience Suitability Ratings

"[It is] a routine Western tale. . . . Good entertainment of its kind. Family." E Coast Preview Committee

+ Fox W Coast Bul Ap 24 '37

"General patronage."

Nat Legion of Decency Ap 15 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A, Y & C: good."

Parents' M p73 Je '37

"Good. Family."

+ Sel Motion Pict p11 My 1 '37

Trade Paper Reviews

+ Motion Pict Daily p4 Je 9 '37

"This is a superior Western. It has all the requisites of the western picture, is a good technical job. It should please the [children]."

+ Phila Exhibitor p38 Je 1 '37

"Latest Buck Jones saga is head-and-shoulders above his recent efforts. Designed for double-harness teams, it will prove more than satisfactory on dualers where action is required."

+ — Variety p25 Je 9 '37

THE SOLDIER AND THE LADY. RKO 85min Ap 9 '37

Cast: Anton Walbrook. Elizabeth Allan.
Akim Tamiroff. Margot Grahame. Fay
Bainter

Director: George Nicholls, Jr.

Music director: Nathaniel Shilkret

Based on the novel Michael Strogoff by Jules Verne. First released until title Michael Strogoff. This version is a combination of scenes from the French picture which was filmed in Siberia and additional scenes made in Hollywood. Anton Walbrook starred in both versions. It depicts the amazing adventures of Michael Strogoff, Captain in the Russian army, who makes a perilous journey in order to deliver a message to the Grand Duke which frustrates an invasion by the Tartars.

See issue of March 29, 1937 for other reviews of this film

A Guide to the study of the screen version of The Soldier and the Lady, formerly known as Michael Strogoff, has been prepared by Frances Taylor Patterson and is obtainable from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"Suitability: adults & adolescents. The tendency to emphasize brutalities will not commend itself to those who are very sensitive to such things; and animal-lovers will not care for the fight with the bear." A. V.

Mo Film Bul p60 Mr '37

"A & Y: exciting and good; C: too tense."

Parents' M p64 My '37

"The piece never once impressed this reviewer as anything more than overdeveloped melodrama."

— Scholastic p20 Ap 3 '37

Newspaper and Magazine Reviews

"It is all very stirring and admirably done and will be appreciated by those of strong nerves and faintly sanguinary tastes." Laura Elston

+ Canadian M p31 My '37

"Adults & young people."

Christian Science Monitor p15 Ap 3 '37

"The scenes of the wild trip across the steppes, the Tartar camp and the stirring battle are unequalled for excitement and seeming authenticity. . . . Seldom has the screen seen such giant spectacles. The performances are on a par with the story and the photography."

+ Cue p19 Ap 10 '37

"Generally speaking, it's good entertainment." Pare Lorentz

+ Judge p3 My '37

"The background stuff—with the sweep of Tartar and Cossack at war—is rich and colorful; the Hollywood foreground acting is more than adequate." (3 stars) Beverly Hills
Liberty p51 Ap 4 '37

"You will find it a blood-and-thunder fantasy that is never quite exciting enough not to seem a bit ridiculous. It has been staged and acted up to and considerably beyond the hilt. . . . Those with a fondness for unadulterated melodramatic hokum will find the show eminently satisfactory, but the mustiness of the plot and dialogue is likely to cause a number of chuckles at the wrong times." Howard Barnes

+ — N Y Herald Tribune p8 Ap 10 '37

"[It] moves along like an old silent film, telling a simple action story in the simplest of terms. In that it is not unlike a Western. The fault here is certainly in adaptation and direction, both pedestrian rather than inspired. Even the photography, usually so fine in Hollywood black and white, is inclined to be lifeless." Eileen Creelman

+ — N Y Sun p13 Ap 10 '37

"[It] is a forthright action film, adventurous, swiftly paced and blood-thirstily satisfying. . . . Fortunately it is not a film which requires subtlety of its players. Its accent is on scene rather than performance. . . . The players, with few exceptions, immerse themselves equally in contrasting rinses of black or white." F. S. Nugent

N Y Times p11 Ap 10 '37

"Although [it] . . . contains a cast of proven players and has enough melodramatic highjinks to satisfy the most avid thrill addict, the general result is disappointing." William Boehnel

— N Y World-Telegram p7a Ap 10 '37

"There's hardly a single characteristic in this film which isn't hackneyed, but put together with some life, the story seems fresh." John Mosher

+ New Yorker p81 Ap 17 '37

"Mr. Walbrook is appearing currently and to far better advantage in 'Masquerade in Vienna.' . . . [The Soldier and the Lady] is his first American picture, and, if he has any sanity left after such an experience, his last. It is seldom my duty to report a thoroughly ignominious instance of directorial sloppiness. . . . It is a bore, and a particularly unhappy one because of its pretensions." Katharine Best

— Stage p84 Ap '37

Trade Paper Reviews

"Mark this picture down on your booking sheet as one of the really worthwhile pictures of the year."

+ Canadian Moving Picture Digest p6 Ap 10 '37

"A spectacle picture which misses being big and shouldn't be expected to grind out high grosses. Individually, members of the cast contribute to the force of the picture but baiting the box office with these names will mean nothing. Film must be plugged through other selling points."

+ — Variety p12 Ap 14 '37

SONG OF THE CITY. MGM 65min Ap 2 '37

Cast: Margaret Lindsay. Jeffrey Dean. J. Carrol Naish. Nat Pendleton

Director: Errol Taggart

"Against the colorful background of San Francisco's fishing banks story tells the romance of a lovely daughter of an Italian fishing family and a pampered cocktail-drinking son of the rich. The boy, Jeffrey Dean, loses his money, but refuses to marry Maria Shelton in spite of her millions." Variety (Hollywood)

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

SONG OF THE CITY—Continued

Audience Suitability Ratings

"The story [is] interesting for uncritical audiences of any age." T. J. Fitzmorris
America p48 Ap 17 '37

"The picture will be enjoyed by all the family." Am Legion Auxiliary

"Interesting program picture. Family." Calif Cong of Par & Teachers

"Mediocre. Wholesome. Mature." DAR

"An utterly improbable story which nevertheless provides good entertainment. Mature." Nat Soc of New England Women

"The family life of the Italian fishermen, with their love of music, is realistically and delightfully portrayed, and the photography of the scenes of San Francisco Bay with the fishing fleet leaving at dawn with glimpses of the bridge and the boats returning in the sunset, are outstanding. Family." S Calif Council of Fed Church Women

"A fair program picture. Family." Mrs T. G. Winter

Fox W Coast Bul Ap 10 '37

"The photography is very fine, unusually beautiful shots of the fishing boats at sunrise and sunset, and an exciting fire and rescue at sea provide thrilling moments. Family."

+ Gen Fed of Women's Clubs (W Coast)
Mr 29 '37

"Most developments of the plot can be foreseen, but the novelty of the fishing scenes and Carrol Naish give the film real entertainment value. Suitability: family." H. D. H.

+ Mo Film Bul p84 Ap '37

"Adolescents, 12-16: yes; children, 8-12: no interest."

Motion Pict R p10 My '37

"Pleasant entertainment is provided by a good cast, able direction and an interesting though trite story. Family."

+ Nat Council of Jewish Women Ap 10 '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"A, Y & C: fair."

Parents' M p73 Je '37

"Mature."

Sel Motion Pict p5 My 1 '37

"A good deal of singing and jumping in the water. Family."

Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"[It] spends most of [its] running time in the tangy atmosphere of the fishing fleet at San Francisco. . . . And we enjoy ourselves hugely. . . . 'Song of the City' is not a great picture or even an outstanding one. But see it if you get the chance. It is thoroughly enjoyable." Paul Jacobs

+ Hollywood Spec p11 Mr 27 '37

Trade Paper Reviews

"Despite the apparent weakness of this story and a plot worn smooth from overwork, the production has its enlightened moments and will serve well on the top side of the lesser duals."

+ Box Office p65 Ap 3 '37

"In less capable hands than those of M-G-M, 'Song of the City' might have fallen far short of the good, solid entertainment that it is. For here is the sort of story that demands astute casting of the leads, and equal care

taken in the selection of the supporting characters."

+ Film Daily p12 My 7 '37

"This conglomeration of romantic and melodramatic episodes will have to be relegated to dual support. Michael Fessier . . . evidently started with a real idea. He aimed at a folk-tale of the kindly Italian fisherfolk who run the crabbing fleet out of San Francisco bay. This part has the authentic note and the scenes are picturesque and sympathetic. But there has been added a mixture of stock ingredients from everywhere, overloading a palatable dish."

+ Hollywood Reporter p3 Mr 16 '37

+ Motion Pict Daily p2 Mr 18 '37

"Programmer for mass consumption, this is a good down-to-earth story with particular appeal to neighborhoods."

+ Phila Exhibitor p30 Ap 1 '37

"This picture is going to require bolstering almost everywhere because it not only lacks marquee strength but in trying to be vigorous it makes a presumptuous story of what might have been a nice, homey tale."

+ Variety p16 My 5 '37

"Metro has a program offering in 'Song of the City' destined to hit the masses right amidsthips. Picture has vitality and punch and will satisfy every type of audience."

+ Variety (Hollywood) p3 Mr 16 '37

SPEED TO SPARE. Columbia 60min My 4 '37

Cast: Charles Quigley. Dorothy Wilson. Eddie Nugent

Director: Lambert Hillyer

Screen writers: Bert Granet. Lambert Hillyer

"A famous auto racer finds in the same game a long lost brother whose utter ruthlessness is outside the bounds of sporting rules and at great personal risk teaches him a much-needed lesson." Sel Motion Pict

Audience Suitability Ratings

"Excellent racing scenes. Family." Nat Bd of R

Fox W Coast Bul My 22 '37

"General patronage."

Nat Legion of Decency My 27 '37

"There are an over-abundance of racing scenes and some insignificant comedy, but the cast does satisfactory work. The plot, however, is only a slight variation of a time-worn theme. Adults & young people."

+ Sel Motion Pict p11 Je '37

Trade Paper Reviews

"Spiked with auto racing's renowned daredevilry, this is an actionful melodrama, with, in fact, so much action that even the fans who thrive on fast-moving screen fare will welcome the occasional scenes which momentarily lose tempo on behalf of romantic and comedy interludes."

+ Film Daily p12 Je 14 '37

"Speedwagon yarns are not new, but with some spirited help via the library route, a fairly lively play of humor, romance and action has been created here. Somewhat fragile on marquee lure, but okay for multiple."

+ Variety p25 Je 9 '37

A STAR IS BORN. United artists 111min
Ap 30 '37

Cast: Janet Gaynor. Fredric March.
Adolphe Menjou. May Robson. Andy De-
vine. Lionel Stander

Director: William A. Wellman

This is the first modern story in Technicolor. Previously filmed under the title, *What Price Hollywood?* "The picture, which starts off merrily enough as a rather amusing satire on Hollywood mores, soon settles down to its real business of portraying the decadence of a great film idol, his slavery to drink, his love for a little screen-struck Western girl and his final suicide when he finds that he is getting in the way of her ascendant career." (Cue)

Audience Suitability Ratings

"There is a great deal to recommend in this Technicolor film on the Hollywood scene but, unfortunately, exception must be taken to one aspect of it. . . . An objectionable solution to the problem presented is provided by a suicide." T. J. Fitzmorris

America p120 My 8 '37

"A: depends on taste; Y & C: no."
Christian Century p663 My 19 '37

"A select cast gives excellent support for this superior picture. Mature." **Am Legion Auxiliary**

"The inevitable tragedy of the theme lingers hauntingly in memory. Mature." **Calif Cong of Par & Teachers**

"[It is] a truly human document beautifully photographed in soft tones of Technicolor. . . . The authentic background of studios and play-spots of Hollywood will interest many. Mature." **Calif Fed of Business & Professional Women's Clubs**

"This [is a] highly entertaining romanticized [film] version of the Hollywood success of an untrained small town girl. Beautiful Technicolor. Adults. Excellent." **DAR**

"This is an attractive and informative film for mature audiences." **Nat Soc of New England Women**

"The picture is highly entertaining, and one wonders if success is always worth the price paid, but admires the determination and fortitude displayed to attain it. The whole is both interesting and entertaining, making it suitable for the family." **S Calif Council of Fed Church Women**

Fox W Coast Bul My 1 '37

"A picture high in entertainment value so human in its appeal yet so dramatic that it will please and satisfy all audiences. Mature audience."

+ + **Gen Fed of Women's Clubs (W Coast)**
Ap 19 '37

"From Hollywood have come many scenarios, both real and false . . . but nothing previously depicted has approached the complete unequivocal realism of Fredric March's role in 'A Star Is Born.' Adolescents, 12-16 & children, 8-12: no."

+ **Motion Pict R** p10 My '37

"Completely fascinating entertainment is provided by this inside, authentic story of Hollywood. Family."

+ + **Nat Council of Jewish Women** **Ap 21 '37**

"Objectionable in part."
Nat Legion of Decency **Ap 29 '37**

"The result is not only highly gratifying to the eye: it's a good movie—amusing, entertaining, more than a little moving, and what else do you want? . . . 'A Star Is Born' turns out to be a pretty good travelogue of Southern California."

+ **Scholastic** p28 My 8 '37

"A haunting, bitter tale of love and heart-break in that world apart called Filmland—a truly human document beautifully photographed in soft tones of Technicolor. Mature."

+ + **Sel Motion Pict** p4 My 1 '37

"A singularly caustic picture of movie people and movie fans, ranging from very funny comedy to tragedy. Fredric March is notably excellent in a cast full of people it is fun to recognize. Mature. Outstanding."

+ + **Wkly Guide** **Ap 24 '37**

Newspaper and Magazine Reviews

"Toward the close the production is somewhat anti-climactic, and there is the unnecessary inclusion of a funeral scene. Even so, it is an unusually worthy film, one that is extraordinarily effective from both its acting and prismatic angles." **Mordaunt Hall**

+ **Boston Transcript** p4 My 15 '37

"In many ways this is an admirable picture. For almost the first time color is used as a servant of the cinema art, rather than its master, and it is also almost the first time that color has been used in modern settings. . . . It runs the whole gamut from bright comedy to melodrama and tragedy." **Laura Elston**

+ **Canadian M** p45 Je '37

"[It] turns the spotlight, glaringly, on the frequently self-endowed cosmic importance of stars and on their worshipping public, but in a manner that is more entertainingly satirical than previous Hollywood 'exposes,' and, certainly, more human." **J. P. Cunningham**

+ **Commonweal** p78 My 14 '37

"The ladies will love every minute of 'A Star Is Born.' Fortunately the sheer beauty of the technicolor photography and a magnificently subtle and sympathetic performance by Fredric March provide frequent moments whose entertainment appeal is not limited to the matinee audience. Were it not for a highly incredible story and the woeful miscasting of Janet Gaynor, the whole picture might flow along at the high dramatic level which it actually only reaches occasionally."

+ — **Cue** p17 **Ap 24 '37**

"Physically an artistic and obviously expensive production. . . . in its other aspects it is cheap in both theme and sentiment. It probably will earn a profit by virtue of the presentation of Hollywood scenes which will interest the world at large, the newsreel quality of the production being its chief asset. Spiritually it is a lame presentation of Hollywood, not even approaching realization of its possibilities as screen material."

+ — **Hollywood Spec** p6 My 8 '37

"March never has been better than as the skidding favorite. It is a rounded, humorous, moving performance. William Wellman's direction is shrewd and adroit." (4 stars) **Beverly Hills**

Liberty p57 My 29 '37

"Filmed in Technicolor, which does not sacrifice the picture for the sake of artly backgrounds, it flows along as unself-consciously as if it were black and white. . . . [It] should double the demand for colored films."

+ **Lit Digest** p20 My 1 '37

"'A Star Is Born' is a good picture and the first color job that gets close to what screen color must eventually come to. . . . The main part of the film is written . . . with such edge, charity, old knowledge, feeling; the support is so dependable . . . and the direction so firm through comedy and pathos, that the whole body can turn some pretty ancient corners and climb several very rocky hills of difficult emotion and stridency, and not leave the ground or jar loose or falter in its momentum." **Otis Ferguson**

+ **New Repub** p47 My 19 '37

"Hollywood has turned brilliantly introspective. The photoplay has its fabulous aspects, but through it runs a core of honesty that makes it the most remarkable account of pic-

A STAR IS BORN—Continued

ture making that has yet reached the stage or screen. . . The work becomes an exciting document of the world's biggest show business, and an engrossing entertainment." Howard Barnes
 + + N Y Herald Tribune p17 Ap 23 '37

"Hollywood, until now, has never been really successful as a theme, even as a background, for movies. 'A Star Is Born' is a Hollywood drama that, unlike most of its predecessors, should prove popular. . . Its length is excessive, even for a good picture. . . [It] has also the best, certainly the most sensible, the least noticeable and most pleasing technicolor photography yet presented. . . This new drama of Hollywood is an entertaining, often moving production, one that should fascinate every moviegoer who has never been inside a studio." Eileen Creelman
 + N Y Sun p30 Ap 23 '37

"[It is] one of the year's best shows. . . For here, at least, is good entertainment by any standards, including the artistic. . . The Music Hall, after a long famine, is spreading a feast again." F. S. Nugent
 + + N Y Times p25 Ap 23 '37

"Janet Gaynor and Fredric March have no difficulty in performing the sticky and maudlin antics arranged for them. . . Both are gifted and persuasive players, capable when given the chance, of providing a good time in the cinema. That opportunity, however is absent from 'A Star Is Born,' which, I am bound to report, is considerably below par." William Boehnel
 — + N Y World-Telegram p25 Ap 23 '37

"There's another pleasant movie on the screens now. . . It manages somehow to present the lives of film actors. . . without burlesque but with a nice humor, and without lunatic drama but with sufficient activity. . . There are many nice touches. And some of them, I might add, are contributed by Adolphe Menjou, as a producer who seems to be always in his right mind." John Mosher
 + New Yorker p81 My 1 '37

"Ranging from bright comedy to melodrama and tragedy, the story is stretched farther than its simplicity warrants. . . Directed by William A. Wellman. . . Janet Gaynor and Fredric March handle difficult roles with restraint and humor and achieve the finest performances of their respective careers. . . [The film has] the most effective and unobtrusive use of color to date."
 + News-Wk p29 My 1 '37

"The production is lavish, and Will Wellman's direction is superb. But why color? What the picture gains in ballyhoo, it loses in pictorial beauty." Rob Wagner
 Script p8 My 1 '37

"Passing over the production, which is particularly noteworthy, the color, which is marvelous, and the general excellence of large and small parts, I get to Fredric March. . . He has been, throughout this grandiose campaign, Fredric March. Now suddenly, in a role of infinite difficulties, he becomes Norman Maine. . . I can think of none now who could fuse the bravura and tragic humility of this character as Fredric March has done it." Katharine Best
 + Stage p72 Je '37

"Trenchantly directed by William Wellman. . . it emerges as a brilliant, honest and unfailingly exciting picture which, in the welter of verbiage about Hollywood heretofore contributed by stage and screen, stands as the last word and the best."
 + Time p28 My 3 '37

Trade Paper Reviews

"[It] is destined to make box office history through its universal appeal. Family."
 + Box Office p71 My 1 '37

"'A Star Is Born' is without a doubt one of the outstanding films of this or any other year, and no exhibitor can make any mistake by booking this picture. Arrangements should be made before playing the film, to be ready for extended running."
 + Canadian Moving Pict Digest p6 My 22 '37

"You can chalk this up as a production that will have the town talking, and a natural for the word-of-mouth advertising. It is the sort of film that is bound to create plenty of discussion. A lot of it controversial. But that is nothing to be alarmed about."
 + Film Daily p2 Ap 23 '37

"Not for a long time has there been a picture as susceptible to legitimate exploitation and few if any that better deserved it or could make a bigger return in dollars. 'A Star Is Born,' with a responsive world-audience ready made, is due for a record-smashing career everywhere."
 + Hollywood Reporter p3 Ap 19 '37

"Tailor-made for the millions interested in Hollywood, this is a Technicolor trip through movieland, a swell picture that should swell box office receipts at any man's theatre."
 + Phila Exhibitor p61 My 1 '37

"A smash which unquestionably will rate among the half dozen best of the season. . . It is fine picture making. Theatres can go in for heavy advance advertising, and arrange to hold the film extra days. It is one of those rare ones which everyone will want to see and will talk about."
 + Variety p15 Ap 28 '37

"'A Star Is Born' [is] a picture which takes its place with the really great pictures and which can hardly miss the gold-mine class. . . In black and white [it] would easily achieve its mark, but with the added impetus of Technicolor, Selznick offers a production which can be counted on to do capacity in any locality and with any type of patronage."
 + Variety (Hollywood) p3 Ap 19 '37

STEP LIVELY, JEEVES. 20th century-Fox 70min Ja 30 '37

Cast: Arthur Treacher, Patricia Ellis, Robert Kent, Alan Dinehart, George Givot
 Director: Eugene Forde

Based on the character of Jeeves created by P. G. Wodehouse. "Jeeves, the perfect valet, played by Arthur Treacher, is this time tricked into the old Sir Francis Drake estate racket as a bogus Earl of Braddock. He is brought to America by his rascally backers, George Givot, masquerading as a Russian prince, and Alan Dinehart as an authority on family trees. In New York the three are picked up by a big time crook whose hideout is a Long Island estate and whose plebeian wife has developed social ambitions." Hollywood Reporter

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Family-mature."
 Gen Fed of Women's Clubs (W Coast)
 F 17 '37

"Amusing if you like light rollicking entertainment. Good. Adults & young adults."
 + Motion Pict Guide My '37

"Plenty of action and some excellent comedy. Family."
 Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"It's one of the best Jeeves pictures to date. Family."
 + Christian Science Monitor p17 Je 5 '37

"[It] is an unpretentious but ingratiating and amusing cinematic trifle. Its comedy sequences evoke about five laughs to its predecessor's one with the result that 'Step Lively, Jeeves' is a lively party for everyone concerned."

+ Cue p19 Ap 10 '37

"The whole thing turns out to be a pretty hilarious affair." Pare Lorentz

+ Judge p3 My '37

"Although 'Step Lively, Jeeves' was not fashioned by P. G. Wodehouse, the creator of this hilarious character, the Hollywood authors responsible for the script, have enough talent of their own for light-hearted fooling to make this acceptable minor league fun. . . . Although the plot is quite routine, there is enough slick comedy and good acting in 'Step Lively, Jeeves,' to make it bearable entertainment."

William Boehnel

+ — N Y World-Telegram p7a Ap 3 '37

Trade Paper Reviews

"Happily for audiences who like their laughs served straight and generously the situations of this amusing comedy step lively from start to finish. They are slapstick situations, but therein lies the chief secret of the film's ability to entertain."

+ Film Daily p6 Ap 5 '37

"A muddled version of one of P. G. Wodehouse's funniest comedy characters emerges in this production. Studio elected to take the character and Frances Hyland furnished an original story. It's a weak effort, and the transition to the screen weaker still, with result that 'Step Lively, Jeeves' will have trouble holding up even in the duals."

— Variety p14 Ap 7 '37

SWING HIGH, SWING LOW. Paramount 92min Mr 12 '37

Cast: Carole Lombard, Fred MacMurray, Charles Butterworth, Jean Dixon, Dorothy Lamour

Director: Mitchell Leisen

Based on the play, *Burlesque*, by George M. Watters and Arthur Hopkins. Previously filmed under title *Dance of Life*, starring Nancy Carroll. "In 'Burlesque,' Skid was a hooper. Here he is a hot trumpet player. Just out of the army, he and the girl meet in Panama where she helps him become an outstanding cafe attraction. He moves on to Broadway, neglects to send for her and is drunk in another woman's apartment when she finally arrives. They separate, but she comes to his aid again when he needs her." (Hollywood Reporter)

Audience Suitability Ratings

"Besides the facile playing of the stars, there is a nonsense content supplied by Charles Butterworth and the highly gifted Jean Dixon. There are also, to be sure, some pleasant musical numbers and the dancing is very effective. The film may be recommended as light entertainment, but for adult audiences." T. J. Fitzmorris

+ America p600 Mr 27 '37

"A: depends on taste; Y & C: unwholesome."

Christian Century p438 Mr 31 '37

"The plot is rambling and drawn out. Family-mature." Am Legion Auxiliary

"[It] is very good entertainment. Mature-family." Calif Cong of Par & Teachers

"The old stage favorite 'Burlesque' has been given too elaborate a setting and the production seems too top heavy—the implications of the theme are lost thereby. . . . [The story]

is told in a welter of noise and liquor. Carole Lombard does some excellent work in spots, but her singing is something else again. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"Adults & young people." E Coast Preview Committee

"Mature." Nat Soc of New England Women

"The cast is good for this poor plot and the drinking is objectionable. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 27 '37

"A thoroughly enjoyable picture in which the lure of the tropics, the lilting melodies of a trumpeteer, the appealing voice of a singer, hilarious comedy contrasted with pathos and clever dialogue, capture and hold the interest from the opening to the closing scenes. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) Mr 19 '37

"This trite and familiar plot follows its inevitable course amid somewhat sordid surroundings. The dialogue gives Carole Lombard a few opportunities to score with well put over wisecracks, but otherwise she is wasted on such poor material. Suitability: adults & adolescents." E. P.

— + Mo Film Bul p84 Ap '37

"Good. Adults & young adults."

+ Motion Pict Guide My '37

"Because of its popular cast the film will probably get its share of patronage though it has little else to recommend it. Adolescents, 12-16: unsuitable; children, 8-12: no."

— + Motion Pict R p8 Ap '37

"Highly entertaining. Mature."

+ Nat Council of Jewish Women Mr 15 '37

"Adults."

Nat Legion of Decency Mr 25 '37

"A: good musical melodrama; Y: sophisticated; C: no."

Parents' M p64 My '37

"Oh what a story! Into it is packed, jammed and mangled every threadbare dramatic device you can think of for making a simple love story very complicated and unbelievable. . . . Charlie Butterworth's good comic talent is wasted."

— + Scholastic p28 Ap 10 '37

"The cast is one that can handle this or any other story with ease and effectiveness, the songs introduced should prove popular, there are plenty of comedy high spots and no dull moments, from first to last. Adults & young people."

+ Sel Motion Pict p11 Ap 1 '37

"Good music and excellent comedy supplied by Charles Butterworth. Family."

Wkly Guide Mr 13 '37

Newspaper and Magazine Reviews

"On the whole, worth seeing. It discloses some pleasantly breezy comedy, a good jazz score exploiting the 'hot' trumpet and quite the best performance we have seen by Carole Lombard."

+ Christian Science Monitor p15 Mr 20 '37

"[Its] entertainment curve is indicated by its title. . . . [It] swings high in the opening sequences which are full of the sort of cockeyed hilarity that characterized 'The Princess Comes Across,' and swings low indeed in the latter half which lacks nothing but 'Sonny Boy' to make it pure early Jolson."

+ — Cue p17 Ap 17 '37

"A romance which starts on a strong note of bright comedy and degenerates into sob-stuff of a very familiar kind. The first part of the picture, enlivened by the snappy work of Carole

SWING HIGH, SWING LOW—*Continued*
Lombard, MacMurray and good supporting players, is grand fun, but what follows drags the film down to the level of only fair entertainment."

+ — Film Wkly p32 Ap 10 '37

Hollywood Spec p9 Mr 27 '37

"Carole Lombard and Fred MacMurray, whom you'll remember from 'Hands Across the Table,' are, this time, seen to less advantage. It's the typical Lombard-MacMurray young-love stuff, but with just enough crackpottery in it to be worth seeing." Pare Lorentz

+ — Judge p3 My '37

"Director Mitchell Leisen has tried to hit upon a casual, studiously untheatrical style of telling this story, particularly as to dialogue. It is an attempt to translate drama in terms of the almost inarticulate patter of the everyday. But somehow the whole thing never hits its mark." (2 stars) Beverly Hills

Liberty p57 Ap 24 '37

"Mitchell Leisen makes good comedies; indeed there is enough concentrated film craft in his current 'Swing High, Swing Low' to fit out half a dozen of these gentlemen who are always dashing around in an independent capacity making just the greatest piece of cinema ever. The picture will play the big time and there will be press raves and an audience of millions; but one doesn't begin to speak of art until a picture becomes unavailable because of an unfamiliar language or a lumbering scowlike motion that tickets it for the 600-seater houses." Otis Ferguson

+ — New Repub p386 My 5 '37

"There is unfortunately no way of stopping a film half-way through and saying that you have heard it before. . . . The extraordinary thing is that the first half-hour of the film is pure delight, as funny as can be, with Charles Butterworth in delightful form, and some very amusing dialogue. Mr. MacMurray's trumpeting is phenomenal, but even that rather falls after half-way."

— + New Statesman & Nation p555 Ap 3 '37

"The script and song writers, between them, have fashioned plenty of entertainment. . . . The dialogue is pungent and racy, and the music is the sort that you will find yourself hearing and whistling for some time to come. . . . The first half of the show has far more dramatic substance than the latter sequences, but it never lags, even when it is likely to strain your credulity. The story, for that matter, might have been considerably worse and sneaked by with the incidental comedy and songs."

Howard Barnes

+ — N Y Herald Tribune p16 Ap 15 '37

"It's far from new. The movies know that yarn well. 'Swing High, Swing Low' therefore does not take it too seriously. The film spends most effort on light comedy, on the gay little scenes between Carole Lombard and Fred MacMurray. . . . It looks as though the Paramount has another hit." Eileen Crehman

+ — N Y Sun p19 Ap 15 '37

"Carole Lombard and Fred MacMurray skip through the formula devices of 'Swing High, Swing Low' with their usual ease, raising a routine story to a routine-plus picture. The plus is extremely small, sometimes being almost invisible. . . . 'Swing High, Swing Low' like most Ferris wheels, doesn't go anywhere—at least, nowhere that you have not been. Its players really are worthy of better treatment."

F. S. Nugent

— + N Y Times p19 Ap 15 '37

"[It] is a good, canny entertainment that you may visit without fear of ennui." William Boehnel

+ — N Y World-Telegram p29 Ap 15 '37

"[It is] all active and familiar. . . . This [is] giddy, light kind of cinema fare." John Mosher

New Yorker p81 Ap 17 '37

"Maybe I'm alone in this: I find it difficult to become interested in the love life of a loafer, howsoever personally charming the fellow who acts the role." Rob Wagner

+ — Script p8 Mr 27 '37

"Gay and slow by turns, much of the fun being too hysterical for complete effectiveness. *It swings low oftener than it swings high.*"

+ — Stage p19 Ap '37

"[It] somehow fails to give the spectacle of a wind instrument expert keeping a stiff upper-lip the emotional intensity which it no doubt deserves. . . . Vastly over-ballyhoed by Paramount, the picture's chief virtues are providing pretty Carole Lombard with a few comedy lines almost up to the standard of the one she had in 'My Man Godfrey,' and reminding cinemaddicts that Fred MacMurray, who can really play a trombone, got his start in cinema after a five-year career as a member of the California Collegians."

— + Time p41 Mr 22 '37

Trade Paper Reviews

"One of the brightest cinematic candles on Paramount's 25th Birthday cake. In the company's quarter century of picture-making it has produced few better features than this sparkling, refreshing, entertaining concoction of comedy, music and romance—with just a tear or two added to make it universal in its appeal. Family."

+ — Box Office p23 Mr 20 '37

"This is an ideal vehicle for Carole Lombard and Fred MacMurray and should score heavily at the box-office. They both have sympathetic roles and troupe effectively."

+ — Film Daily p18 Mr 15 '37

"It offers top names with assured draws in Carole Lombard and Fred MacMurray, the latter delivering undoubtedly his finest performance in his best opportunity to date. It will send MacMurray's stock soaring. . . . It is a particularly notable job of writing, both in fresh situations and in dialog."

+ — Hollywood Reporter p3 Mr 10 '37

+ — Motion Pict Daily p7 Mr 11 '37

"Well made throughout, it has been so fashioned, with a finale sock, that it ought to please anywhere. Estimate: good box office."

+ — Phila Exhibitor p33 Mr 15 '37

"[It] has already proved itself in some of the key cities as strong box office. With Carole Lombard and Fred MacMurray topping a strong cast, plus the basic entertainment ingredients, no reason to believe that [it] will not jam them at the gate."

+ — Variety p14 Ap 21 '37

"'Swing High, Swing Low' is a distinguished show which will pendulum to smash grosses. . . . It will rank among the major offerings of the season. Definitely it adds to the stature of Carole Lombard, Fred MacMurray and Director Mitchell Leisen."

+ — Variety (Hollywood) p3 Mr 10 '37

T

TALENT SCOUT. Warner 60min J1 24 '37

Cast: Donald Woods. Jeanne Madden. Joseph Crehan

Director: William Clemens

Screen writers: George R. Bilson. William Jacobs

"A movie talent scout, after many difficulties, succeeds in making a star of an attractive young singer, discovered in a small town on amateur night." Gen Fed of Women's Clubs (W Coast)

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Music and dancing that is pleasing, adequate production qualities, and many amusing situations afford average entertainment. Family." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Slow moving, but good average program picture. Mature." Nat Soc of New England Women

"A rather clever development of a not unusual theme and plot material. On the whole, a clean entertainment. Family." S Calif Council of Fed Church Women

Fox W Coast Bul My 15 '37

"Light, breezy entertainment. . . The picture is well staged, the work of the director most satisfactory, the shots of the studio interesting, and the music pleasing. Family."

+ Gen Fed of Women's Clubs (W Coast) My 4 '37

"General patronage."

Nat Legion of Decency My 20 '37

"An average program film. Family."

+ — Sel Motion Pict p5 Je '37

Trade Paper Reviews

+ Motion Pict Daily p2 Je 5 '37

"Obviously aimed at the dualers, it packs a raft of laughs and is well suited for any type of audience."

+ — Variety (Hollywood) p3 Je 2 '37

TALK OF THE DEVIL. Gaumont British 76min Je 1 '37

Cast: Ricardo Cortez. Sally Eilers. Basil Sydney

Director: Jack Raymond

Filmed in England. An English shipping magnate kills himself when he loses a big deal. Suspicion is fastened on his ward who is cleared by her American sweetheart after a series of fantastic adventures.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency My 6 '37

"If Ricardo Cortez and Sally Eilers had to go clear to England to make this film they probably wish right now they'd stayed in Hollywood because as it turns out 'Talk of the Devil' isn't even worth the trouble of going to see, let alone making. . . Interest [in it] falls as dead as the badly worked out plot."

— — Scholastic p26 My 15 '37

"Family."

Wkly Guide My 15 '37

Newspaper and Magazine Reviews

"The English have a way with movie melodrama—a casual, slow-moving, realistic way that frequently can pile detail upon detail until a tensely dramatic situation has the paying customers gasping in their seats. 'Talk of the Devil' is such a film, an unpretentious but intelligent, engrossing thriller."

+ Cue p18 My 15 '37

"[It is a] mildly exciting melodrama. . . Good performances from the leading players help to make the picture fairly entertaining."

+ — Film Wkly p32 Ap 24 '37

"This polite British-made melodrama has a neat and engaging idea. . . This will hold your interest all the way, although it does seem inclined to pull its punch." (2½ stars) Beverly Hills

Liberty p56 Je 19 '37

"The English can make fine screen melodramas, but 'Talk of the Devil' is not one of them. . . There is scarcely a moment of genuine excitement in the film. . . Instead of creating brooding suspense, the story is so amiably pedestrian that even a couple of suicides and an attempted murder are likely to leave you nodding." Howard Barnes

— N Y Herald Tribune p12 My 15 '37

"'Talk of the Devil' is one of those unfortunate British pictures that never quite comes off. Neither script nor direction shows any signs of distinction; nor do the two Americans contribute much to the leading roles. . . It is the writing and directing which spoils so many London-made talkies, among them 'Talk of the Devil.'" Eileen Creelman

— N Y Sun p30 My 15 '37

"We resent this English intrusion into our Class C market, its challenge to American possession of the poison ivy wreath awarded annually to the year's worst picture. For 'Talk of the Devil' is an infernal shame, the kind of film which torments a competent cast with the weakest possible writing and utterly maladroit direction." F. S. Nugent

— — N Y Times p23 My 15 '37

"If [it] lacks the snap and dash to be found in an American thriller, it is not lacking in horror and suspense and in its leisurely, quiet manner manages to be sufficiently blood curdling and entertaining." William Boehnel

+ — N Y World-Telegram p9 My 5 '37

"[It is] a very polite, gentle-voiced tale of murder and villainy, of the English school."

John Mosher

New Yorker p107 My 15 '37

Trade Paper Reviews

"[It] has little to offer American audiences. This production runs for almost a half hour before it really gets into the action of the story. And then it is too late to save it, for the developments are not sufficiently stirring to justify the slow buildup."

+ — Film Daily p8 My 18 '37

+ — Motion Pict Daily p4 My 17 '37

"This should please. It is a programmer, but more exciting. In fact, it has certain class appeal. It is literate, repressed even when telling of murder. Estimate: saleable program."

+ Phila Exhibitor p56 My 1 '37

"English-made melodrama, which will have tough going at the box office. Minus marquee strength, has no marketable theme to be plugged and won't get word-of-mouth. Probably slated for duals after first run."

+ — Variety p22 My 19 '37

TAMING THE WILD. Victory 55min

Cast: Rod La Rocque. Maxine Doyle. Barbara Pepper

Director: Bob Hill

Based on a short story, Shipmates, by Peter B. Kyne. "This has La Rocque as the lawyer looking after madcap heiress Maxine Doyle. When she gets involved with racketeers, especially with a gentlemanly racketeer, he has quite a time disinvolving her, 'taming' her." (Phila Exhibitor)

Audience Suitability Ratings

"A. Y & C: crook melodrama with an improbable plot poorly directed."

Parents' M p50 Je '36

Trade Paper Reviews

"Light program fare for family trade, neighborhoods. . . La Rocque makes a good figure, but the rest of the cast is strictly independent in performance."

+ — Phila Exhibitor p38 Ag 1 '36

TAMING THE WILD—Continued

"Doomed to be the left-handed member of a dual bill, 'Taming the Wild' is a lame one. Dialog is stilted and most of the cast reads the lines as if unsure of the footing. . . Camera was bad on about a third of the shots, faulty lighting fogging the film."

— Variety p24 Ja 27 '37

THANK YOU, MADAME. Broadcast films 86min Ap 26 '37

Cast: Jan Kiepura, Friedl Czepa, Luli Deste

Director: Carmone Gallone

Music: Vienna Philharmonic Symphony Orchestra

German musical film produced in Vienna with English subtitles. Known abroad as *Im Sonnenschein*. "The story is one more version of the Cinderella tale, this time demonstrating the climb by a poor young taxi driver from rags to riches on operatic heights." (N Y Herald Tribune)

Newspaper and Magazine Reviews

"Admirers of [Jan Kiepura's] fine singing voice will find 'Thank You, Madame' a gay and charming musical, well acted by a group of pleasant people and distinguished by a superbly recorded and extended sequence from Puccini's 'Turandot.' . . All in all 'Thank You, Madame' may be recommended as a definitely superior musical film, one that although it may not boast of any great originality or novel approach still manages to combine melody and unpretentious charm into good entertainment."

+ Cue p18 My 1 '37

"It has little to offer in original amusement but musically it is attractive and rather glamorous. . . The performance is able, and the direction excellent, both as to tempo and mood."

Marguerite Tazelaar
+ — N Y Herald Tribune p16 Ap 27 '37

"Jan Kiepura, who made just one picture in Hollywood, is doing better back on the Continent. . . It is the music, of course, which makes the film worth while." Eileen Creelman
+ N Y Sun p18 Ap 27 '37

"It was a modest premiere, as these things go, and so was the picture that prompted it. . . [It] informally celebrates the clanging tenor of Jan Kiepura (who still overcrowds the microphone)." F. S. Nugent
+ — N Y Times p18 Ap 27 '37

"In the event that you crave a sweet, sentimental love story set to popular and operatic music, Jan Kiepura and a cast of Viennese actors will provide it for you. . . In short, here is a film which may not be exceptional, but which at least is diverting." William Boehnel
+ — N Y World-Telegram p19 Ap 27 '37

Trade Paper Reviews

+ — Motion Pict Daily p16 Ap 28 '37

THAT I MAY LIVE. 20th century-Fox 70min Je 11 '37

Cast: Rochelle Hudson, Robert Kent, J. Edward Bromberg

Director: Allan Dwan

"The story depicts the desperate efforts of a youth, Robert Kent, who, having run foul of the law once attempts to go straight but is prevented from doing so by his former partners in crime." Variety (Hollywood)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"An interesting 'crime-does-not-pay' picture. . . Acting qualities and production are good. Adults; possibly family." Calif Cong of Par & Teachers

"An average program picture. . . The picture is not convincing or logical. Adults." Calif Fed of Business & Professional Women's Clubs

"A trite melodrama, poorly directed. Mature." DAR

"Novel in setting, well acted and minus gruesome details, this film is constructive and thought-provoking. Mature." Nat Soc of New England Women

"Constructive as it deals with efforts made to do the right thing. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 13 '37

"Fair. Adults & young adults."

+ — Motion Pict Guide Je '37

"The story will entertain those to whom an attractive leading man, suspense and a love story are more important than originality or sound reasoning. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p8 Ap '37

"A trite and implausible story is well enacted by a good cast. . . Considering the weakness and hodge podge of the plot the director and actors have done well. Mature."

+ — Nat Council of Jewish Women Mr 3 '37

"A: fair; Y & C: unsuitable."

Parents' M p73 Je '37

"Family."

Sel Motion Pict p11 My 1 '37

Newspaper and Magazine Reviews

"Although 'That I May Live' will never be remembered twenty-four hours after you see it, this newest Sol M. Wurtzel production neatly fulfills its mission. It is an hour of solid entertainment." Paul Jacobs

+ Hollywood Spec p11 Mr 13 '37

N Y Times p23 My 10 '37

"It is neither better nor worse than the average program picture. Parts of it are first rate; others are considerably less than satisfactory. The result is fair-to-middling entertainment at best. . . 'That I May Live' may be called a harmless second-rater, with occasional good moments, but not possessed of enough of them or devised skillfully enough to entertain what are known as discriminating audiences." William Boehnel

+ — N Y World-Telegram p19 My 11 '37

"At least the authors were dead set on using illustrious models for their story. It's reminiscent of both 'It Happened One Night' and 'You Only Live Once.' A diluted blend." Herb Sterne

+ — Script p10 Ap 17 '37

Trade Paper Reviews

"A human depiction of the struggle of a pair of youngsters to overcome the prejudice of society against an ex-convict, this nevertheless lacks the compelling force and tension which its theme implies. It is loosely made, but the vibrant performance of J. Edward Bromberg as a modern Good Samaritan who comes to the rescue of the prison-haunted Robert Kent lends a touch of distinction and makes the picture a satisfactory offering. Family."

+ — Box Office p31 Mr 13 '37

"Very entertaining."

+ Film Daily p9 My 11 '37

"Regular run of the mill melodrama, this should satisfy on lower half of dual bill as well as in the neighborhoods."

+ — Phila Exhibitor p36 Mr 15 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"This cop and robber picture is sufficiently well mixed with low humor to please dualists anywhere and additionally, for the type of film which it is, has fair marquee allure."

+ — Variety p13 My 12 '37

THAT MAN'S HERE AGAIN. Warner 60min Ap 17 '37

Cast: Tom Brown. Mary Maguire. Hugh Herbert. Teddy Hart

Director: Louis King

"The story concerns apartment house elevator boy Tom Brown and his discovery of Mary Maguire, a poor discharged shopgirl, in the cellar. He secures her a position as chambermaid, and they fall in love, but she has a baby in a nursing home she hasn't told him about. She runs away when she breaks a Ming vase belonging to tenant Herbert, and Brown only finds her after discovering the child." Hollywood Reporter

Audience Suitability Ratings

"As long as Hugh Herbert is about there is enough wholesome humor in the picture to please general audiences." T. J. Fitzmorris

+ — America p48 Ap 17 '37

"A: hardly; Y: doubtful; C: no."

Christian Century p567 Ap 28 '37

"Family." Am Legion Auxiliary

"Light-weight, social comedy with amusing characterizations, but with questionable ethics and too much drinking. Mature." Calif Cong of Par & Teachers

"An amusing, well acted comedy, but too illogical to be convincing. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Attractive appointments and good photography in a film for an average program. Mature." Nat Soc of New England Women

"[It has] a very weak, exaggerated and not too clear plot. . . The honesty of the would-be philanthropist is rather hazy. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 3 '37

"Light, entertaining comedy, pleasingly staged, well cast and ably acted and though a bit slow, the direction is satisfactory. Family."

+ — Gen Fed of Women's Clubs (W Coast) Mr 25 '37

"Fair. Adults & young adults."

+ — Motion Pict Guide Je '37

"[It] is a strange mixture of hokum and sophistication but it combines the two rather entertainingly. Adolescents, 12-16: not recommended; children, 8-12: no."

+ — Motion Pict R p8 Ap '37

"The film introduces a new screen personality, Mary McGuire, who is not only good to look at but portrays a sympathetic role with understanding. Family."

Nat Council of Jewish Women Mr 24 '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"A & Y: fair; C: possible."

Parents' M p73 Je '37

"Attractive appointments and good photography in a film for an average program. Mature."

+ — Sel Motion Pict p5 My 1 '37

"Family. A light and entertaining story."

+ — Wkly Guide Ap 3 '37

Newspaper and Magazine Reviews

"Weak, almost wholly transparent, commonplace, inconsequential and uninteresting in point of story, its efforts for compelling drama failing, yet I have no hesitation in recommending [it]. The answer is Hugh Herbert. . . You will not regret seeing 'That Man's Here Again' if you are a Hugh Herbert admirer. And who isn't?" Allan Hersholt

+ — Hollywood Spec p13 Mr 27 '37

Newspaper and Magazine Reviews

"One of those pictures usually referred to as 'harmless,' meaning, not necessarily fatal, 'That Man's Here Again' is a barefaced, artless, and occasionally ingratiating little harlequinade." B. R. C.

+ — N Y Times p23 My 6 '37

"[It is] a quite pathetic and hopeless little weakling called, for some vague reason, 'That Man's Here Again.' . . Feeble, fumbling, acted with little or no zest and directed with no freshness or imagination, it has practically nothing in it to recommend." William Boehnel

— N Y World-Telegram p25 My 7 '37

"An unpretentious offering that is pleasantly human and quite enjoyable. The theme possesses an intrinsic scope that isn't fully exploited; what might have been a timely sociological aside, becomes just another boy-loves-girl exercise with gag-comedy trimmings." Herb Sterne

+ — Script p8 Je 5 '37

Trade Paper Reviews

"Unpretentiously produced, at times strongly melodramatic, this is saved from mediocrity by the masterful comedy touches inserted by Hugh Herbert in his usual eccentric role. The feature has a certain human appeal and will suffice as a programmer."

+ — Box Office p65 Ap 3 '37

"A very wholesome production perfectly geared for family trade, and especially for young folks with its refreshing love story. . . This one will get by nicely with the average audience."

+ — Film Daily p8 My 11 '37

"'That Man's Here Again' is a sentimental melodrama which turns into a cheerful farce somewhat too late. Offering little in the way of box office names except that of Hugh Herbert, it can be further stated that it offers little in the way of entertainment, except that delivered by the farceur. Whatever success it will enjoy will be on the lower end of the bill."

+ — Hollywood Reporter p3 Mr 16 '37

Motion Pict Daily p12 Mr 19 '37

"Fast moving comedy, this has a well formed plot, pleasing romance. Estimate: okay for duals."

+ — Phila Exhibitor p28 Ap 1 '37

"This comedy-drama is going to have difficulty getting by. There are no names to really float it over, and the effort to fuse the daft comedy of Hugh Herbert with a serious drama of young boy-young girl love doesn't come off successfully."

+ — Variety p15 Ap 21 '37

"Bryan Foy's ability to turn out good entertainment is well demonstrated in 'That Man's Here Again.' With only the names of Hugh Herbert and Tom Brown as draws, the cast is well picked. Mary Maguire, the Australian girl who makes her debut, is revealed as possessing striking beauty and excellent talent."

+ — Variety (Hollywood) p3 Mr 16 '37

THERE GOES MY GIRL, RKO 75min
My 21 '37

Cast: Gene Raymond, Ann Sothorn, Gordon Jones, Richard Lane

Director: Ben Holmes

Original story: George Beck

Screen writer: Harry Segall

"Two reporters are determined to marry at the first possible minute but [the girl] has a managing editor who believes that a young girl married is a young girl marred—as a reporter. He puts every sort of obstacle in the way, including a fake murder at the wedding, just as the minister is about to pronounce them man and wife." *Hollywood Reporter*

Audience Suitability Ratings

"Mature audience."

Gen Fed of Women's Clubs (W Coast)
Je 2 '37

"This is a frothy bit of nonsense with some hilarious situations and a dash of mystery, which gives little opportunity for the talents of its cast but will serve as light divertissement. Family."

+ — Nat Council of Jewish Women Je 2 '37

"General patronage."

Nat Legion of Decency Je 3 '37

"Adults & young people."

Sel Motion Pict p11 Je '37

"[It is] an amusing comedy. Family."

+ Wkly Guide My 22 '37

Newspaper and Magazine Reviews

"It's all quite funny, but don't make the mistake of taking it seriously."
Cue p50 Je 12 '37

"[It] comes out as a pretty poor specimen of screen craftsmanship. . . . If the squabbling of the two leads had been carried on in whispers to keep it from alien ears; if good taste had been the dominant note of the stormy romance, a really clever comedy would have resulted. But as it comes to us it reveals no sense of humor in the direction, maintains no definite mood and makes far too much noise. The preview audience greeted it with considerable laughter, in which at times I joined heartily. My criticism is based upon the conviction that it could have been a sparkling comedy if all its possibilities had been developed."

— *Hollywood Spec* p18 Je 5 '37

"There Goes My Girl" doesn't pretend to make much sense. It simply tries, by being fast, to be also funny. There it doesn't often enough succeed. Too much of the time it is only silly." *Eileen Creelman*

— + *N Y Sun* p11 Je 12 '37

"There Goes My Girl," for all its antics, never manages to keep more than a few steps ahead of the plot-undertaker's horse. If we call it a moderately diverting comedy, we are thinking merely of its best moments, not of its worst." *F. S. Nugent*

— *N Y Times* p8 Je 12 '37

"[It is] another newspaper story, no better, no worse than thousands of others." *Douglas Gilbert*

N Y World-Telegram p9 Je 12 '37

"Ann Sothorn and Gene Raymond costar for the fourth time—strive mightily for laughs, with only moderate success."

— + *News-Wk* p28 Je 12 '37*Trade Paper Reviews*

"This latest in the series of Gene Raymond-Ann Sothorn comedies is on a par with their past starring efforts. Family."

Box Office p31 Je 5 '37

"It rings up a healthy quota of laughs despite rather familiar story."

+ — *Film Daily* p4 My 29 '37

"This is a formula yarn. . . . The time-worn tale is, however, given some freshness by the injection of a liberal sprinkling of ingenious gags that will clock plenty of laughs. The piece is not meant to make sense but it fails to make consistent nonsense and is below the good par that has been established for the Gene Raymond-Ann Sothorn comedy vehicles."

+ — *Hollywood Reporter* p3 My 24 '37+ — *Motion Pict Daily* p4 My 24 '37

"Well paced, though familiar in theme, it manages to be quite amusing at times. As program it should fill its purpose."

+ — *Phila Exhibitor* p38 My 15 '37

"A second-rate picture . . . [which] doesn't furnish much entertainment. A minor entry."

— + *Variety* p13 Je 16 '37

"The Gene Raymond-Ann Sothorn combination has been brought along to dependable box office draw in houses where they have played, and this offering is one of their best light romantic comedies."

+ *Variety* (Hollywood) p3 My 24 '37**THEY GAVE HIM A GUN, MGM 97min**
My 14 '37

Cast: Spencer Tracy, Gladys George, Franchot Tone

Director: W. S. Van Dyke

Based on the novel of same title by William Joyce Cowen. The theme of this dramatic story is that if men are made heroes during war because they are good killers in battle, one can hardly blame them if they continue the same road when they return to civil life. Franchot Tone plays the timid peaceable book-keeper who is converted by the war into a savage gangster. His friend is a tough carnival worker (Spencer Tracy) who tries to help him. Both fall in love with a Red Cross nurse, who though in love with Tracy, marries Tone when she hears that Tracy is dead.

Audience Suitability Ratings

"While it is disappointing that the novel's full potentialities have not been realized, nevertheless 'They Gave Him a Gun' is a mildly engrossing and in spots convincing movie."

— + *Bul on Current Films* Je 7 '37

"A: good of kind; Y: probably good; C: no."
Christian Century p695 My 26 '37

"Adults, excellent; children, tense; family, good." *Calif Cong of Par & Teachers*

"Spencer Tracy, Gladys George and Franchot Tone give outstanding performances. Mature." *Calif Fed of Business & Professional Women's Clubs*

"Adults. Good." *DAR*

"A vivid film with realistic dialogue and Franchot Tone and Spencer Tracy in effective characterizations." *Nat Soc of New England Women*

"Understandingly directed and well cast, this picture provides material for mature consideration." *S Calif Council of Fed Church Women*

"The whole is a dramatic, impressively realistic tragedy. Mature." *Women's Univ Club* (Los Angeles)

Fox W Coast *Bul* My 29 '37

"Adults & young people. From the opening scenes of the battlefield to the final ending, the direction, in the hands of that master craftsman, W. S. Van Dyke is dynamic and superb. The work of the cast is notably fine, Spencer Tracy outstanding in his characterization, closely seconded by the excellent work of Franchot Tone and Gladys George."

+ *Gen Fed of Women's Clubs* (W Coast)
My 19 '37

"This excellent picture will delight all who truly hate War, for it is timely, vital and intelligent. Adults."

+ Nat Council of Jewish Women My 19 '37

"Objectionable in part."

Nat Legion of Decency My 20 '37

"A thought-provoking production dealing with the necessary transition from wartime thinking to normal social living. Mature. Outstanding."

+ + Sel Motion Pict p1 Je '37

"The anti-war effect would be stronger if the case were not so special, and were more convincing. Mature."

+ - Wkly Guide My 15 '37

Newspaper and Magazine Reviews

"'They Gave Him A Gun' falters after an interesting and sardonic start and lapses into unconvincing and strangely unspecific cinema racketeering. . . [It] can be summed up as a superior production that fails to live up to its own promise, a film which nevertheless contains some original and trenchant material."

+ - Cue p18 My 22 '37

"MGM has given the picture one of its usual graphic and visually appealing productions—has made an honest effort to give full value for the price of admission—but as screen entertainment, 'They Gave Him A Gun' lacks the ring of sincerity which spells box-office success. . . The story lacks psychological soundness in that it tries to make us accept a premise which is without merit."

+ + Hollywood Spec p14 My 22 '37

"'They Gave Him A Gun' seems hurriedly made, as well as too long and rambling." (2½ stars) Beverly Hills

Liberty p55 Je 19 '37

"No sort of melodramatic side-tracking affects 'They Gave Him A Gun,' a stark, super-realistic preachment against the evils of war as they apply to the individual. . . For those with an abiding hunger for peace and its ways, the picture is superb."

+ + Lit Digest p28 My 22 '37

"[It is] a tremendously indignant and compelling anti-war photoplay. [This] is both an effective tract and an effective melodrama. . . It is a challenging screen offering." Howard Barnes

+ N Y Herald Tribune p18 My 14 '37

"The theme is powerful enough. The story itself is not always up to its possibilities indulging in too many Hollywood hysterics for conviction. . . [It] makes its point effectively, and gets in plenty of melodrama in the telling. It never quite lives up to its promise, in spite of excitement." Eileen Creelman

+ - N Y Sun p30 My 14 '37

"The mildly stimulating if not exactly revolutionary social thesis that war breeds mobsters is rather unevenly maintained. . . The plot sags woundedly in the middle, weaving forward punch-drunkly . . . and finally rushing with undignified precipitancy to an inept conclusion. . . At times there is a slight air of justifiable embarrassment on the part of every one concerned." B. R. C.

+ + N Y Times p21 My 14 '37

"Superbly directed . . . and acted to perfection . . . it provides entertainment that is at once packed with thrills and a bitter indictment of legalized killing. . . This [is] a film of no little distinction." William Boehnel

+ N Y World-Telegram p23 My 14 '37

"It's difficult to be certain as to what exactly is intended in this wild little drama. . . The triangle is a little vague, and one gets an idea that nobody involved knows what he does feel. . . In fact, there's a great deal in the film, but nothing seems definite." John Mosher

+ + New Yorker p94 My 22 '37

"This often effective drama should have been a superior movie. Instead, its vivid and original theme—the brutalizing effect of war on a timid bookkeeper—is changed into a routine account of two friends who love the same woman."

+ - News-Wk p29 My 22 '37

"Popgun melodrama with several good moments, but not enough to go round. Spencer Tracy plays the only character in this story you'd like to know. Slightly embarrassing."

+ + Stage p12 Je '37

"As a preachment against war, [it] would be more persuasive if it did not permit the impression that experience in the trenches may have improved Fred about as much as it weakened Jimmy. As melodrama, it would be more effective if Director W. S. Van Dyke had avoided more clichés. . . To balance its defects, [it], no masterpiece but a fast-moving, adult screen play, has the advantage of highly proficient performances by its three principals."

+ - Time p55 My 24 '37

Trade Paper Reviews

"With a proven money-getting cast, this gripping film of war, love, sacrifice and loyalty, ably produced, directed and acted, will prove another in the long line of box office successes with which Metro is winding up its current program. Documentary insofar as its pleas against war are concerned, the story is action-cramped and will prove grade 'A' entertainment for those who enjoy cinematic portrayals of life in the raw."

+ Box Office p23 My 15 '37

"This is a highly colored document that preaches against war without moralizing and purely through the dramatic action of the story. . . Director Van Dyke delivers another masterful work filled with those deft touches that are all his own. A box office wallop that can't miss anywhere."

+ Film Daily p21 My 17 '37

"Here is a comedy drama of tremendous and moving power that will make a lasting impression on all who see it. . . It is assured of a tremendous reception and its box office earnings will be among the year's tops."

+ Hollywood Reporter p3 My 4 '37

"About the only angle that might lift this one over the bumps is that it embraces a slight anti-war preachment. But, like most of the picture's emotional text, even that preachment has a spurious ring. . . [It is] a fairly exciting melodrama with soggy sentimental overtones. Regardless of what box-office weight the cast names may carry, it will be doing well if reaching average figure."

+ - Variety p22 My 19 '37

"Metro undertook a difficult chore in setting out to convert William Joyce Cowen's ironic indictment of the war god into mass screen entertainment. The result is more interesting in its preachment than for its dramatic weight. . . Box office may be spotty but should hit a satisfactory level, depending a good deal on how it is sold."

+ - Variety (Hollywood) p3 My 4 '37

THEY WON'T FORGET. Warner 90min

Cast: Claude Rains, Gloria Dickson, Edward Norris, Lana Turner

Director: Mervyn LeRoy

Music: Adolph Deutsch

Music director: Leo F. Forbstein

Screen writers: Robert Rossen, Aben Kandel

Based on the novel, *Death in the Deep South*, by Ward Greene, Edward Norris is convicted, without trial, of the murder of Lana Turner, a pupil in his business college class. Allyn Jos-

THEY WON'T FORGET—Continued

lin's paper arouses the hatred of the Southerners against Norris who is a Northerner. He is defended by a New York attorney, but is convicted. A mob pulls him off the train en route to the state prison and lynches him.

Trade Paper Reviews

"Mervyn LeRoy's newest production is a scathing indictment of mob prejudice and is certain to cause much debate. It should do nicely at the box-office and deserves heavy exploitation. It has fine character studies and has been wisely cast."

+ **Film Daily** p12 Je 14 '37

+ **Motion Pict Daily** p6 Je 10 '37

"This is a grim, compelling tragi-drama of deliberately inflamed violence which will be one of the most discussed pictures of the year."

+ **Variety (Hollywood)** p3 Je 9 '37

THINK FAST, MR. MOTO. 20th century-Fox 65min Je 25 '37

Cast: Peter Lorre, Virginia Field, Thomas Beck, Siegfried Rumann

Director: Norman Foster

Based on the Saturday Evening Post serial novel of the same title by J. P. Marquand. "Mr. Moto, after masquerading in Frisco's Chinatown as a Persian rug peddler, next appears on board ship. Sailing at the same time is Thomas Beck, madcap young son of the steamship line's owner. He carries an important confidential message to the line's Shanghai manager." [Variety (Hollywood)]

Audience Suitability Ratings

"The oriental settings are good and give tone to the picture. . . Too exciting for children. Mature." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"To lovers of the mystery story, this will prove a little away from the usual trend with its Shanghai atmosphere, smuggling ring and lovely Russian lady. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature. Good." DAR

"Good average mystery film. Mature." Nat Soc of New England Women

"A mystery drama which holds the interest and suspense until the close. Mature." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** Ap 24 '37

"A fast-paced mystery drama, given interesting settings, capable direction and an able cast. . . Excessive drinking in the opening scenes. Adults & young people."

+ **Gen Fed of Women's Clubs (W Coast)** Ap 10 '37

"Adolescents, 12-16: not advised; children, 8-12: no."

Motion Pict R p10 My '37

"[It is] thrilling, exciting entertainment. Family."

+ **Nat Council of Jewish Women** Ap 14 '37

"General patronage."

Nat Legion of Decency My 27 '37

"Adults."

Sel Motion Pict p8 My 1 '37

Newspaper and Magazine Reviews

"[It] has everything it takes to make box-offices sit up and beg. Flashing from the sinister tempo of oriental life to the dignity and folly of occidental bluntness, this fast-paced

sketch of a dynamic Japanese whose versatile brilliance spot-lights the action is a 'must see' picture. And Peter Lorre supplies the 'must,' always commanding, Lorre is here at his arresting best."

+ **Hollywood Spec** p17 Ap 10 '37

"This first in the series of Mr. Moto films is quality entertainment. It sets a high mark for production excellence at which others in the series may aim. Family."

+ **Box Office** p27 Ap 17 '37

"New type of detective plus rapid action and well maintained suspense make this an entertaining mystery film. . . Regular audiences should find it very enjoyable fare and the mystery fans especially will find it something a little different."

+ **Film Daily** p8 Ap 6 '37

"J. P. Marquand's Mr. Moto, who has been appearing in the Saturday Evening Post, comes to life realistically in Lorre's expert hands and the result is a suspenseful program picture that the dual devotees will find better-than-average fare."

+ **Hollywood Reporter** p3 Ap 2 '37

+ **Motion Pict Daily** p4 Ap 5 '37

"This should prove popular neighborhood fare."

+ **Phila Exhibitor** p26 Ap 15 '37

"The first picture in the series, packs plenty of punch and has what it needs in the way of suspense, action and romance to satisfy audiences from the de luxers right down the line. . . Peter Lorre, in the title role of the calm little Japanese detective, is entirely convincing."

+ **Variety (Hollywood)** p3 Ap 2 '37

THIRTEENTH CHAIR. MGM 62min My 14 '37

Cast: Dame May Whitty, Madge Evans, Lewis Stone, Elissa Landi

Director: George B. Seitz

Based on the play of the same title by Bayard Veiller. Filmed as a silent picture in 1919; a talkie in 1929. "The story concerns the solution of a murder that occurs under the eerie circumstances of a seance. The finding of the criminal is quite unique and comes as a complete surprise." [Variety (Hollywood)]

Audience Suitability Ratings

"There is some excitement in the film but it is not well sustained, and the relationship between certain characters is more obscure than the name of the murderer. On moral grounds, too, one or two of them are suspect. However, if you make a practise of seeing this sort of melodrama, it is suitable for adult audiences." T. J. Fitzmorris

+ — **America** p168 My 22 '37

"A & Y: very good of kind; C: too strong." **Christian Century** p695 My 26 '37

"Dame May Whitty gives an especially fine performance as the medium. Adults." Am Legion Auxiliary

"Interestingly adapted from the stage play, this murder mystery is well acted and ably directed, with sustained suspense throughout. Adults." Calif Cong of Par & Teachers

"A murder mystery, carefully plotted, which is made tense by the acting of a good cast under good direction. Family." Nat Bd of R

"An excellent entertainment, but gruesome for any but an adult audience." Nat Soc of New England Women

"This picture will prove highly entertaining to all who like a really good thrill. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 15 '37

"This well enacted mystery melodrama is tense, exciting, and suspenseful. Adults."

+ Gen Fed of Women's Clubs (W Coast)
My 5 '37

"Adults."

Nat Legion of Decency My 13 '37

"Adults."

Sel Motion Pict p8 Je '37

"A murder mystery, carefully plotted, which is made tense by the acting of a good cast under good direction. Family."

+ Wkly Guide My 8 '37

Newspaper and Magazine Reviews

"No other Hollywood studio seems to take the painfully meticulous care M.G.M. insists upon for every film which bears its crest. 'The Thirteenth Chair' is an excellent example. . . This profoundly stirring document of the emotions comes to us packed with the pick of filmdom." Paul Jacobs

+ Hollywood Spec p13 My 8 '37

"What is remarkable about 'The Thirteenth Chair' is not that it is antiquated but that it should have withstood at all the fierce corrosion of two theatrical decades. . . [It] still [contains] a septuagenarian shiver . . . but as dramaturgy it is more convincingly dead than any of Dr. Mason's victims."

+ — Time p56 My 17 '37

Trade Paper Reviews

"Bayard Veiller's perennial thriller has been brought to the screen again, retaining all of the spine-tingling horror which has made it a stage and screen favorite for so many years. Fans, old and new, will love it. Family."

+ Box Office p31 My 8 '37

"Developed in a highly suspenseful manner, this mystery holds one's attention at all times and should make nice program entertainment."

+ Film Daily p8 My 4 '37

"Bayard Veiller's murder mystery play, still remembered as a huge success nearly a quarter of a century ago, here reappears as one of the best detective thrillers in many months. . . The picture belongs right at the top of the program group."

+ Hollywood Reporter p3 Ap 29 '37

+ — Motion Pict Daily p4 Ap 30 '37

"Good [murder mystery] but not sufficiently strong to create box office suction. . . Playgoer type will get more enjoyment from it than the moviegoer, action being limited for the most part to one set."

+ — Variety p15 Je 9 '37

"Metro has a first class program film in this mystery thriller. . . Preview audience remained absorbed after the film got under way and evidenced enthralled interest until the mystery was finally unravelled."

+ Variety (Hollywood) p3 Ap 29 '37

THIRTY SECONDS OF LOVE. Nuovo mondo 62min Ap 3 '37

Cast: Elsa Merlini. Nino Besozzi. Enrico Viarisio

Director: Mario Bonnard

Italian dialogue film produced in Rome without English titles, also called Trenti Secondi di Amore. "[It is the] account of how a philandering young man offers to take a thirty-second kiss as compensation for having been hit by a charming unlicensed driver." (N Y Times)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ap 22 '37

Newspaper and Magazine Reviews

"[It] is no cause for dancing in the streets. Nevertheless, the new film is facile and sometimes amusing, if undistinguished, and confines itself to romance, which seems much more Hollywood in conception and setting than the traditional pre-Mussolini love story." Marguerite Tazelaar

+ — N Y Herald Tribune p19 Ap 5 '37

"With never a serious moment, the film is witty and amusing." H. T. S.

+ N Y Times p17 Ap 5 '37

Trade Paper Reviews

"Thoroughly diverting romantic farce, expertly cast and acted. Film ranks high in entertainment value among contemporary foreign features."

+ Film Daily p11 Ap 8 '37

"Sufficient number of chuckles and abdominal laughs in this wordy farce to insure trim business with Italian-language houses. Based on hearty response in this theatre, the dialog seemingly is packed with maximum laughter."

+ Variety p15 Ap 7 '37

THIS IS MY AFFAIR. 20th century-Fox 100min My 28 '37

Cast: Robert Taylor. Barbara Stanwyck. Victor McLaglen. Brian Donlevy. Sidney Blackmer

Director: William A. Seiter

Dances: Jack Haskell

Music & lyrics: Mack Gordon. Harry Revel

Music director: Arthur Lange

Screen writers: Allan Rivkin. Lamar Trotti

"[It is the] story of a compact made between President McKinley and a young navy lieutenant (Robert Taylor), whereby the latter is to ascertain the identity of the big man behind an epidemic of bank robberies which the secret service has not been able to fathom." Variety (Hollywood)

Audience Suitability Ratings

"The film is stirring all the way, flavored by the quaintness of period costumes and manners and acted with a measure of excellence. Victor McLaglen's characterization of a hard café-owner is robustly genuine and convincing." T. J. Fitzmorris

+ America p240 Je 12 '37

"A: fair; Y & C: doubtful interest or value." Christian Century p791 Je 16 '37

"A picture that builds up to a climax that will have audiences gripping the arms of their chairs. Excellent for mature audiences." Am Legion Auxiliary

"Adults. Children (8-16). Family." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Mature." Nat Soc of New England Women

"The suspense is sustained until the final surprising denouement. Excellent portrayal of historical characters. Mature." S Calif Council of Fed Church Women

"Adolescents, questionable because of crime element; children, no." Women's Univ Club (Los Angeles)

Fox W Coast Bul My 29 '37

"A tense exciting picture. . . The cast, an able one, Robert Taylor and Victor McLaglen, excellent while the characterizations of Presidents William McKinley and Theodore Roosevelt are especially pleasing. William Seiter's direction merits high praise, he has made each character an individual and blended well all

THIS IS MY AFFAIR—*Continued*
material, providing an unusually interesting photoplay. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
My 19 '37

"[It has] one of the most suspenseful climaxes ever accomplished on the screen. . . The direction is masterly. Family."

+ Nat Council of Jewish Women My 19 '37

"General patronage."

Nat Legion of Decency Je 3 '37

"Interesting characterizations, with the supporting cast all well chosen. The direction is masterly. Mature."

+ Sel Motion Pict p4 Je '37

"Outstanding. Family."

+ + Wkly Guide My 29 '37

Newspaper and Magazine Reviews

Boston Transcript p6 My 29 '37

"Adults and young people."

Christian Science Monitor p17 Je 5 '37

"Robert Taylor and Barbara Stanwyck lead an effective cast, and the combination of characterization, theme and substantiating colorful production detail, embellished by music and dancing of the era, provide desirable entertainment, even though the excursion into the realm of history may not receive the unanimous endorsement of students." J. P. Cunningham

Commonweal p188 Je 11 '37

"'This Is My Affair,' is a long, elaborately produced, moderately well-acted melodrama which partially conceals its routine and oft-used plot beneath a coating of 1901 costumes and atmosphere. . . Regrettably, the story . . . just isn't good enough to justify the lavish talents expended upon it."

— + Cue p16 My 29 '37

"Excellent entertainment. It takes us back to the turn of the century and makes its reaction visually and psychologically authentic."

+ Hollywood Spec p14 My 22 '37

Reviewed by Beverly Hills

Liberty p61 Je 26 '37

Lit Digest p22 Je 12 '37

"The material has been managed shrewdly and the settings and costumes are elegant. If you find yourself anticipating situations, you will at least find them delightfully decked out. . . All in all, 'This Is My Affair' is good entertainment." Howard Barnes

+ N Y Herald Tribune p14 My 28 '37

"By setting it in a period hitherto ignored by Hollywood, the scenarists of 'This Is My Affair' have considerably freshened up their artificial underworld drama. . . [It] does not sentimentalize about the days of thirty-six years ago, nor is it interested in them as anything but atmosphere. This atmosphere, the songs and dances, the costumes and hairdos . . . are a good deal more vivid than the story itself, certainly than its main actors." Eileen Creelman

N Y Sun p14 My 28 '37

"It is the job of period reconstruction, rather than the dramatic weight of its theme, that distinguishes 'This Is My Affair' and makes it an agreeable entertainment—even with Mr. Taylor in it. . . The most endearing feature of the film—far more engaging than Mr. Taylor's derring-doing or Miss Stanwyck's billing-cooing—is the skill with which the producers have conjured up the naughty-naughty background." F. S. Nugent

+ N Y Times p17 My 28 '37

"Dark intrigue and romance are nicely blended against the picturesque background of America at the turn of the century in 'This Is My Affair.' . . In its own quiet, graceful

way [it] works itself into a lather of high-grade suspense and results in an entertainment that is novel, colorful and interesting from beginning to end." William Boehnel

+ N Y World-Telegram p15 My 28 '37

Reviewed by John Mosher

New Yorker p74 My 29 '37

"A vivid re-creation of the early 1900s, complete with slang, songs, and vaudeville turns, distinguishes this otherwise uninspired story."

News-Wk p26 Je 5 '37

"I liked the story and I liked the songs and dances. You may gather from all this that I liked the picture." Rob Wagner

+ Script p8 Je 5 '37

Time p35 Je 7 '37

Trade Paper Reviews

"In every department here's a picture that has exactly what it takes to bring superlative entertainment to every type of film fan and, resultantly, it cannot miss being a boxoffice bonanza."

+ Box Office p21 My 22 '37

"This is rich in color and suspense and should do nicely at the box-office. It has the names of Taylor, Stanwyck and McLaglen to decorate the marquee, and William A. Seiter's direction is at his best and skillfully blends color, comedy and drama."

+ Film Daily p8 My 18 '37

"This is a detective melodrama fitted into a historical American setting and so gorgeously caparisoned as to make it grand and glorious popular entertainment. . . It will be a big money-maker everywhere."

+ Hollywood Reporter p3 My 14 '37

"Barbara Stanwyck . . . has rarely been seen to better advantage. Estimate: good program."

+ Phila Exhibitor p38 My 15 '37

"The narrative is slow and weak in comparison to its cast, but it shouldn't have any trouble reaching the fair box office class."

+ — Variety p15 Je 2 '37

"Treatment, background and a topnotch cast give impressive sense of importance to a theme which in less imposing trappings would be identified as the familiar crook drama of scores of lesser pictures. Its feeling of historic reality is enhanced by the impersonation of many notables of the period."

+ Variety (Hollywood) p3 My 14 '37

THREE LEGIONNAIRES. General 58min

Cast: Robert Armstrong. Lyle Talbot. Fifi D'Orsay. Anne Nagel

Director: Hamilton McFadden

"Action takes place in a remote and isolated hamlet of Russia at the time the Armistice was signed in the World War. Robert Armstrong and Lyle Talbot are stationed there to represent the American army and to work with the Russian Cossacks who were with the Allies. Not knowing the Armistice had been signed until six months later, Armstrong and Talbot carry on their vigil for the enemy." Variety (Hollywood)

Trade Paper Reviews

"General Pictures' first effort in the production field is a slapstick comedy that will be a showman's dream."

+ Box Office p63 Ap 3 '37

"Good old slapstick serves its purpose in this picture and the result is a healthy total of laughs."

+ Film Daily p3 Mr 20 '37

"Calculated to find its niche in the neighborhoods, 'Three Legionnaires' has been supplied with a saleable cast and a plentitude of

laughs. Although entirely unsophisticated, and lacking the rudiments of an intelligible story, it should have no difficulty in succeeding in the secondaries."

+ **Hollywood Reporter** p5 Mr 13 '37

"Hokum, action, definitely made for laughing purposes this is a commendable offering from a new producing company. It should fit nicely as comedy support on dual programs. . . . This is good, wholesome fun."

+ **Phila Exhibitor** p35 Ap 1 '37

"Throwing logic overboard to effect a laugh, Robert E. Welsh has delivered his first picture under the new General Pictures banner with pleasing results. Film is packed with comedy hokum, fabricated from the proven formula of the old slapstick type that dominated in the silent days."

+ **Variety (Hollywood)** p3 Mr 13 '37

THUNDER IN THE CITY. Columbia 76min Ap 25 '37

Cast: Edward G. Robinson. Luli Deste. Nigel Bruce. Constance Collier. Ralph Richardson

Director: Marion Gering

Filed in England. "Dan Armstrong, the advertising director of a big American motor corporation who goes in strong for sensational stunts, is dropped by his confreres because his ballyhoo activities are undignified and out-of-date. So Armstrong goes over to London to study dignity, and before you can say 'P. T. Barnum' he has turned England upside down in exploiting the sale of stock in a Rhodesia miracle metal." (Liberty)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: fair; Y: good; C: perhaps."

Christian Century p631 My 12 '37

"Of particular interest is the subtle satire used in contrasting English and American manners and customs. Adults & young people."

E Coast Preview Committee

+ **Fox W Coast Bul** Ap 24 '37

"The film has some very amusing passages, particularly those satirising certain aspects of aristocratic English life; but its main implications (the apparent exaltation of a peculiarly blatant form of advertisement) are crude, and will not be to everybody's taste. Suitability: family." A. V.

Mo Film Bul p55 Mr '37

"General patronage."

Nat Legion of Decency Ap 15 '37

"The climax is exciting and provides a pleasing ending to a production that has some good characterizations, is well acted and smoothly directed. Adults & young people."

+ **Sel Motion Pict** p11 My 1 '37

"A pleasant boost for cordial relations between the two countries, some of it amusing. Mature."

+ **Wkly Guide** Ap 3 '37

Newspaper and Magazine Reviews

"[This] is part unsuccessful farce and part unconvincing drama and at no time entertaining."

— **Cue** p17 My 1 '37

"Edward G. Robinson is as brilliantly comic in 'Thunder in the City' as he was sinisterly forbidding in his memorable gangster roles. . . . There are some preposterous doings in the photoplay, but on the whole it is an amusing and heart-warming offering." H. B.

+ **N Y Herald Tribune** p17 Ap 23 '37

"[It is] a story in which both American and Britisher come off rather well. The audience also can have its bit of fun. . . . [It] is fair entertainment, not outstanding, but diverting in a mild and amiable manner." Eileen Creelman

+ **N Y Sun** p30 Ap 23 '37

"The British are having a bit of good wholesome fun at their own expense. . . . Whether you have fun will depend largely on how you feel about the Edward G. Robinson brand of Napoleonic. . . . The film has the superficial smoothness and pace that might have been expected from so much American collaboration." E. R. C.

N Y Times p25 Ap 23 '37

"Poor Mr. Edward G. Robinson has to be good in 'Thunder in the City,' and there isn't a gunman in sight. In fact, this is comedy, and only Constance Collier seems happy in it." John Mosher

+ **New Yorker** p81 My 1 '37

"Moderately amusing."

+ **News-Wk** p20 My 8 '37

"'Thunder in the City' and 'Head Over Heels,' compete for the position of worst English film of the quarter. I think the former has it, with its tricky self-conscious continuity, its horde of Hollywood stars on holiday, Mr. Ned Mann's worst 'special effect' to date, and its complete ignorance—in spite of its national studio—of English life and behavior." Graham Greene

— **Spec** p516 Mr 19 '37

"This smoothly unfolded comedy is notable in only one respect: It is the U. S. debut of a . . . Viennese girl . . . using the name Luli Deste."

Time p30 My 1 '37

Trade Paper Reviews

"Family."

Box Office p31 Je 5 '37

"This British production from the Atlantic Studio qualifies for the 'moderately entertaining' list."

+ **Film Daily** p10 Ap 27 '37

"This is not Robinson's best picture but it is acceptable. The star comes very near overcoming the handicap of British production. Pace is a bit leisurely, as usual with British shows; story is definitely weak."

+ **Phila Exhibitor** p26 Ap 15 '37

"It's not distinguished by production superiority and it's unlikely to do better than fair; but 'Thunder in the City' in many ways makes itself quite likable."

+ **Variety** p15 Ap 28 '37

TIME OUT FOR ROMANCE. 20th century-Fox 72min Mr 19 '37

Cast: Claire Trevor. Michael Whalen. Joan Davis. Chick Chandler

Director: Malcolm St. Clair

"The story opens with Claire Trevor enacting that now famous role of the runaway bride, fleeing a fortune-hunting husband, who is picked up on her flight to California by Michael Whalen, member of an automobile caravan which is driving new cars out to the Pacific Coast." Box Office

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"It is fairly amusing and maintains a sprightly if not hilarious pace. . . . There are enough bright situations to recommend the film as mild family amusement." T. J. Fitzmorris

+ **America** p624 Ap 3 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

TIME OUT FOR ROMANCE—Continued

"A: hardly; Y & C: probably quite amusing."
Christian Century p470 Ap 7 '37

"Dialogue light and amusing; cast, direction and photography excellent. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children." DAR

"Story is loosely constructed and although there is some good comedy, the film is in no way distinguished. Family." Nat Soc of New England Women

"A light, amusing comedy with an improbable plot. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 6 '37

"The direction is workmanlike, and keeps things moving. The humour is obvious and ingenuous, and the dialogue might have been crisper. Suitability: family." E. P.

Mo Film Bul p85 Ap '37

"Fair. Adults & young adults."

+ — Motion Pict Guide My '37

"It is all decidedly nonsensical. Some of it is quite funny and some of it pretty poor. Adolescents, 12-16: undesirable; children, 8-12: no."

+ — Motion Pict R p9 Mr '37

"General patronage."

Nat Legion of Decency Mr 25 '37

"A & Y: fair; C: little interest."

Parents' M p64 My '37

"Lively action and sustained interest, an able cast and clever comedy lend a variety of characterizations which, although not very subtle, are, nonetheless, amusing. Family."

+ — Sel Motion Pict p6 Ap 1 '37

Newspaper and Magazine Reviews

"The film may be classified as endurable second rate, if that isn't hair-splitting."

B. R. C.

+ — N Y Times p23 Mr 13 '37

"[It is] a gauche and artless film. . . The plot is only about enough for a short film, and keeps repeating itself altogether and too often for comfort until the end, when it speeds up a little bit without any unforeseen eventualities." William Boehnel

+ — N Y World-Telegram p15 Mr 15 '37

Trade Paper Reviews

"Just misses being able to stand on its own legs as a solo performer. Weakie plot, which St. Clair's direction has nearly managed to squeeze under camouflage all the way, shows its tatters at the start. That's enough of a crimp to consign the film to dual chores. For this class, however, it's plenty strong on laughs and general deportment."

+ — Variety p15 Mr 17 '37

TOO MANY WIVES. RKO 60min Ap 16 '37

Cast: Anne Shirley, John Morley, Barbara Pepper, Gene Lockhart

Director: Ben Holmes

Based on the short story, Satisfaction Guaranteed, by Richard English. "The story concerns a young complaint man on a newspaper, endowed by his boss with an imaginary wife and child, who falls in love with an heiress and whose romance is nearly wrecked by her belief that he is married." (Sel Motion Pict)

"A series of patchy ideas, unmatched for absurdity, constitute the story material of a slapstick farce in which the humor is of very poor quality. . . Both acting and direction are amateurish, the settings are inartistic and the entire production is of a boring quality. Family."

E Coast Preview Committee

— Fox W Coast Bul Ap 3 '37

Audience Suitability Ratings

"A series of misunderstandings adds excitement and amusement. Family." Am Legion Auxiliary

"A slow-moving program picture with a hackneyed plot. Adults; 14-18 & 8-14: poor." Calif Cong of Par & Teachers

"A simple, light comedy-farce—too simple for most audiences. Family." Calif Fed of Business & Professional Women's Clubs

"Amateurish comedy. Mature. Family. Mediocre." DAR

"Loosely constructed, with rather forced humor and far-fetched situations, the film nevertheless has its moments. Family." Nat Soc of New England Women

"Wholesome, but lacking in entertainment value. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 17 '37

"Though given a satisfactory cast, this picture is lacking in entertainment, draggy and uninteresting, due to poor production values, especially direction and cutting. The story is a disconnected one. Family."

+ — Gen Fed of Women's Clubs (W Coast) Ap 5 '37

"Fair. Family."

+ — Motion Pict Guide Je '37

"It is not a class A picture but fairly agreeable comedy. Adolescents, 12-16: yes; children, 8-12: passable."

+ — Motion Pict R p10 My '37

"This is a dull, forced little picture with a far-fetched title, undistinguished cast, silly story which seems carelessly put together all resulting in an amateur performance. Family."

— Nat Council of Jewish Women Ap 7 '37

"General patronage."

Nat Legion of Decency Ap 1 '37

"Family."

Sel Motion Pict p11 Ap 1 '37

Trade Paper Reviews

"A farce comedy that smacks of the old silent days, this mild effort is short on laughs, weak on acting talent and tedious in direction. Audiences will find it nothing more than another program feature that is below the standard of the usual RKO Radio product. Family."

— Box Office p27 Ap 17 '37

"This is a fast and moving farce, containing some refreshing material. It has been well directed by Ben Holmes and introduces John Morley, a likeable actor who shows much promise."

+ — Film Daily p8 Ap 7 '37

"In marked contrast to the polygamous threat of its title this minor domestic comedy is a gentle and innocuous affair aimed at juvenile risibilities and tickling them pleasantly enough for useful support service in the neighborhoods. Its weakness is in the story."

+ — Hollywood Reporter p3 Ap 3 '37

+ — Motion Pict Daily p2 Ap 6 '37

"The attempts at comedy are very weak throughout. Estimate: for neighborhoods, twin bills."

+ — Phila Exhibitor p31 Ap 1 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"This film is crippled by faulty writing and mediocre direction; marred by primitive acting and absurd casting. Even excused as light comedy fare, 'Too Many Wives' is shallow entertainment. Duals only, and then it won't mean a great deal."

— Variety p15 Ap 28 '37

"Here is a fast-stepping, amusing farce, well off the beaten story path, which will provide its full share of entertainment on the average multiple program. It is whimsical comedy nicely suited to the talents of Anne Shirley and the comparative newcomer, John Morley."

+ — Variety (Hollywood) p3 Ap 3 '37

TOP OF THE TOWN. Universal 86min Ap 18 '37

Cast: Doris Nolan, George Murphy, Hugh Herbert, Gregory Ratoff, Gertrude Niesen, Ella Logan

Director: Ralph Murphy

Music & lyrics: Jimmy McHugh, Harold Adamson

A musical comedy in which a rich girl tries to elevate night club entertainment.

Audience Suitability Ratings

"A: depends on taste; Y: doubtful value; C: no."

Christian Century p502 Ap 14 '37

"Some of the comedy bits, mainly Hugh Herbert and a few of the vaudeville acts, are amusing but the overlarge cast and the excessive action without seeming purpose leave an impression of confusion. Adults & young people." E Coast Preview Committee

— + Fox W Coast Bul Ap 17 '37

"A lavishly produced, gay, diverting musical extravaganza, in which lively music, modern singing, interesting dance numbers, specialties and spectacular scenery are blended together in an entertaining fashion, reflecting credit upon the director. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
Ap 10 '37

"Suitability: family." T. G.
Mo Film Bul p85 Ap '37

"Good. Adults & young adults."
+ Motion Pict Guide Je '37

"The production is entertaining of its kind, though not outstanding. Adolescents, 12-16: amusing; children, 8-12: too tiring and too mature."

+ Motion Pict R p10 My '37

"Light entertainment is provided in this musical comedy. Family."

+ Nat Council of Jewish Women Ap 7 '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"A musical extravaganza, lavishly staged and swiftly paced, but a bit too noisy. . . . Those who enjoy musicals in vaudeville style may like this one. A matter of taste for family. (The New England Women consider this picture a new low in entertainment.)"

Sel Motion Pict p6 My 1 '37

"A lavish production with almost a fantastic finale. . . . A picture worthy of a star. Family."

+ Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"Evidently, jiggling, jazzing and swinging were uppermost in the minds of the producers, but now and again something quite original creeps into the mad medley. . . . It is a brilliant spectacle with a curiously inept tale, but one which aroused intermittent gales of laughter from an audience." Mordaunt Hall

+ — Boston Transcript p6 Ap 3 '37

Canadian M p38 Ap '37

"With six veteran comedians, several singers, dancers, a large chorus and one of the most elaborate mountings on record, this falls far short of its possibilities. It looks like a gargantuan joke by Busby Berkeley. Family."

— Christian Science Monitor p17 Ap 10 '37

"With a few notable exceptions such as the Astaire-Rogers and MacDonald-Eddy productions most film musicals follow a pattern cut from exactly the same cloth. . . . 'Top of the Town' the latest exhibit in Hollywood's interminable procession of such films, deserves a rating of no better than spotty from even the most charitable point of view. Its virtues are two infectious and lively songs. . . . Its faults include the small use made of the large roster of comedians in the cast, the inept and clumsy maneuvers of the script and the miscasting of the heroine's role."

— + Cue p18 Ap 3 '37

"The rest of 'Top of the Town' does not live up to the contribution made to it by John Harkrider who designed the sets which give it outstanding pictorial beauty. . . . I do not wish to convey the idea that 'Top of the Town' is not entertaining. It is. My complaint is that the manner of its presentation does not make the most of the talent included in the long cast."

— + Hollywood Spec p14 Ap 10 '37

"Doris Nolan [and] George Murphy . . . are pretty good. . . . Ostentatious, expensive, not very original—but *big*." (3 stars) Beverly Hills

Liberty p38 My 8 '37

"[It] resulted in exhausting your correspondent, though many in the audience yesterday showed greater stamina. But in small doses 'The Top of the Town' is good. . . . The specialty numbers become almost 'home work' for the audience, by their laboriousness—not in execution, but in spacing and pacing. . . . It is an eye-filling show with lots of funny gags, and, if you have the endurance, you will probably enjoy all of it." Marguerite Tazelaar

+ — N Y Herald Tribune p10 Mr 27 '37

"Its sole purpose is amusement. To achieve that, it tosses its plot out of the window now and then, retrieving it for a scene or two, then returning to straight song-and-dance stuff. It is really a revue. [It] is a cumbersome, handsome, tuneful, almost plotless musical of the revue type." Eileen Creelman

N Y Sun p11 Mr 27 '37

"Through some unaccountable oversight, Universal omitted the kitchen sink, but it tossed practically everything else it could find into its new musical colossus. . . . Everything, that is, except a sense of humor, a semblance of continuity and the veriest morsel of credibility. They would have been handy things to have around. Without them the picture is just a big and dumb variety show with one fair turn following another." F. S. Nugent

— + N Y Times p19 Mr 27 '37

"If elaborateness makes a screen musical comedy a success and the book matters not at all, then the one at the Roxy, called 'Top of the Town,' which is lavish enough to make even the Warner Brothers look to their laurels, is good entertainment. . . . [It] is woefully bankrupt of what it needs most—humor, sparkle and originality." William Boehnel

— + N Y World-Telegram p7a Mr 27 '37

"Some good-looking young people and Hugh Herbert—who is very handsome, of course—are busy to minor purpose in 'Top of the Town.' Easy gigglers will be happy with it." John Mosher

New Yorker p90 Ap 3 '37

"'Top of the Town' is no feather in anyone's cap. A lighter and less lavish hand might have done something with the story."

— News-Wk p25 Ap 10 '37

"The picture didn't quite jell. Big, gaudy, and raucous, it has things that possibly will appeal to those who venerated the once-annual

TOP OF THE TOWN—*Continued*

Shubert 'Passing Show.' . . The movie is little more than a photographed musical revue, is diffuse, too often either forgets or scorns the central plot." Herb Sterne

— Script p10 Ap 10 '37

"[It] produces a surprisingly dismal total. Though a futile little plot is of no help, most of the blame belongs on the stupendous and somewhat distasteful finale."

— Stage p19 My '37

Trade Paper Reviews

"An impressive extravaganza, lavishly mounted, this falls short of the entertainment mark its heavy budget should indicate. The picture will need intensive exploitation to maintain a position in top bracket billings. Doris Nolan is disappointing. Family."

— + Box Office p11 Ap 10 '37

"Producer Lou Brock certainly has gone to town with a lavish show that will be rated tops in any town."

+ Film Daily p8 Mr 27 '37

"Here is a musical extravaganza built along the lines of a three-ring circus with a couple of rings added for good measure. It is packed with more different kinds of entertainment than have ever previously been seen on the screen in a single picture, some extremely good, some not so good. Selling can put over 'Top of the Town' for sock box office, for there is no denying that it is big, plenty big and expensive."

+ — Hollywood Reporter p3 Mr 26 '37

+ — Motion Pict Daily p2 Mr 27 '37

"It is a lavish, thoroughly entertaining, light-hearted musical, with excellent songs, well known names, two appealing principals, some fantastic sets, well staged dance numbers. . . Estimate: top-notch musical."

+ Phila Exhibitor p34 Ap 1 '37

"A series of blackouts, bits, songs, little or no story, and a wild swing finish that's more noise than anything else, wraps 'Top of the Town' up in a bundle of mediocrity. . . There isn't a punch name in the cast and the lineup actually comprises one of the greatest conglomerations of just fair talent any film musical has offered. Nobody is really bad, but it is also obvious that nobody is very good, either. . . [It] had a radio preview on the 'Hollywood Hotel' program. It affords an opportunity to find out what a network broadcast can do for a poor picture."

— Variety p17 Mr 31 '37

"What it lacks in romantic warmth and beguiling intimacy it overrides with sheer movement and production opulence. It is a hodgepodge of activity and revue type entertainment. Because of its lack of compelling draw names, it will have to depend on exploitation."

+ — Variety (Hollywood) p3 Mr 26 '37

TOUGH TO HANDLE. Conn 58min

Cast: Frankie Darrow. Kane Richmond. Phyllis Fraser

Director: S. Roy Luby

Original story: Peter B. Kyne

Screen writers: Sherman Lowe. Jack Neville

"Frankie Darrow is the youthful hero, along with his newspaper reporter pal Kane Richmond. They uncover a sweepstakes counterfeit ticket racket in their city, which results from Frankie's grandpa having bought a phoney that turns out to be one of the big prize winners." Film Daily

Trade Paper Reviews

"This is a lusty tale of racketeers and honest folks in mortal combat, written without any finesse but carrying a good honest wallop in nearly every foot of the hectic proceedings. It will please the thrill fans no end."

+ Film Daily p6 My 25 '37

"Unconvincing and slipshod in its wearisome attempt to spin a sensational yarn of racketeers being bested by a brave reporter and his newsboy pal, 'Tough to Handle' is suitable for only the lesser duals. This new melodrama is a bad job, involving all concerned, from director to actors."

— Variety p14 My 26 '37

TRAPPED. Columbia 57min Mr 5 '37

Cast: Charles Starrett. Peggy Stratford. Robert Middlemass

Director: Leon Barsha

A western melodrama.

Audience Suitability Ratings

"Following the usual Western story routine, authority in disguise overcomes seemingly hopeless conditions and establishes law and order. Family." E Coast Preview Committee

Fox W Coast Bul Ap 24 '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"There are exciting episodes, fine riding and beautiful scenery. Family."

Sel Motion Pict p12 My 1 '37

Trade Paper Reviews

"The twist the story takes will keep the Western fan on edge. This should please."

+ Phila Exhibitor p28 Ap 1 '37

"Charles Starrett is much more at home in these muscle melodramas than he ever was when trying the other type of film. He's fast becoming Columbia's best bet for the Western traffic. 'Trapped' is fast enough and the story has more heft than usual."

+ Variety p24 Ap 28 '37

TRENTI SECONDI DI AMORE. See Thirty seconds of love**TROUBLE IN MOROCCO.** Columbia 65min Mr 25 '37

Cast: Jack Holt. Mae Clarke. C. Henry Gordon

Director: Ernest B. Schoedsack

"Holt is an American newspaper man who gets a tip from Mae Clark, a girl rival reporter, that there is an epidemic of gun-running to the Moroccan Arabs. Stealing her passports and ticket he heads for the trouble, with the girl not far behind." Hollywood Reporter

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no."

Christian Century p471 Ap 7 '37

"Both trite and tense situations prevail in a fast-moving and well-acted plot. Filled with thrilling action and fine desert scenes, the picture will be enjoyed by those who like adven-

ture stories. Family." E Coast Preview Committee

+ — Fox W Coast Bul Ap 17 '37

"Fair. Family."

+ — Motion Pict Guide Je '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"A, Y & C: fair."

Parents' M p64 My '37

"Both trite and tense situations prevail in a fast-moving and well acted plot. Filled with thrilling action and fine desert scenes, the picture will be enjoyed by those who like adventure stories. Family."

+ — Sel Motion Pict p12 Ap 1 '37

Newspaper and Magazine Reviews

"Check your sense of reason at the box-office, dull your intelligence and say, 'I'm going to like this,' and you may work yourself into a state of appreciation for 'Trouble in Morocco.' It's not bad fun, though a little far-fetched."

+ — Cue p19 Mr 20 '37

N Y Times p27 Mr 15 '37

"[It is a] shambling and bogus melodrama. . . Full of all the intrigues, stock figures and stereotyped phrases of penny shocked melodrama, 'Trouble in Morocco,' is hackneyed to the core." William Boehnel

— N Y World-Telegram p15 Mr 15 '37

Trade Paper Reviews

"Plenty of action and comedy, a well-knit story and the usual two-fisted Jack Holt portrayal makes this production by Larry Darmour all that could be desired for punch-packed entertainment. It will be enthusiastically received by action-loving audiences. Family."

+ — Box Office p31 Mr 13 '37

"This is just a programmer which should be enjoyed best in action houses. . . Estimate: pleasant action program."

+ — Phila Exhibitor p28 Ap 1 '37

"They've got Jack Holt in the Foreign Legion for this melodramatic thriller. Seems to be a happy choice despite unbelievable clap-trap with which he is surrounded. This feature is hitting Broadway nearly two weeks ahead of national release; ideally suited for this and other houses where they like red-blooded fare. Likewise grooved for dual duty."

+ — Variety p14 Mr 17 '37

TROUBLE IN TEXAS. Grand national 63min F 27 '37

Cast: Tex Ritter, Rita Cansino, Earl Dwire

Director: R. N. Bradbury

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 25 '37

"A, Y & C: good."

Parents' M p64 My '37

Trade Paper Reviews

"Tex Ritter . . . who gains in assurance and acting ability with each successive screen appearance, has here been fitted with a workmanlike script containing enough riding, shooting and fistic encounters for two Western films. Family."

+ — Box Office p63 Ap 3 '37

"This is off the beaten path of current Westerns, and, truth to tell, is all the more 'Western' for it. Looking at the footage, one gets the feeling that all its plot unfoldings might have actually happened. A good deal of the sense of authenticity comes from the generous use of rodeo shots."

+ — Film Daily p8 Mr 11 '37

+ — Motion Pict Daily p10 Mr 17 '37

"Ritter, by the time his season's quota is completed, should be well in the Western forefront. Estimate: fair."

+ — Phila Exhibitor p32 Mr 15 '37

TRUSTED OUTLAW. Republic 52min F 1 '37

Cast: Bob Steele, Lois January, Joan Barclay

Director: Robert N. Bradbury

A western melodrama.

Trade Paper Reviews

"Rapid-fire, interesting and exciting Western with star and story first rate."

+ — Film Daily p9 My 4 '37

"There is lots of action in this one. Estimate: okay Western."

+ — Phila Exhibitor p33 F 15 '37

"Bob Steele brand of Western is shoved up another notch in action estimation with 'Trusted Outlaw,' a fast-moving film with formula departures."

+ — Variety p12 Ap 14 '37

TSAR TO LENIN. Lenauer 67min Mr 6 '37

Editor: Max Eastman

A silent documentary film compiled from hundreds of newsreel fragments filmed from 1913 to 1920 and accompanied by a running commentary by Max Eastman.

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: interesting; Y: doubtful; C: no."

Christian Century p727 Je 2 '37

Newspaper and Magazine Reviews

"It is an outstanding example of the use of the motion picture in presenting history from actual scenes." J. P. Cunningham

+ — Commonweal p698 Ap 16 '37

"Eastman's pro-Soviet editing reveals his distaste for Stalin, his liking for Trotsky, but on the whole it is a fairly objective survey." (2½ stars) Beverly Hills

Liberty p55 Ap 24 '37

"The result is highly interesting and valuable. It does not establish, however, that the documentary film is absolutely better than the imagined one. 'Razumov' is different from 'Tsar to Lenin' in the same way that poetry is different from history; and in my opinion it is better." Mark Van Doren

+ — Nation p363 Mr 27 '37

"The 'Tsar to Lenin' film that was released here recently is strange in many ways but the best of its type we have seen. . . It takes camera bits gathered from high and low and all four corners and builds them into a feature-length show that holds the attention more surely than most fiction." Otis Ferguson

+ + — New Repub p264 Ap 7 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

TSAR TO LENIN—Continued

"'Tsar to Lenin' is one of the worst films of the year. . . The use—or misuse—of documentary material is a matter of deep concern to all those who regard the motion picture as a social instrument. . . The finest shots in the film are marred by the obvious desire to change the meaning of the events." William Lorenz

— New Theatre & Film p11 Ap '37

"Interesting. 'Tsar to Lenin,' [has] pictures of the Tsar and his intimates which I have not seen before, and otherwise an informative, brief outline of this violent phase of Russian experience." John Mosher

+ New Yorker p93 Mr 20 '37

"Thanks to anonymous Red, White, and foreign camera men, Russian history (1912-1925) is made before your eyes in a stirring compilation of newsreel fragments."

News-Wk p22 Mr 20 '37

"To the main fact at once: This is an amazing film. . . The whole thing is a document far more exciting—and perhaps more important—than any history yet written of the Revolution."

+ + Stage p19 Ap '37

"Far greater than its significance as Trotskyist propaganda however is the 'Tsar to Lenin's' importance as one more striking testimonial to the screen's potential value as a medium for revitalizing history. . . It assembles an extraordinarily complete record of major happenings, catches the spirit of ten incredible years."

+ Time p42 Mr 22 '37

Trade Paper Reviews

Motion Pict Daily p10 Mr 17 '37

"Even for non-Reds, this is immensely absorbing. . . In short, because the commentator nearly approaches objectivity, and because some of the scenes are previously unfamiliar, this is good art house stuff."

+ Phila Exhibitor p37 Mr 15 '37

TURN OFF THE MOON. Paramount
77min My 14 '37

Cast: Charles Ruggles, Eleanore Whitney, Johnny Downs, Ben Blue, Marjorie Gateson

Director: Lewis Seiler

Dance director: LeRoy Prinz

Music & lyrics: Sam Coslow

Music director: Boris Morros

Based on the short story of same title by Mildred Harrington. "Charles Ruggles is cast [as] a department store owner whose every act and emotion is governed by complete reliance on his horoscope. For 15 years he has postponed his proposal of marriage to Marjorie Gateson because the astrological chart never was quite right for the venture." [Variety (Hollywood)]

Audience Suitability Ratings

"A: perhaps; Y: probably good; C: hardly."
Christian Century p695 My 26 '37

"There is plenty of excellent comedy presented by a good cast. Family." Am Legion Auxiliary

"The comedy is due chiefly to amusing situations and the ridiculous escapades of Charlie Ruggles as the store owner. (Objectionable drunken scenes). Family." Calif Cong of Par & Teachers

"This started off rather well with its astrological gag, but became involved in a routine night club sequence and then fell to pieces entirely in a rather old-fashioned en-

semble much as was used twenty years ago. . . Aside from the charm of the two youthful juveniles, the voice of Kenny Baker and the comedy of Charles Ruggles, it is disappointing. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Adult." DAR

"This [is a] lively and diverting film which has never a dull moment from start to finish. Family." Nat Soc of New England Women

"[It is] a charming light comedy with music. . . Well directed and good entertainment. Family." S Calif Council of Fed Church Women

Fox W Coast Bul My 15 '37

"A merry, melodious assortment of variety acts, specialty dances, and clever comedy find a fitting vehicle to blend them into first-rate entertainment. Family."

+ Gen Fed of Women's Clubs (W Coast)
My 5 '37

"General patronage."

Nat Legion of Decency My 13 '37

"Eleanore Whitney and Johnny Downs . . . are a delight in this lively and diverting film which features much varied talent. Family. (The Business and Professional Women and the University Women consider this just average film fare.)"

Sel Motion Pict p6 Je '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 My 22 '37

"[We found it] a (comparatively) unheralded, but exceedingly amusing comedy-musical. . . If you can stand some rather Beverly Hillish nightclub spectacles and some tap-dancing that is merely so-so you'll probably enjoy it. As a matter of fact, it's lots of fun."

+ Cue p18 My 22 '37

"I can recommend 'Turn Off the Moon' to you as being fully up to the average standard set by the season's music-dance-spectacle features. It is the first screen production of Fanchon and suggests no reason why Paramount should regret its action in adding her name to its roster of producers."

+ Hollywood Spec p12 My 8 '37

"Here you have a mild musical-comedy yarn more concerned with song-and-dance interludes than plausibilities. . . The comedy runs pretty thin and, although girls and chorus numbers are tossed in with a fairly prodigal hand, the result is just a so-so musical." (2½ stars) Beverly Hills

Liberty p56 Je 19 '37

"In a lavish musical production whose inflated cast includes . . . impressive names, entertainment should be prodigal. And it is. If the quality is not always on a par with the quantity, that is a fault not alien to the film industry, thus leaving room always for improvement." Marguerite Tazelaar

+ — N Y Herald Tribune p15 My 20 '37

"[It is] a harmless, good-natured little comedy that conjures up a few light laughs and romantic dances. . . 'Turn Off the Moon' is unpretentious entertainment, pleasantly enacted and directed, with several real chuckles provided by Mr. Ruggles." Eileen Creelman

+ N Y Sun p21 My 20 '37

"In spite of minor failings in the matter of continuity and a half-dozen situations that will be joyously ferreted out by the boner hunters, this sprightly and musically lilting spoof of mundane astrology in the mercantile business seems destined to success. It is a well-written show as far as Charles Ruggles and Marjorie Gateson are concerned." J. T. M.

+ N Y Times p17 My 20 '37

"[It is] a harmless and frequently hilarious hour's entertainment. . . If the film is a hodge-podge affair—if it is strained to the breaking point and revived again and again with

feature acts, it at least has the virtue of some genuinely funny lines and some slapstick high-jinks which make it bearable and at times downright enjoyable." William Boehnel

+ N Y World-Telegram p21 My 20 '37

"For my own pleasure, I would choose the drolleries of Charles Ruggles. . . There are bright and lively bits in this business. . . It's almost sufficiently crazy to be really fun." John Mosher

+ New Yorker p95 My 22 '37

"Turning an unpretentious musical into entertainment requires experienced legerdemain; smart dialogue that bears the unmistakable Paul Gerard Smith tang aids immeasurably." Herb Sterne

+ Script p8 My 22 '37

"Nobody in this lightweight musical takes it seriously, although it looked for a minute as if Fanchon might go into her dance spectacles too deeply. . . There's bound to be something in it for the audience."

Stage p12 Je '37

"By all the gauges Hollywood uses to measure a picture's importance, such as cast names, expensive sets and the fame of writers and directors, it should have remained merely a modest little musical for double bills. By a rare cinematic accident, it successfully refutes its sales bracket. Its gags and tunes are good, its patter fast."

+ Time p65 My 10 '37

Trade Paper Reviews

"This is a good musical comedy filled with some excellent and unique dance numbers directed by LeRoy Prinz. . . All in all, it is a crazy quilt of laughter and merriment, and should make money. Family."

+ Box Office p63 My 29 '37

"Miss Fanchon has gathered together a group of grand entertainers who make this musical show a most enjoyable one which should play to gratifying box-office returns. . . Even though this musical isn't a million dollar production, [it] is nevertheless a mighty enjoyable piece of entertainment."

+ Film Daily p8 My 4 '37

"Hampered by a lightweight story of all-too-familiar pattern 'Turn Off the Moon' is moderately entertaining musical fare. There are a number of meritorious individual contributions in its favor, but the whole affair fails to come off as it should, due entirely to deficiencies in plot structure."

+ Hollywood Reporter p3 Ap 30 '37

"As a musical 'Turn Off the Moon' is what it was originally charted for, Grade B ranking. . . Story is no great shakes, and picture is the first under the Fanchon banner."

+ Variety p14 My 26 '37

"[It] has been fashioned into topnotch entertainment of widespread appeal. . . In addition to its intrinsic merits it has names that will help draw—for satisfactory grosses in any territory."

+ Variety (Hollywood) p3 Ap 30 '37

TWENTY-THREE AND A HALF HOURS' LEAVE. Grand National 72min

Mr 21 '37

Cast: James Ellison. Terry Walker. Morgan Hill

Director: John G. Blystone

Music: Sammy Stept. Ted Koehler

Music director: Marlin Skiles

Based on the short story of the same title by Mary Roberts Rinehart. Filmed previously in 1919. "Yarn depicts the gay adventures of James Ellison as a happy-go-lucky sergeant in

training camp, who will bet on practically anything and always wins, much to the disgust of his buddies. One of his haywire bets is that he will have breakfast with the general." [Variety (Hollywood)]

See issue of March 29, 1937 for other reviews of this film

A Guide to the study of the screen version of Twenty-Three and a Half Hours' Leave, prepared by Charlton Andrews, is obtainable from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"'Twenty-Three and a Half Hours' Leave' [is] a frothy comedy."

Bul on Current Films My 18 '37

"A: perhaps; Y: amusing; C: probably good." Christian Century p534 Ap 21 '37

"Lacking in originality and worth, it may prove amusing to some people. Fair. Family-mature."

+ Motion Pict Guide My '37

"The production romps along without offense and equally without originality, but to many people certain situations are perennially funny. Adolescents, 12-16: amusing; children, 8-12: little interest."

Motion Pict R p9 Mr '37

"General patronage."

Nat Legion of Decency Ap 1 '37

"A, Y & C: entertaining."

Parents' M p64 My '37

"Family."

Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"Gay and sparkling comedy is found in the Grand National production of 'Twenty-Three and a Half Hours' Leave. . . [It] is a story of light texture and the acting is amusing and enjoyable with its witty dialogue." S. M.

+ Boston Transcript p6 Je 5 '37

"Director John G. Blystone has what it takes. When one realizes that the slightest error of judgment, the littlest bit of wrong mood introduced would have turned this corking comedy into Hollywood hooey, one must bow to the deep understanding responsible. Mr. Blystone and Mr. MacLean, my salutations." Paul Jacobs

+ Hollywood Spec p9 Mr 13 '37

"The immediate reactions . . . are (1) that letting by-gones be by-gones is a pretty sound theory, especially where old war comedies are concerned, and (2) that the revival of this one is not particularly expert." J. T. M.

+ N Y Times p23 My 17 '37

Reviewed by John Mosher

New Yorker p95 My 22 '37

"I was a little afraid of the screen revival. I needn't have been. . . In its talkie form, it should do right well for James Ellison. . . Young Ellison has a way with ingratiating comedy." Herb Sterne

+ Script p11 Ap 24 '37

Trade Paper Reviews

"In these days when most films are based on more complex problems, this will prove refreshing entertainment to all types of audiences. It will manifest box office strength in any situation and will be a wow in neighborhood and smaller city showings. Family."

+ Box Office p31 Mr 13 '37

"This shapes up as good family entertainment that can ride on top of duals in metropolitan situations as well as neighborhoods."

+ Phila Exhibitor p32 Mr 15 '37

TWENTY-THREE AND A HALF HOURS' LEAVE—Continued

"Highly amusing training camp yarn which will attract the action group, as well as the fast growing Jimmy Ellison fandom which patronizes the B houses. . . Film is apt to do better than fair business in almost every spot and in some bookings will be found strong."

+ Variety p13 My 12 '37

TWO WHO DARED. Grand national 75min My 8 '37

Cast: Anna Sten. Henry Wilcoxon. John Garrick. Viola Keats

Director: Eugene Frenke

Screen writer: W. Chetham Strede

This was filmed in England and there released under title *Woman Alone*. "A young peasant girl falsely confesses to an affair with the captain of the guards in order to save the life of her former fiancée. Though her confession forces the captain to resign his commission, he and the girl are happily reunited." Wkly Guide

See issue of June 29, 1936 for other reviews of this film under title, *Woman Alone*

Audience Suitability Ratings

"Mature."

Wkly Guide My 8 '37

Trade Paper Reviews

"A dramatic and ably acted climax gives a much-needed lift to this rather disjointed tale of pre-war Russia which has undoubtedly suffered at the hands of the cutters. Anna Sten gives a spirited performance in a role for which, both temperamentally and physically, she is well-suited. Family."

+ — Box Office p25 Je 12 '37

"This is definitely single bill material; its use depends on the exhibitor's ability to use an English picture with names like Anna Sten and Henry Wilcoxon. It is expensive, richly mounted, well directed, technically quite excellent. The cast is perfect, the suspense, folk music, dancing, love story, depiction of most interesting locale overbalance a slowness of action. Estimate: pleasant single for spots which can take the English; superior double."

+ — Phila Exhibitor p34 Je 1 '37

"'Two Who Dared' is not of the timber that will rate attention in first-class houses, neither is it a very classy production. . . Tone of the picture is mopey. Everybody broods. Only one spark of hilarity exists after the opening and that's in the picture's mass scene—a Russian peasant celebration. . . Picture will not re-establish Anna Sten, nor will it mean much at the box office."

+ — Variety p13 Je 16 '37

U

UNDER THE RED ROBE. 20th century-Fox 82min My 21 '37

Cast: Conrad Veidt, Annabella, Raymond Massey, Romney Brent, Sophie Stewart

Director: Victor Seastrom

Screen writers: Lajos Biro, Phillip Lindsay, J. L. Hodson

Based on the novel and the play of the same title by Stanley J. Weyman. Filmed in England. First filmed in 1923. "The plot has to

do with a reckless gambler and duelist, Gil de Berault, who is saved from the noose by Richelieu on condition that he capture the cardinal's arch-enemy, the Huguenot Duke of Foix. Accompanied by a spaniel-like retainer, he achieves his mission but falls in love with the duke's sister and lets his prisoner escape." (N Y Herald Tribune)

Audience Suitability Ratings

"The film is recommended for the family." T. J. Fitzmorris

America p240 Je 12 '37

"General patronage."

Nat Legion of Decency Je 3 '37

"The interest of the picture centers around the ruthlessness of Richelieu, admirably presented by Raymond Massey, rather than in the romance of Gil de Berault and the Lady Marguerite, due to the fact that Conrad Veidt, an admirable actor, seems miscast as a swashbuckling type. It is good entertainment, however, for the period is romantic, the plot interesting. Family."

+ — Sel Motion Pict p11 Je '37

"Family."

Wkly Guide My 22 '37

Newspaper and Magazine Reviews

"It is colorful, picturesque and historically interesting, rather than exciting. . . There is none of the thrilling heroics and swashbuckling sword-play one has come to expect in pictures of this type."

+ — Cue p51 Je 5 '37

"It is a handsome historical romance. . . The pace is measured, the acting is incisive, but humor is woefully lacking. Its great virtue is that it recreates an exciting era as background for a swashbuckling tale. While it cannot be compared with 'Nine Days A Queen' it is an entertaining delving into the past." Howard Barnes

+ — N Y Herald Tribune p14 Je 1 '37

"This is of course a costume drama, well furnished if hardly spectacular. . . [It] is much the kind of film that used to be made in silent picture days. It is an uncomplicated drama, handsome to look at if not particularly exciting." Eileen Creelman

+ — N Y Sun p31 Je 1 '37

"The picture pursues its narrative rather more solemnly than we should have preferred. . . With more of Mr. Massey and Mr. Brent, with a bit more lightness in the script and with a younger man than Mr. Veidt to carry the central rôle, 'Under the Red Robe' might have been a grand romance. As it is, it's just a bit to the credit side of average." F. S. Nugent

+ — N Y Times p27 Je 1 '37

"[It is] a tedious pageant of intrigue and counter-intrigue during the reign of Cardinal Richelieu. Where it should be dashing and swashbuckling it is slow and ponderous, its dialog instead of being sparkling is wooden, and its direction instead of being frisky and light is commonplace." William Boehnel

— N Y World-Telegram p27 Je 1 '37

"[It] takes us old wrecks back to the dear days of Stanley Weyman. . . It's all very quaint. Too quaint." John Mosher

New Yorker p82 Je 5 '37

"Superior acting and a handsome production atone for the dull stretches."

+ — News-Wk p28 Je 12 '37

"The great charm and no small part of the power of 'Under the Red Robe' is that it is old-fashioned. It combines with the tight construction and taut playing of modern screen technique the flowing, subtle photographic language that the great silent directors practiced. . . Almost as important as Seastrom's camera are the superb sets and the performances of Veidt and Annabella."

+ — Time p32 My 31 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Trade Paper Reviews

"A handsomely costumed and vigorously acted historical drama containing a generous measure of adventure, intrigue and romance. In common with most British-made films the introductory episodes are slow-moving. . . A high-class picture. Family."

+ Box Office p25 Je 12 '37

"Stirring romance and delightful costume production splendidly acted and directed."

+ Film Daily p9 Je 1 '37

+ Motion Pict Daily p4 My 29 '37

"Considering its only moderate success as a legitimate show and that it may be automatically and erroneously tabbed as a costume production, 'Under the Red Robe' turns out to be surprisingly fine entertainment. It may not stand alone, excepting in art houses, but it is strong dual fare."

+ — Variety p15 Je 2 '37

L'UOMO CHE SORRIDE. Nuovo mondo 67min Ap 16 '37

Cast: Vittorio De Sica. Assia Noris. Umberto Melnati

Director: Mario Mattoli

Italian dialogue film produced in Rome. "Story is a simple little yarn of the capricious, complaining, over-riding wife with a 'Smiling Gentleman' of a husband who answers her every whim and does back-bends to please her." (Variety)

Trade Paper Reviews

"The acting is good, the direction fair, and the yarn will strike a responsive chord with Italian-speaking fans."

+ Film Daily p12 Ap 27 '37

"On the acting, technical and creative sides, a fine little comedy sure to please in Italian sectors."

+ Variety p15 Ap 21 '37

V

VENUS MAKES TROUBLE. Columbia 58min My 14 '37

Cast: James Dunn. Patricia Ellis. Gene Morgan

Director: Gordon Wiles

Screen writer: Michael Simmons

"James Dunn is the press agent who comes to the big city where his genius can find expression. He is followed by Patricia Ellis, the girl from the home town who believes in him. From poverty to riches they go overnight, when they show a big dealer how to increase his sales of peanuts." Film Daily

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency My 27 '37

"Adults & young people."

Sel Motion Pict p11 Je '37

Trade Paper Reviews

"This one will serve as the second half of a double feature bill in houses where the audiences are not very discriminating. For the story it tells has been told many times before, and much better."

— Film Daily p9 My 18 '37

"Too thin even to stack up as the farce it was cut out for is this Columbia programmer. It has a few stock shots, a lot of stock gags, and only a couple of real laughs. 'Venus Makes Trouble' isn't likely to rate better than neighborhood bookings."

— + Hollywood Reporter p3 Ap 10 '37

"[It stars] tiresome, never-changing James Dunn, for whom stories seldom change, either. . . It's another dubious success story for Dunn, which will be dubious box-office. Duals are its market, but as the secondary feature."

— Variety p23 My 19 '37

W

WAIKIKI WEDDING. Paramount 90min Mr 26 '37

Cast: Bing Crosby. Bob Burns. Martha Raye. Shirley Ross. George Barbier

Director: Frank Tuttle

"Miss Ross has won a contest as the pineapple queen and has come to the [Hawaiian] Islands on a promise of three weeks of romance. There is no romance until Crosby, an employee of the pineapple company, is forced to provide the heart appeal. To keep the girl on the islands for the necessary exploitation he concocts an elaborate scheme." Variety (Hollywood)

Audience Suitability Ratings

"There is not a great deal of entertainment in this complex musical comedy apart from the vocalizations of Bing Crosby and the Arkansas witticisms of Bob Burns. The story takes itself too seriously. Unobjectionable for family patronage." T. J. Fitzmorris

— + America p48 Ap 17 '37

"A: depends on taste; Y & C: doubtful value."

Christian Century p471 Ap 7 '37

"Comedy is supplied by Martha Raye and Bob Burns, and, while some of it has too much slapstick, it is good for many laughs. Family." Am Legion Auxiliary

"This is a well directed, entertaining picture. . . Martha Raye and her drunken scene are most objectionable. Adults." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A good family film." Nat Soc of New England Women

Fox W Coast Bul Ap 3 '37

"A most entertaining picture. . . Bing Crosby's performance is natural and pleasing, and he is ably supported by a large, varied and competent cast. Family."

+ Gen Fed of Women's Clubs (W Coast)
Mr 25 '37

"Suitability: adults." T. G.

Mo Film Bul p85 Ap '37

"Exceptional photography and sound effects. Light and appealing entertainment for adults & young adults. Good."

+ Motion Pict Guide My '37

"This light musical film is made enjoyable by Hawaiian music and dancing and lovely scenery. . . Martha Raye, secretary for the company, acts her usual boisterous comedy part and is a discordant note in her surroundings. Adolescents, 12-16: entertaining; children, 8-12: possible."

Motion Pict R p11 My '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

WAIKIKI WEDDING—Continued

"A very thin plot holds together the threads of this light romantic musical. . . Those who enjoy Bing Crosby and the peculiar comedy of Martha Raye and Bob Burns will find refreshing entertainment despite the slow tempo and certain vulgarities. Family."

+ Nat Council of Jewish Women Mr 24 '37

"General patronage."

+ Nat Legion of Decency Ap 1 '37

"Scenic effects that are unbelievably lovely, haunting melodies and gay comedy entitle this film to high ranking, despite the somewhat trite story, which is acceptable as a peg on which to hang excellent entertainment of a light and appealing kind. Adults & young people."

+ Sel Motion Pict p12 Ap 1 '37

"An entertaining and highly amusing story of Hawaii. Family."

+ Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"Adults & young people."

+ Christian Science Monitor p15 Mr 27 '37

"The combination of soothing Hollywood-Hawaiian songs and a liberal sprinkling of inspired gag sequences succeed in making 'Waikiki Wedding' a fairly diverting example of the genre film-musical."

+ — Cues p17 Ap 3 '37

"Too many sugary melodies and Hawaiian dances hold up the development of the quite amusing story, and cause many tedious sequences. Crosby is his usual very competent self, but the film is unsatisfactory entertainment."

+ — Film Wkly p28 Ap 17 '37

"On the whole, worthwhile. Its visual beauty alone is worth the price of admission. . . [It is] a film attraction strong enough to be entertaining in spite of a few annoying qualities."

+ — Hollywood Spec p7 Mr 27 '37

"This is an innocuous, pleasant little trifle that gently kids the glamour, the lush langour, of hula-hula land. . . Mr. Crosby, it should be noted, sings some soft and pleasant tunes very ingratiatingly." (3 stars) Beverly Hills

Liberty p37 My 8 '37

"Bing Crosby . . . strikes better fare in 'Waikiki Wedding.' . . For one thing, if no other, the loon content is not only better but funnier, and the music provided for the rubbery voice is a cut higher than recent scores which fell his way. There isn't a soul alive who could take seriously more than any five minutes of this new picture. Indeed, its manufacturer is on a lofty plane of insanity."

+ Lit Digest p20 Ap 3 '37

"Daffy situations are given amusing twists in 'Waikiki Wedding' and the result is an engaging light comedy with music. . . What is most disarming about 'Waikiki Wedding,' is that it keeps flirting with conventional banalities. One is continually anticipating some screen drivel, only to be pleasantly surprised by effective burlesque. . . [It is] an enjoyable screen musical." Howard Barnes

+ N Y Herald Tribune p16 Mr 25 '37

"'Waikiki Wedding' is a good light musical, with enough catchy songs, chuckles and Hawaiian scenery to make it a happy Easter for the Paramount." Eileen Creelman

+ N Y Sun p19 Mr 25 '37

"[It is] a friendly, inoffensive, reasonably diverting musical. Your enjoyment of it will depend largely upon your relish of Hawaii à la Hollywood." F. S. Nugent

+ N Y Times p29 Mr 25 '37

"[It is a] moderately amusing little screen musical. . . Admirers of Mr. Crosby of whom I am one, will see him at his best in 'Waikiki Wedding'—a resourceful comedian playing in a

quietly resourceful manner and crooning as only he can croon." William Boehnel

+ — N Y World-Telegram p33 Mr 25 '37

"If you've got to have music, but feel overwhelmed by the program of 'Maytime,' you probably belong to the group that might just as well go right off to 'Waikiki Wedding.' As a matter of fact, 'Maytime' types ought to go to 'Waikiki Wedding' too, if only in an off moment, perhaps not so much for Bing Crosby and the tunes he sings as for the general comedy. The idea seems to be to debunk the usual Hawaiian-glamour legend, and the result is absurd and funny enough for anyone." John Mosher

+ New Yorker p70 Mr 27 '37

+ News-Wk p27 Ap 3 '37

"The picture's tongue is where it belongs—in its cheek—and we are happy to report that its condition is as good as could be expected. Fun, in an elemental way."

+ Stage p19 My '37

"This mild pleasantry is as excellently suited to Bing Crosby's mild acting talents as its soft Hawaiian tunes are suited to his deep warbling."

+ Time p53 Ap 5 '37

Trade Paper Reviews

"A delectable mixture of mirth, music and merriment, this adds another to the impressive list of grade A features Paramount has been turning out. Crooning Crosby is at his best. Family."

+ Box Office p63 Ap 3 '37

"Here's that Crosby again, and in one of his most entertaining pictures. There is a lot of box office in a Hawaiian setting for a Crosby musical, and thanks to a really swell production and a sweet score it is surefire stuff. . . Play [it] to win."

+ Hollywood Reporter p3 Mr 20 '37

+ Motion Pict Daily p4 Mr 22 '37

"Bing Crosby's best picture, this is a nifty romantic comedy with a fascinating Hawaiian background, haunting melodies. . . Estimate: box office."

+ Phila Exhibitor p30 Ap 1 '37

"A romantic picture, pure and simple, 'Waikiki Wedding' should have no difficulty getting by anywhere. It's saccharine celluloid, sugar coated by Bing Crosby's and Shirley Ross' crooning in a surefire palmetto setting."

+ Variety p17 Mr 31 '37

"'Waikiki Wedding,' a romantic comedy which caters with canny appeal to the almost universal wish for legendary South Seas delights, is an entertaining natural for all classes. The tastefully sensuous production exploits to the fullest the lush possibilities of the melody-narrative in captivating music, gusty comedy and lyrical beauty. . . The Crosby addicts will be entranced and the picture will undoubtedly win him a lot of new admirers."

+ Variety (Hollywood) p3 Mr 20 '37

WAKE UP AND LIVE. 20th century-Fox 93min Ap 23 '37

Cast: Walter Winchell, Ben Bernie, Alice Faye, Patsy Kelly, Ned Sparks, Jack Haley

Director: Sidney Lanfield

Based on the book of the same title by Dorothea Brande. The plot centers about a shy vaudeville singer who is given a blurb in Winchell's column when he arrives in New York. Determined to become a success, the singer practices into dead microphones and when one accidentally is connected, he makes a hit as a phantom singer on Ben Bernie's broadcast.

Audience Suitability Ratings

"There are several tuneful production numbers and Jack Haley and Alice Faye are harmoniously present. This [is a] family attraction." T. J. Fitzmorris

America p96 My 1 '37

"A & Y: excellent of kind; C: probably amusing."

Christian Century p567 Ap 28 '37

"This picture furnishes witty dialogue and much comedy for an hour of hilarious entertainment. . . The cast is excellent, and the well known radio stars add much to the entertainment value. Fun for all. Family." Am Legion Auxiliary

"[It is] a fast moving, scintillating comedy with fascinating music. . . The whole family can enjoy this well directed production. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR

"Tops in entertainment for its type. Mature." Nat Soc of New England Women

"This picture will prove entertaining for all who like vaudeville. Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ap 17 '37

"[It is] scintillating, effervescent, sparkling and fast paced. . . Refreshingly entertaining for all."

+ Gen Fed of Women's Clubs (W Coast) Ap 5 '37

"Grand fun for the family. Very good."

+ Motion Pict Guide Je '37

"For sheer gay amusement here is a film that rates 'tops.' . . The picture abounds in amusing dialogue, catchy new songs and excellent numbers by Bernie's orchestra. Adolescents, 12-16: good fun; children, 8-12: yes."

+ Motion Pict R p11 My '37

"Jack Haley proves himself an able actor, Alice Faye gives her best performance to date, while the public interest in Winchell and Bernie is gratifyingly satisfied. Family."

+ Nat Council of Jewish Women Ap 7 '37

"General patronage."

Nat Legion of Decency Ap 22 '37

"The whole fare is generously spiced with wise-cracks. The plot is as far-fetched and fatuous as is to be expected in a musical film, but if you are willing to throw yourself into the spirit of the thing, it can be fun."

+ Scholastic p28 My 8 '37

"Family. Outstanding."

+ Sel Motion Pict p4 My 1 '37

"Funny, fast-moving and tuneful show. Family."

+ Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews

"Jack Haley delivers the surprise performance in this new song and dance affair. Adults & young people."

Christian Science Monitor p17 My 1 '37

"[It] comes as a tuneful and refreshing surprise to a public growing increasingly weary of the eternal love-in-the-wings plot. . . One tune in particular, 'Never In a Million Years,' is a first flight honey. Others are sure-fire hits."

+ Cue p18 Ap 24 '37

"For down right cleverness it beats anything else we have had in a picture of the sort. . . Without reservation I can recommend it as an addition to the list of those you must see."

+ Hollywood Spec p12 Ap 24 '37

"Easily one of the best musicals of the year. . . Walter Winchell, it should be noted, gives a swellelegant performance of Walter Winchell." (3½ stars) Beverly Hills

Liberty p57 My 22 '37

"'Wake Up and Live,' because of a solid script, excellent Sidney Lanfield direction, hopping fine performances by the two feuding stars, and wise production, is one of the major screen delights of the year."

+ Lit Digest p20 My 1 '37

"Speed and expert timing have shaped the random elements of 'Wake Up and Live' into a thoroughly enjoyable screen carnival. . . You will find it constantly amusing and sometimes hilarious. . . Mr. Winchell reveals himself as an accomplished trouser. . . [Jack Haley] is enormously amusing and he sings the chief numbers magnificently." Howard Barnes

+ + N Y Herald Tribune p10 Ap 24 '37

"In you-know-whose words, it's a blessed event at the Roxy, a bundle from Darryl Zanuck's West Coast heaven, a first dividend from that clearly eugenic (and thoroughly compatible) blending of Walter Winchell and the talkies. . . Sidney Lanfield, its director, has timed his sequences perfectly, cutting his song and dance numbers into the story at strategic points and accenting comedy throughout." F. S. Nugent

+ + N Y Times p16 Ap 24 '37

"Infinite seems the number of blessings of this opulent spring. Among them we must note 'Wake Up and Live.' . . Mr. Winchell is perfectly at ease before the camera, genial and benign." John Mosher

+ New Yorker p83 Ap 24 '37

News-Wk p30 My 1 '37

"It's Jack Haley's picture. At last, this fellow's charm, good looks, and voice have found expression. . . True, this is a Big Production mélange, but you'll remember the story and Jack Haley for a long time." Rob Wagner

+ Script p8 My 1 '37

"Mr. Lanfield has this month just outdone himself [and] . . . produces a mountain of merriment. 'Wake Up and Live' is about the snappiest thing in town." Katharine Best

+ Stage p84 My '37

"That this almost impudently daring tour de force turns out to be wholly successful is due to shrewd manipulations . . . and to a narrative . . . which for sheer ingenuity is possibly the season's high."

+ Time p67 Ap 19 '37

Trade Paper Reviews

"Here is the smashing climax to 20th Century-Fox's series of satirically modern, sophisticatedly melodious musical hits. . . It is all set to roll up thundering grosses for every exhibitor in every situation, and looms as a strong contender for the year's top comedy-musical honors. Family."

+ Box Office p23 Ap 24 '37

Canadian Moving Pict Digest p6 My 29 '37

"Exhibitors can start tossing orchids in the direction of 20th Century-Fox because of 'Wake Up and Live.' It is a grand load of entertainment and should be a showman's delight. The Winchell-Bernie 'feud' has been cleverly handled and lends itself to exploitation."

+ Film Daily p7 Ap 10 '37

"Dust off all your SRO signs. 'Wake Up and Live' will make the box offices of the nation do exactly that. It is headed for record-breaking business. For some time now, 20th Century-Fox has been pioneering a form of screen entertainment that can be described only as musical satire."

+ Hollywood Reporter p3 Ap 7 '37

+ Motion Pict Daily p8 Ap 7 '37

"This is a swell box office picture, a comedy-musical with clever dialogue plus top line specialty artists. . . In short, 20th Century-Fox has done it again. The result is a dough show anywhere."

+ Phila Exhibitor p27 Ap 15 '37

WAKE UP AND LIVE—Continued

"'Wake Up and Live' is a sock picture because it is thoroughly satisfying film entertainment. Off the screen it has, perhaps, the most auspicious build-up ever attendant to any motion picture production. . . This strongly paced film is surefire."

+ Variety p15 Ap 28 '37

"With this one, Darryl F. Zanuck definitely puts 20th-Fox at the top as producer of smart film musical shows. . . [It] is a smash money picture which will bring them into any man's theatre. . . The hit offering of its kind for the season thus far, it will stand off most, if not all, challenges for this sort of divertimento for the year—certainly a high mark to shoot at from the production angle."

+ Variety (Hollywood) p3 Ap 7 '37

THE WAVE. Garrison 57min Ap 20 '37

Cast: Silvio Hernandez. Miguel Figueroa. Antonio Lara. David Valles Gonzales

Directors: Fred Zinneman. Gomez Muriel

Mexican film with Spanish dialogue and English sub-titles by John Dos Passos filmed on the Gulf of Veracruz. Also known as Redes. "This story deals with fishermen who are paid 72 cents for their catch, after struggling a day and night to bring in the haul, because of greed of a handful of men who use might for right." (N Y Herald Tribune)

Newspaper and Magazine Reviews

"'The Wave' cannot be counted entertainment in the common understanding of that word, because it points almost directly to the documentary film, with a good deal of attention to artistic effects and emphasis on the social aspects." J. P. Cunningham

Commonweal p104 My 21 '37

"[It] comes with an acclaim which unfortunately is rather shrill—'great', 'magnificent', 'ranks with the ten great films of all time and all countries,' etc. . . The plain fact is that 'The Wave' moves with a more than desirable slowness. . . Let us say that [it] is one of the hundred best." Mark Van Doren

+ Nation p545 My 8 '37

"It represents an honest heartening theme, acted out on the spot by natives of the place, and many of its patterns in the way of faces and mean streets under the sky and nets and living fish and arms at the oars are beautiful and strong. . . The intentions are so good that it seems mean to say that 'The Wave' is hardly a motion picture at all, its elementary boss-meets-worker theme worked out in stencils, simple and not brief." Otis Ferguson

New Repub p387 My 5 '37

"Although [it] spells art with a capital A, it is an absorbing study, too—it has something to say and says it with beauty and power. . . The picture, with its magnificent photography, is told almost in slow motion, which, curiously enough, does not retard the suspense or lessen the interest. . . This picture should be a worthy successor to 'Carnival in Flanders,' even though it is unlikely to have a popular appeal." Marguerite Tazelaar

+ N Y Herald Tribune p18 Ap 21 '37

"Each scene has its share of visual beauty, even those full close-ups that look like the prize-winning photographs in a contest. . . Paul Strand, the camera man, did a less distinguished piece of work as producer and co-author. . . [It] has much more to recommend than most films of its type." Eileen Creelman

+ N Y Sun p32 Ap 21 '37

"With artiness riding heavily on the left wing. . . [it] is an interesting photographic album, but a dull motion picture. . . In general, the film leaves me with the notion that this is one class struggle where an impartial referee

would be justified in tossing out both contenders for not trying." F. S. Nugent

+ N Y Times p18 Ap 21 '37

"[It] lacks the virtue of accomplished acting, vigorous writing and skilful direction to make it as effective as it should be. Photographically it is superb and its characters, portrayed for the most part by Mexican fishermen, are superbly chosen." William Boehnel

+ N Y World-Telegram p29 Ap 21 '37

"If it's the beautiful outdoors you want—sea, dunes, nets, fish—it is to be had in 'The Wave.' . . It turns out to be something very good indeed. It may be said to do for Alvarado, on the Gulf of Mexico, somewhat the same thing that Flaherty's 'Man of Aran' did for the islands off the Irish coast." John Mosher

+ New Yorker p82 Ap 24 '37

Trade Paper Reviews

"For discriminating and appreciative audiences, this feature, with its glorious photography, its simple but powerful story and genuine technical excellence, is a production of rare delight. Its English titles, properly conservative in their number, effectively explain the action."

+ Film Daily p12 Ap 27 '37

+ Motion Pict Daily p16 Ap 28 '37

"[It] has been considerably ballyhooed by 'liberal' elements and arty circles around New York. . . Where 'The Wave' stumbles is in trying to combine vivid photography with propaganda. . . Film's sudden ending is inconclusive. [It] may do fair business in a few art houses, particularly with backing of 'liberals.'"

+ Variety p15 Ap 28 '37

WAY OUT WEST. MGM 65min Ap 16 '37

Cast: Stan Laurel. Oliver Hardy. Sharon Lynne. James Finlayson. Rosina Lawrence

Director: James W. Horne

"The story finds Laurel and Hardy headed west via the donkey route. Landing in a mining town, they seek out a girl whose dying father entrusted to them a deed to a rich gold mine. The boys are taken in tow by James Finlayson, who runs a tough booze and dance hall and who employs Rosina Lawrence, the heiress they seek, as a kitchen helper." Variety (Hollywood)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste; Y & C: probably amusing."

Christian Century p791 Je 16 '37

"There are some riotously funny scenes, some in which the humorous situations seem overly prolonged and some that border on the vulgar. Family." E Coast Preview Committee

"Hilarious slapstick farce with the kind of clowning that provokes the helpless laughter which eases taut nerves. Family." Nat Soc of New England Women

Fox W Coast Bul My 15 '37

"General patronage."

Nat Legion of Decency Ap 29 '37

"Laurel and Hardy are going to have to do better than this if they want to keep the friends and admirers their old two-reelers won for them. . . [It has an] average of much less than a laugh to each reel."

+ Scholastic p26 My 15 '37

"There are some riotously funny scenes, some in which the humorous situations seem overly prolonged and some that border on the vulgar. Family."

Sel Motion Pict p12 My 1 '37

Newspaper and Magazine Reviews

"The very slight story is simply an excuse for the comedians to put over a generous sample of their typical comedy. The fooling is amusing enough, but more use could have been made of the setting. Very fair slapstick."

+ — Film Wkly p49 My 8 '37

"To one who invariably finds that screwy pair, Laurel and Hardy, immoderately comical—a confession not to be proud of, no doubt—their latest effort proved as usual hilarious. While less of a story than their 'Bohemian Girl,' and less funny, [it] has few dull moments."

— Marguerite Tazelaar

+ — N Y Herald Tribune p16 My 4 '37

"It is not subtle or witty or clever. It's anatomical humor is as agelessly and irresistibly comic as a little man with oversize pants or a big man wearing a baby's bonnet."

F. S. Nugent

N Y Times p29 My 4 '37

"Way Out West' is good, loud, rough and rowdy fun, and even if it isn't the best of the Laurel and Hardy comedies, this reviewer welcomes its slapstick with open arms because it is an ancient and royal form of entertainment."

— William Boehnel

+ — N Y World-Telegram p27 My 4 '37

"In their little songs, dances and the muddled embarrassment of their blundering relationship, Stan and Ollie are at their best, but these high spots are swamped by prop-comedy entirely unworthy of their artistry."

— Rob Wagner

+ — Script p8 My 8 '37

Trade Paper Reviews

Canadian Moving Pict Digest p6 Je 12 '37

"Latest Laurel-Hardy opus just about extinguishes the good results achieved in 'Our Relations,' [their] previous effort. [It] will do most of its pioneering on the lower side of double-bill teams. Picture may gain a share of patronage through the comedy team's showing made in preceding releases, but after that it will be tough sledding."

— Variety p16 My 5 '37

WE HAVE OUR MOMENTS. Universal
66min Mr 21 '37

Cast: Sally Eilers, James Dunn, Mischa Auer, Thurston Hall, David Niven

Director: Alfred L. Werker

"Yarn concerns Sally Eilers, a school teacher, who decides to make a trip to Europe, leaving behind her Babbitty small-town fiancé. On the boat, she meets . . . [three] crooks disguised as cultured and wealthy; and . . . a detective on their trail." Variety (Hollywood)

Audience Suitability Ratings

"A: good of kind; Y: very good; C: good."
Christian Century p438 Mr 31 '37

"It is an artificial plot, with prosaic direction, and is acted along established lines. The comedy of Warren Hymer and Mischa Auer is very amusing. Adults & young people."

E Coast Preview Committee

+ — Fox W Coast Bul Ap 3 '37

"Mature." Am Legion Auxiliary

"The cast is a good one and the direction is excellent. Family." Calif Cong of Par & Teachers

"Odd situations are developed, amusing and otherwise, to the finale, staged at Monte Carlo. It is a rather illogical story, but well directed and acted. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Illogical. Mature." DAR

"A detective story of average interest. General mature audiences." Nat Soc of New England Women

"The story is well told and the dialogue clever, but the drinking scenes which supply the comedy mar the whole. Mature." S Calif Council of Fed Church Women

"Not much sense but good fun. Adults & young people." Mrs T. G. Winter

Fox W Coast Bul Ap 10 '37

"Amusing for mature audiences. Adults & young people."

+ — Gen Fed of Women's Clubs (W Coast) Mr 29 '37

"An artificial plot with mediocre acting and direction. Not much sense but some good fun. Fair. Adults & young adults."

+ — Motion Pict Guide My '37

"Bad taste, a silly plot, cheap dialogue and poor continuity characterize this film. . . The picture finally ends leaving the audience greatly disappointed that Sally Eilers and James Dunn should have been cast in such a stupid picture. Adolescents, 12-16 & children, 8-12: no."

— — Motion Pict R p11 My '37

"Light, fast-moving direction, good characterizations and a slight but humorous story. Family."

+ — Nat Council of Jewish Women Ap 10 '37

"General patronage."

Nat Legion of Decency Mr 25 '37

"A light, transparent farce. Adults & young people."

+ — Sel Motion Pict p12 Ap 1 '37

Newspaper and Magazine Reviews

"While no major epic, it contains considerable entertainment. Family."

+ — Christian Science Monitor p17 My 1 '37

"On the whole 'We Have Our Moments' is enjoyable enough to warrant commendation as an offering well worth seeing."

+ — Hollywood Spec p14 Mr 27 '37

"The picture's complete frankness about being third-rate may seem engaging to those in a charitable mood."

— — N Y Times p17 Ap 30 '37

"The strain of lunacy which weaves its shy, nervous course through the proceeding makes them seem fresh, and so the film achieves the end for which it was obviously designed—to fill in on double bills."

— — William Boehnel

+ — N Y World-Telegram p9a My 1 '37

Reviewed by Herb Sterne

Script p11 Mr 27 '37

"Mischa Auer is given a comic role so preposterous that even he is non-plussed. They can keep their moments."

— — Stage p19 My '37

Trade Paper Reviews

"Reuniting one of the screen's favorite romantic teams, James Dunn and Sally Eilers, this delightfully amusing comedy is sure to please even the most critical audiences and is a cinch for topnotch box office returns. Family."

+ — Box Office p65 Ap 3 '37

"As a breezy comedy highlighted by an outstanding performance on the part of Mischa Auer, this should be enjoyable fare for regular patrons. Auer's portrayal of the comic French detective is a masterpiece which should put audiences in an uproar."

+ — Film Daily p6 Mr 24 '37

"'We Have Our Moments' is a roaring good comedy. Its appearance so soon after the box office hits, 'Three Smart Girls' and 'When Love Is Young,' indicates that Universal has the secret of audience appeal with this modern haywire type of farce."

+ — Hollywood Reporter p4 Mr 20 '37

WE HAVE OUR MOMENTS—Continued

— + Motion Pict Daily p4 Mr 22 '37

"This was probably made as a lower bracket picture. As such it is exceedingly pleasant. . . Estimate: pleasant program."

+ — Phila Exhibitor p34 Ap 1 '37

"As the No. 2 feature on doubles, [it] will manage to get by. In single feature territory, it represents a hazardous box office undertaking because of its lack of entertainment force and the fact that neither Miss Eilers nor Dunn is strong enough to pull it across."

— + Variety p16 My 5 '37

"A thoroughly enjoyable comedy romance that should do well in any territory. 'We Have Our Moments' reunites Sally Eilers and James Dunn as a romantic team. Picture is played lightly on a slender theme, but characterizations, situations and comedy, much of which is broad and bordering on the slapstick, carries the production through as a genuinely enjoyable film. It is aimed at the masses."

+ Variety (Hollywood) p3 Mr 20 '37

WEEK-END MILLIONAIRE. Gaumont
British 62min N 20 '36

Cast: Buddy Rogers, Mary Brian

Director: Arthur Woods

See issue of June 29, 1936 for other reviews of this film

Trade Paper Reviews

"The principal appeal is the fact that Buddy Rogers and Mary Brian are the featured players. They work heroically to carry the interest, but it sags often in a formula story that has been done many times before with the usual variations on the Cinderella theme."

— + Film Daily p8 Ap 6 '37

"This GB import adds no prestige to British film-making and the film will send back to England very little U. S. coin. The marquee values of Buddy Rogers and Mary Brian are no help here, since the film does not aid them much. . . Direction is off and playing on the whole is nothing for comment."

— Variety p15 Ap 7 '37

WE'RE IN THE LEGION NOW. Grand
national 56min Ja 15 '37Cast: Reginald Denny, Esther Ralston,
Eleanor Hunt, Vince Barnett

Director: Crane Wilbur

Original story: J. D. Newsom

Screen writer: Roger Whateley

Photographed in Hircolor. Filmed in 1936 under title of Rest Cure. "A pair of American gangsters seek refuge from rival racketeer bullets in Europe. When spotted by their enemies in Paris, they join up with the Legionnaires." (Variety)

See issue of March 30, 1936 for other reviews of this film under title Rest Cure.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 17 '36

Trade Paper Reviews

"Action, thrills and laughs are to be found in profusion in this entertaining Foreign Legion comedy. Excellent color photography vividly reproduces the picturesque Arabian desert

scenes and enhances the blonde loveliness of Esther Ralston and Claudia Dell, who turn in first-rate performances. Family."

+ Box Office p31 My 8 '37

"Probably the kindest description for this one is that it will help fill out a double bill during the warm season. It is mildly amusing, despite obvious feats of adventure, an episodic story, wandering direction, some bombastic acting, unflattering color effects and apparently faulty recording. [It] looks like an effort to apply the Hirliman method of western opus to a combination gangster-Foreign Legion affair. . . Production probably would have been more effective in black and white."

— + Variety p25 Je 9 '37

WESTBOUND MAIL. Columbia 54min Ja
22 '37

Cast: Charles Starrett, Rosalind Keith

Director: Folmer Blangsted

A western melodrama.

Audience Suitability Ratings

"There are beautiful outdoor scenes, good acting and expert riding to help the plot along. Family." E Coast Preview Committee

Fox W Coast Bul Ap 24 '37

"Fair. Family."

+ — Motion Pict Guide Je '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"Family."

Sel Motion Pict p12 My 1 '37

"Good outdoor melodrama. Family."

+ Wkly Guide Ap 3 '37

Trade Paper Reviews

"Filled with the usual quota of fights, action, with Starrett building up a following, this ought to please the open air fans. Estimate: okay Western."

+ Phila Exhibitor p32 F 15 '37

"Pretty good saddle picture to taper the duals. . . The camera work is worth extra mention. For the brand of film which this is, the photography is above par and deserves an approbatory smack because of some of the shots, in closeup."

+ — Variety p14 Ap 7 '37

WHAT PRICE VENGEANCE? Rialto
55min My 25 '37Cast: Lyle Talbot, Wendy Barrie, Marc
Lawrence, Eddie Acuff

Director: Del Lord

Screen writer: J. P. McGowan

"Hero Talbot is a crack shot cop who resigns when he fails to fire after fleeing bank burglars. He feels he has no nerve, quits, joins up with the gang responsible for the crime. Resignation [is] staged so he can find out the details of the mob." Phila Exhibitor

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 11 '37

Newspaper and Magazine Reviews

"[It] takes you back several years in screen entertainment. Without trying to state the exact vintage of the melodrama, it is safe to term it very early gangster. . . The Rialto

proudly announces the production as its own, but it might better have disclaimed responsibility." Howard Barnes

— N Y Herald Tribune p14 My 26 '37

"'What Price Vengeance' . . . paused at the Rialto yesterday before beginning, in a week or so, its predestined tour of the less discriminating double-bill houses. It's a jerry-built little melodrama, apparently produced on Poverty Row and presented by Rialto Productions for no particular reason." F. S. Nugent

— N Y Times p30 My 26 '37

"Speed is the chief and only virtue of the inept little melodrama . . . which the amiable Arthur Mayer insists was produced exclusively for the thrill-gobbling denizens of his Rialto Theater in Times Square." William Boehnel

— + N Y World-Telegram p23 My 26 '37

"'What Price Vengeance' is cops-and-robbers again." John Mosher

New Yorker p82 Je 5 '37

Trade Paper Reviews

"Although lacking in story originality, this crime picture nevertheless is a peppy yarn which should click with those who like their entertainment studded with thrills."

+ — Film Daily p9 Ap 2 '37

+ — Motion Pict Daily p8 Ap 2 '37

"Programmer with an action, cops-robbers background, this has meat for the action houses. Estimate: okay for neighborhoods, twin bills."

+ — Phila Exhibitor p38 Ap 1 '37

"This melodrama from the once-over-lightly school unloads its entire [story] in the first reel. After that it's dull going. It might be a candidate for weekend showing in the less discriminate neighborhoods."

— + Variety p23 Je 2 '37

WHEN LOVE IS YOUNG. Universal 75min Mr 28 '37

Cast: Virginia Bruce, Kent Taylor, Walter Brennan, Greta Meyer

Director: Hal Mohr

Based on the novel, *Class Prophecy*, by Eleanor Griffin. "The girl is a far from popular member of her graduating class in the small town. She goes to New York to study voice, but her teacher holds forth no hopes. Falling into a freak press agent stunt, she eventually lands on Broadway in musical comedy. Only a trip back home as a local heroine tells her where her heart actually lies." (Hollywood Reporter)

Audience Suitability Ratings

"A: fair; Y: probably good; C: little interest."

Christian Century p599 My 5 '37

"Entertaining for the entire family." Am Legion Auxiliary

"The Cinderella theme has been handled intelligently with some amusing sequences injected for comedy relief. . . . The entire production has a feeling of sincerity that takes it out of the usual run of this type. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"The result is very pleasing entertainment. Family." E Coast Preview Committee

"An ugly duckling story, tenderly appealing, delightfully humorous, and deeply human. [It is] a film which is worth going far to see. Enthusiastically recommended for family." Nat Soc of New England Women

"Although the theme of this picture is not new, it is cleverly handled and furnishes many amusing situations. Entertaining for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ap 17 '37

"'Lively, amusing entertainment, with comedy, drama, music and romance so nicely blended that it will be enjoyed by all. Family.'"

+ Gen Fed of Women's Clubs (W Coast) Mr 19 '37

"Fair entertainment for adults & young adults."

Motion Pict Guide My '37

"The story is unconvincing but has, withal, a goodly supply of sweetness and family affection, which makes it fairly entertaining. Adolescents, 12-16: fair; children, 8-12: little interest."

+ — Motion Pict R p8 Ap '37

"A good cast and clever direction make of this trite story an unusually entertaining picture. Family."

+ Nat Council of Jewish Women Ap 7 '37

"General patronage."

Nat Legion of Decency Ap 8 '37

"A light, smartly done comedy with musical interludes, good dialogue and an ease and assurance of performance that result in very pleasing entertainment. Family."

+ Sel Motion Pict p12 Ap 1 '37

"Family."

Wkly Guide Mr 27 '37

Newspaper and Magazine Reviews

"Pleasantly inconsequential comedy with a production number here and there to help things along. Adults & young people."

+ — Christian Science Monitor p15 Ap 17 '37

"Occasionally the movies turn out what might, with a bit of understatement, be termed 'tripe.' This sort of thing doesn't happen as often as it used to, but it happens frequently enough to upset the equanimity of this department. 'When Love Is Young' has a familiar ring."

— Cue p18 Ap 17 '37

"As entertainment [it] is quite ordinary despite the studio's honest attempt to develop its possibilities. One of its weaknesses is the characterization given the leading man, played by Kent Taylor. . . I hope I have not conveyed the impression that 'When Love Is Young' is a total loss. My complaint is that it could have been much better than it is, but perhaps it has quite enough merit to justify your seeing it."

+ — Hollywood Spec p10 Mr 27 '37

"[It is the] most idiotic picture of the month —and pardon our understatement." Pare Lorentz

— — Judge p3 My '37

"Another—but pleasant—variation of the ugly duckling who makes good as an actress. . . . Virginia Bruce gives the country girl a real interest and charm." (2½ stars) Beverly Hills Liberty p48 My 1 '37

"The script is at fault. Dragging out tiny situations interminably, it places an impossible burden on the company. There are occasional moments of random amusement, but on the whole [it] needs a good strong companion piece to get by on a double feature bill." Howard Barnes

— + N Y Herald Tribune p10 Ap 17 '37

"[It] is just another of those amiable little musicals that wander on from Hollywood now and then. It is light. It is pretty. Its score has a nice song or two. Its cast is sufficiently good looking. That about sums it up." Eileen Creelman

+ — N Y Sun p11 Ap 17 '37

"[It is] an attractively light-weight [film]. . . It is a simple, unpretentious and harmonious ensemble which wears well for an informal

WHEN LOVE IS YOUNG—*Continued*
hour in the theatre. . . It just shows that pictures really do not have to be colossal."
F. S. Nugent

+ N Y Times p15 Ap 17 '37

"Most of the popular ingredients that go to make up light, smart, amusing screen entertainment are included. . . Though far from startling in its plot or treatment, it moves along gayly and swiftly enough so that in its unpretentious way it turns out to be amusing light entertainment." William Boehnel

+ N Y World-Telegram p7a Ap 17 '37

"Mohr has taken an average story and shown what can be done to transform it. . . The plot's initial springboard is more appealing than its ultimate Cinderella development. . . As in many other pictures, the stage triumph doesn't ring true." Herb Sterne

+ — Script p8 Mr 20 '37

Stage p19 My '37

Trade Paper Reviews

"An excellent top program feature, destined for pleasant audience reaction. Family."

+ Box Office p63 Ap 3 '37

"This is one of those productions that will be seen and forgotten soon after, as it lacks any particular color or individuality in story or treatment. A very capable cast fails to lift it out of the rut of the routine."

+ — Film Daily p15 Ap 19 '37

"Sweet entertainment from start to a hilarious finish, 'When Love Is Young' is one of those little pictures that make big noises at the box office. It is from the same studio and the same associate producer, Robert Presnell, responsible for 'Three Smart Girls,' and there need be no apologies if comparisons are made"

+ Hollywood Reporter p3 Mr 13 '37

+ Motion Pict Daily p4 Mr 16 '37

"A low budget picture, it rates even with many higher cost productions as good family fare. . . Estimate: nice program."

+ Phila Exhibitor p35 Ap 1 '37

"Another repeat on the Cinderella situation. Rather nicely done and results will provide average film-goers with averagely good amusement. Hal Mohr directs with commendable zip and the characters remain plausible."

+ — Variety p14 Ap 21 '37

"This will meet general audience approval as a program topper, with credit for its high average entertainment quality going to Hal Mohr for his first directorial job and to a dozen players for good performances. . . Playing and direction give impressiveness to a rather mild and timeworn tale."

+ Variety (Hollywood) p3 Mr 13 '37

WHEN THIEF MEETS THIEF. United
artists 85min Je 4 '37

Cast: Douglas Fairbanks, Jr. Valerie Hobson. Alan Hale. Jack Melford

Director: Raoul Walsh

Screen writer: John Meehan

Based on the novel, Jump for Glory, by Gordon McConnell. Filmed in England. "Fairbanks is an American crook with a reputation for pulling clever robberies, several in London, where the story opens. His partner pulls a doublecross when he learns Fairbanks is going to quit, and tips off the police to where he can be found. Fairbanks escapes, and vows to get even with the double-crossing pal. Later he attempts to rob the home of Valerie Hobson, a glamorous adventuress, who catches him in the act. His nerve intrigues her, and they fall in love." (Film Daily)

Newspaper and Magazine Reviews

"The script causes the story to jump down the years in an episodic manner and there is a too-long courtroom interlude, but the photoplay should please those who like straight extrovert expression on the screen." Howard Barnes

+ — N Y Herald Tribune p16 Je 15 '37

"[It is] something of a triumph of illogic, not to say of Class B melodramas." F. S. Nugent

— N Y Times p26 Je 15 '37

Trade Paper Reviews

"Much of the script is typically British, and that means that in spots it is too detailed and long drawn out. But the direction of Raoul Walsh, and the acting of Douglas Fairbanks, Jr., and Valerie Hobson send it over safely in the division of entertainment pictures that will please the action fans. For it is a good action picture with a strong crime plot that keeps moving and developing surprises and clever twists."

+ — Film Daily p9 Je 15 '37

"Not too bright a U. S. future looms for this British-fashioned melodrama. While the trouping is good, and the direction water-tight and well-gear'd, the film frequently sags due to its torpid and tedious writing."

+ — Variety p27 Je 16 '37

WHEN'S YOUR BIRTHDAY? RKO
75min F 19 '37

Cast: Joe E. Brown. Marian Marsh. Fred Keating

Director: Harry Beaumont

"Joe E. Brown is putting himself through an astrological college and thereafter his various adventures hinge on his readings of the planets. He is a waiter, a fortune teller and a horse-race tipster, being conscripted by two other men on a horse to guide their betting."

Hollywood Reporter
See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste; Y & C: good."
Christian Century p399 Mr 24 '37

"Mediocre." DAR
Fox W Coast Bul Mr 6 '37

"Suitability: family. (Children over 12)."
E. P.

Mo Film Bul p85 Ap '37

"Good cast and direction, and the film furnishes fun for all the family with good-natured jibes at those who take their astrology too seriously."

+ Motion Pict Guide Je '37

"Adolescents, 12-16: good; children, 8-12: probably."

Motion Pict R p9 Mr '37

"A, Y & C: excellent comedy."
Parents' M p64 My '37

"A highly amusing comedy. . . Fun for the entire family."

+ Sel Motion Pict p7 Ap 1 '37

Newspaper and Magazine Reviews

"'When's Your Birthday?' . . . is a wild affair, but often quite funny." Mordaunt Hall
Boston Transcript p4 Mr 27 '37

"Adults & young people."
Christian Science Monitor p15 Mr 13 '37

"[Brown's] new employers have embellished the opening reel of 'When's Your Birthday?' with a color cartoon sequence. . . But no sooner has this novel departure in Joe E.

Brown vehicles made way for the picture itself than "When's Your Birthday?" suffers a relapse into the ranks of the only occasionally funny, completely routine slapstick comedies."

+ — Cue p18 Mr 20 '37

"It must be admitted that Joe E. Brown is one of the most ingratiating simpletons current on the screen in spite of the terrible 'yell' he inflicts upon his audience and the triteness of his gags. The ones he introduces in "When's Your Birthday?" come right out of Mack Sennett's archives, but as the film unwinds you find yourself chuckling anyway." Marguerite Tazelaar

+ — N Y Herald Tribune p18 Mr 19 '37

"[It] is one of the less subtle Joe E. Brown comedies. That is unsubtle indeed. It is, as his admirers evidently wish, a typical Brown picture, lively, clean, athletic, as near to slapstick as the talking screen permits, and presenting no jokes so new that even a child might find them unfamiliar." Eileen Creelman

N Y Sun p34 Mr 19 '37

"It pains us to report that [this] is not the Joe E. Brown picture you have possibly been waiting for, and may not even be one of those you are willing to sit through out of a clinical interest in comedy. Comfortably stocked as it is with other amusing folk . . . it nevertheless does not amuse; full of nearly all the stock situations, not excepting the prizefight climax, it still fails to register even the stock success." B. R. C.

— N Y Times p27 Mr 19 '37

"Although it is no masterpiece of plot building, it does have its moments of good solid, slapstick comedy and some first-rate funny talk." William Boehnel

+ — N Y World-Telegram p33 Mr 19 '37

"Joe E. Brown goes through this one as though he and the script writers are intent on proving once and for all that Joe E. Brown is a colossally funny man. . . . So much labor was quite unnecessary. We happen to be a registered member of the Akron (O.) Joe E. Brown fan club, and we knew all along that Mr. Brown is a funny guy. He doesn't have to work so hard to prove his point. *All he has to do is yawn and we concur.*"

Stage p20 Ap '37

Trade Paper Reviews

"It's a typical Joe Brown feature. . . . Story pattern is much along the 'Three Men on a Horse' theme, only instead of a greeting-card rhymed prognosticator in this instance is an astrologer, Brown. A good portion of the slapstick is dated."

Variety p16 Mr 24 '37

WHITE BONDAGE. Warner 60min

Cast: Jean Muir, Gordon Oliver, Howard Phillips, Joseph King, Virginia Brissac

Director: Nick Grinde

"Gordon Oliver, an investigating newspaper reporter in the guise of a traveling repair man, enters the scene as the Southern share-croppers, resenting long abuse from Joseph King and Virginia Brissac in short weights and enslaving store charges, organize for protection and revenge." Variety (Hollywood)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"Mature." Am Legion Auxillary

"In spite of having real story value and a prominent star, Jean Muir, who gives an excellent performance, this is not an important picture. Adults." Calif Cong of Par & Teachers

"The picture merits praise for revealing a form of injustice repugnant to American ideals, but one feels that the outcome is a bit sugar-coated, 'movieized' for audience appeal. The film becomes melodramatic after a promising beginning, and is rather less than an honest social document in total effect. Adults." Calif Fed of Business & Professional Women's Clubs

"A good idea got lost in a melodramatic western formula. Mature. Mediocre." DAR

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 13 '37

"Growing class hatred is one of America's greatest problems today. It offers a moving theme for pictures but 'White Bondage' treats the subjects with no suggestion that in the end both Capital and Labor can legitimately have the same objectives. A picture of this type only adds fuel to the growing bitterness fostered in many quarters, true as the facts may be in certain instances. . . . It is melodramatic, brutal and at times unbelievable, but is vividly acted by an excellent cast. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p9 Ap '37

"The photography is excellent and the drama gripping though its chief fault lies in the somewhat heavy-handed earnestness with which it makes its point. Films which call attention to evils existing within our social system are of constructive value. Adults."

Nat Council of Jewish Women Mr 3 '37

"Adults."

Nat Legion of Decency Ap 1 '37

"A & Y: fair; C: too strong."

Parents' M p64 My '37

"The film becomes melodramatic after a promising beginning and is rather less than an honest social document in total effect. Mature."

+ — Sel Motion Pict p5 Ap 1 '37

Newspaper and Magazine Reviews

"Here is one with an interesting weakness. It sticks so closely to its theme, pursues so ruthlessly the path its mounting drama takes, puts such a strain on our feeling of expectancy, that audience reaction is one of nervous tension. . . . The educational or propaganda aspect of 'White Bondage' makes it a picture well worth seeing. Reviews of it you will read will dismiss it as an unimportant dual-bill feature, but you should not let that keep you away."

+ — Hollywood Spec p8 Mr 13 '37

Trade Paper Reviews

"A routine and rather old-fashioned melodrama, brought up to date because of a timely background. . . . Its sustained action and entertainment values will enable it to ably fill a sustaining spot on a dual program. Family."

+ — Box Office p63 Ap 3 '37

"Estimate: okey program for action fans."

+ Phila Exhibitor p32 Mr 15 '37

WHITE GODS. Trekolog 61min

Cast: Andre Roosevelt, Cyril von Baumann, Walter Elashke, David Dantes, Natives

Narrator: Basil Ruysdael

Produced last year on a jungle expedition into the heart of Ecuador in South America by Andre Roosevelt and Cyril von Baumann.

Trade Paper Reviews

"A well-photographed adventure travelogue containing several thrilling episodes, this has unusual exploitation possibilities and will fill in nicely as a companion feature on double bills. Family."

+ — Box Office p23 Ap 24 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

WHITE GODS—Continued

"This is the type of jungle film that can be ballyhooed plenty with intelligent handling. . . With suitable exploitation, this one will stand up okay in the neighborhood spots, and the youngsters especially should go for it, as the adventure element is emphasized throughout."

+ Film Daily p3 Mr 20 '37

"[It] will be especially welcomed by red-blooded adventure fans and youngsters everywhere. It will serve as a lively novelty to fill out neighborhood double bills. With good exploitation, for which it is well adapted, it can get along on its own in situations where the novel and exciting is sought."

+ Hollywood Reporter p6 Mr 27 '37

+ Motion Pict Daily p8 Mr 26 '37

"As a straight travelogue, this would have appealed to a wider audience than as the drama they've made of it. While there are no really exciting encounters with wild animals and the photography of the jungle is anything but admiration-compelling, the interest of strange customs, animals would have sustained this as a travel film. As it is, the story limits it to the type house where they'll not pass sarcastic comments. Estimate: fair."

+ — Phila Exhibitor p38 Ap 1 '37

WILDCATTER. Universal 58min Je 6 '37

Cast: Scott Colton, Jean Rogers, Jack Smart

Director: Lewis D. Collins

Original story: Tom Van Dyke

Screen writer: Charles A. Logue

"An oil field wildcatter, working for an operator whose methods are shady, meets with opposition from his former friends but squares himself by exposing the nefarious schemes of his employer and forcing him to make amends to the small oil producers." Sel Motion Pict

Audience Suitability Ratings

"A run-of-the-mill picture with some interesting scenes of oil well activities but an average story and commonplace acting. Family."

+ — Sel Motion Pict p12 My 1 '37

Newspaper and Magazine Reviews

"[It has] some of New Universal's unknown actors in one of New Universal's rigidly wholesome and unimportant success dramas."

Time p46 Je 21 '37

Trade Paper Reviews

"Average audiences will like this picture. It is unpretentious but smooth, as well as nicely directed."

+ Film Daily p12 Je 14 '37

"Light stuff, stiffly acted and with a cast of unknowns. Picture hasn't a chance except on the lower end of duals. . . Romantic side of the plot is fairly simple, and has no more depth than the story. Not much action and the backgrounds, both interiors and exteriors, are scanty."

— + Variety p13 Je 16 '37

WINGS OF THE MORNING. 20th century-Fox 90min F 19 '37

Cast: Annabella, Henry Fonda, Leslie Banks, D. J. Williams, John McCormack

Director: Harold Schuster

Filmed in Technicolor in England and Ireland. This is the first film in color made

abroad. "It concerns an inter-marriage between a lovely young gypsy queen and a scion of a noble Irish house. The husband is killed and the wife goes to Spain, to reappear 50 years later with a great-granddaughter, who repeats the early romance very prettily with a young Canadian horse-trainer." (Hollywood Reporter)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"A: unusual; Y: excellent; C: mostly good."

Christian Century p399 Mr 24 '37

"Good show for the family."

+ Motion Pict Guide Ap '37

"The color work is enchanting. . . Direction is not as capable as that in the best American pictures; some of the situations are awkward; often the dialogue misses fire, but it is a picture that remains outstanding for sheer beauty and unusual charm. Adolescents, 12-16: excellent; children, 8-12: yes."

+ Motion Pict R p10 Mr '37

Newspaper and Magazine Reviews

"A beautiful technicolor picture laid in England and Ireland. Family."

Christian Science Monitor p15 Mr 27 '37

"Exquisite colour photography in an Irish gypsy romance. Far removed from realism, the story is slender, sentimental and undramatic. But its refreshing simplicity and the romantic Irish atmosphere give it a gentle, irresistible charm considerably enhanced by the lovely settings."

+ Film Wkly p27 My 22 '37

"A tender, dreamy little bit of romance . . . enhanced by strikingly beautiful color photography, and by the singing of John McCormack." Pare Lorentz

Judge p21 Je '37

"[It] has several distinct virtues. First among them is technicolor. Second, John McCormack sings. . . Besides which, there are two or three very amusing scenes and some excellent acting by Henry Fonda and Annabella."

+ Lit Digest p28 Mr 20 '37

"The first full-length British film in technicolor has made moving postcards of the moving pictures. The colour is metallic but for most of the time very nice all the same."

New Statesman & Nation p848 My 22 '37

"Over in England they've tried their hand at a color picture and succeeded in making one quite as dull as the Hollywood versions. . . It is a singularly confused and usually tedious attempt at entertainment. . . The color is about average Technicolor. . . [It] is one of the less important English importations." Eileen Creelman

— N Y Sun p35 Mr 12 '37

"England's first Technicolor venture is the best, chromatically, we have seen. . . [It] is a visual delight. More than that, it is a wholesome, refreshing and altogether likable little romance which deserves the best treatment the audience can give it. . . Annabella is a charming little French actress, as much the gamine as Bergner and vastly more attractive. This is her first English-speaking film and we devoutly hope it is to be the beginning of a series." F. S. Nugent

+ + N Y Times p19 Mr 12 '37

"[It is] superbly acted, brilliantly photographed. . . Capitally played by the beautiful French actress who calls herself simply Annabella and a fine supporting cast. . . The story is smooth, simple and straightforward and more inherently interesting than the plots you usually find in a light romance. . . All in all, 'Wings of the Morning' is, I think, one of the most genuinely amusing and expertly acted screen

attractions now visible on Broadway." William Boehnel

+ + N Y World-Telegram p33 Mr 12 '37
 "Pretty Annabella . . . is charming, and, one can imagine, may be invited to sacrifice her Continental revenues for a Hollywood contract. . . The Technicolor is successful in this instance." John Mosher

+ New Yorker p93 Mr 20 '37

Trade Paper Reviews

"[It] will get much arty attention. It has more than a little in its favor, including excellent performances, top notch color photography and pictorial technique. But it has no marquee weight and it is slow, a combination which will considerably hamper its box office effectiveness. It will be a distinct problem in a lot of spots."

Variety p14 Mr 17 '37

WINGS OVER HONOLULU. Universal 80min My 23 '37

Cast: Wendy Barrie. Ray Milland. Kent Taylor. William Gargan

Director: H. C. Potter

Based on a Red Book Magazine serial novel of the same title by Mildred Cram. A beautiful young Virginia belle is swept off her feet when she meets a handsome naval flying lieutenant and marries him the next day. He is called to Honolulu and she follows him. She finds the restrictions of navy life odious and after a meeting with a former suitor she feels she has disgraced her husband and leaves on a yacht with the suitor. Her husband flies to the yacht and crashes in a dense fog. At his courtmartial she insists on telling the story and they start life together again.

Audience Suitability Ratings

"The old story of a frivolous wife married to unromantic surroundings and a husband beset by stern duties is spun out in a fairly plausible fashion in this picture. . . [It] is a family production." T. J. Fitzmorris

+ — America p168 My 22 '37

"Family." Nat Bd of R

Fox W Coast Bul My 22 '37

"Family." Am Legion Auxiliary

"Adults: good; children: mature; family: good." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Adults & young people." E Coast Preview Committee

"Excellent aviation shots, generally good direction, cast and acting bring a wholesome social drama to a happy ending. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 5 '37

"Thrilling and delightful entertainment for the family."

+ Gen Fed of Womens Clubs (W Coast)
My 26 '37

"Family."

Nat Council of Jewish Women My 28 '37

"General patronage."

Nat Legion of Decency My 13 '37

"The plot of this romantic tale is well written and it is acted by a consistently good cast. . . More of the excellent background would have increased the entertainment value. Adults & young people."

+ Sel Motion Pict p12 Je '37

"Some very fine flying. Family."
Wkly Guide My 8 '37

Newspaper and Magazine Reviews

"Some pleasant young actors, a few good shots of seaplanes in flight and a completely trite and stereotyped scenario—these are the ingredients of the run-of-the-mill little romantic drama."

+ — Cue p48 My 29 '37

"It has direct appeal only to naval officers and girls who marry them. When those of us who are not in the navy either by Annapolis or marriage, visit a film theatre, we wish to see stories about us, presenting things which could happen to us."

Hollywood Spec p12 My 22 '37

"It was applauded vigorously and with sincerity [by the preview audience]. . . 'Wings Over Honolulu' is recommended without reservation as a light, intelligent comedy drama of Navy life."

+ Lit Digest p28 My 22 '37

"Mildred Cram's magazine story must have been typical magazine novelette fiction. The screen version makes no effort to swerve from the beaten path. . . H. C. Potter in the first reel must have thought he was directing a musical comedy. He soon settled down to a placid direction of a formula story." Eileen Creelman
N Y Sun p27 My 29 '37

"The picture deserves a bit above fair rating, being gayly played, attractively mounted and directed with surprising confidence and skill by that former Broadway producer and Hollywood tyro, H. C. Potter." F. S. Nugent

+ — N Y Times p20 My 29 '37

"[It] considers the problem of the navy wife in a pleasant, unimportant and mildly entertaining manner." William Boehnel

+ — N Y World-Telegram p9 My 29 '37

"It's a nice little picture well directed." Rob Wagner

Script p8 Je 5 '37

"A minor but definitely pleasant contribution to the screen's huge dossier on what becomes of taxpayers' money, 'Wings Over Honolulu' possesses striking negative virtues: taps are never sounded, the handsome lieutenant's crony and shipmate (William Gargan) does not die in a crash and no one rescues anyone from anything."

Time p30 My 31 '37

Trade Paper Reviews

"This depiction of life in the navy, which might have been just another programmer, is given a fresh slant and lifted into sweeping heights through H. C. Potter's movingly intimate direction. Family."

+ Box Office p23 My 15 '37

"Here is a finely made feature with such a wide range of entertainment values that it should score a direct hit with audiences of every type and age. . . The screenplay is thoroughly believable and full of worthwhile, cleverly sustained drama."

+ Film Daily p9 My 24 '37

"This is pleasant but rather casual magazine fiction brought attractively to life for the special edification of the youth of marrying age. . . The picture will serve well as a program leader in the better neighborhoods."

+ Hollywood Reporter p3 My 5 '37

"Granted that films depicting military aviation have been overdone, 'Wings Over Honolulu' seems good enough to justify one more somewhat routine flight. [There is] little that is particularly invigorating in the story and its exposition, but it is a handsome job by director, cameraman and cast, and as such should find a satisfactory place on the screens."

+ Variety p15 Je 2 '37

WINGS OVER HONOLULU—*Continued*
 "Wings Over Honolulu" hits the mark of good entertainment. Its only weak point is that it does not have the draw names its production worth deserves."

+ — Variety (Hollywood) p3 My 5 '37

WOMAN ALONE. See Two who dared

WOMAN CHASES MAN. United artists
 70min My 7 '37

Cast: Miriam Hopkins, Joel McCrea, Charles Winninger, Erik Rhodes, Leona Maricle
 Director: John G. Blystone

"It is a switch on the son begging financial aid of his father. Here the father wants his son's money for a real estate scheme. . . Miriam Hopkins plays a girl architect who, down on her luck, asks the father for a job, only to learn that the son holds the purse strings." Hollywood Reporter

Audience Suitability Ratings

"An engaging farce which degenerates, in its closing moments, into rather tiresome slapstick. . . There is a good deal of smart talk and the situations are obviously aimed at the grown-up sense of humor. Adults may find it better than fair amusement." T. J. Fitzmorris

+ America p216 Je 5 '37

"Mature." Am Legion Auxiliary

"Although extremely light, it is capably directed and acted with a gay enthusiasm that makes it amusing entertainment. Mature." Calif Cong of Par & Teachers

"This hilarious bit of nonsense is best described by the one who said it was 'dizzy, daffy and denuts.' . . The dialogue is particularly clever and the story is a series of wild absurdities with unexpected twists to familiar situations. In other words, the critic is left 'criticless!' Family." Calif Fed of Business & Professional Women's Clubs

"Good. For sheer nonsense this hilarious comedy tops current films. Mature." DAR

"For sheer enjoyable entertainment, this hilarious social comedy . . . will capture first honors. . . This [is a] well directed example of really good comedy. Family." S Calif Council of Fed Church Women

"If you like a dash of insanity with your humor, you will probably get as much fun out of this rollicking comedy as the cast seemed to get out of making it. Mature." Mrs T. G. Winter

Fox W Coast Bul My 8 '37

"Though the story material is flimsy the picture is well produced, the musical score good, the lines smart and snappy and the direction satisfactory. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)
 Ap 24 '37

"A final sequence takes place in a tree. Here the whole mood of the picture changes from skilful farce to silly slapstick. Were it not for this transition, the picture might easily be rated one of the most amusing farces of the season. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p11 My '37

"Adults."
 Nat Legion of Decency My 27 '37

"The clever dialogue is subtly risqué at times because of the double meaning. Many of the laughs are supplied by Miriam Hopkins' flair for light comedy and by the director's clever touches. Mature. (The New England Women consider it a strictly adult picture)."

+ Sel Motion Pict p5 Je '37

"Hilarious for those who like goofy comedy. Family."

+ Wkly Guide My 15 '37

Newspaper and Magazine Reviews

"'Woman Chases Man' . . . is evidently intended to be something of the stripe of 'My Man Godfrey,' but even though it created no little laughter . . . its fun is invariably rather forced. . . This comedy hardly comes up to expectations. It is eccentric, like its central character, B. J. Nolan (Mr. Winninger)." Mordaunt Hall

Boston Transcript p6 My 29 '37

"Adults & young people."

Christian Science Monitor p17 Je 5 '37

"Despite its original plot, numerous comic lines and situations, this broad farce burlesqued to the nth degree is a little too absurd and a great deal too much overplayed to be completely effective entertainment. . . The situations possible in this mad tale should offer plenty of opportunity for hilarity; but regrettably, much of it fails to come off. The acting throughout seems forced and labored, the situations gagged and mugged to the limit, the wind-up completely unreal."

— + Cue p16 Je 12 '37

"I enjoyed it. . . Enter into the mood of it, accept the impossibilities as possibilities because you see them happen, and you will have a nice time."

+ Hollywood Spec p11 My 8 '37

"The goofiness in this madness runs a little thin. But your Beverly Hills may be all wrong. Who can judge goofiness?" (2½ stars) Beverly Hills

Liberty p50 Je 4 '37

"Two years ago no one would have touched the script. . . At its preview, however, it bowled over a professional Hollywood audience, the net result of which will be a series of zany films from every studio in town. . . It is constantly funny."

+ Lit Digest p29 My 8 '37

"'Woman Chases Man' is spun out of the sheerest nonsense. It throws daffy characters together in daffy situations and gives them glib, amusing speech. Unfortunately, farcical invention runs thin before the ending and the show goes over into rather strained slapstick. . . [It] is to be credited with gay characterizations, smooth direction and the smart production that Samuel Goldwyn has a way of giving to his offerings." Howard Barnes

+ — N Y Herald Tribune p16 Je 11 '37

"The film is for those who like farce, farce more or less of the two-reeler type. . . The production is jammed with fast, farcical gags, few of them out of the ordinary." Eileen Creelman

+ — N Y Sun p26 Je 11 '37

"The treatment has been capricious and not altogether brilliant. There is less wit than slapstick, and not all of that good. . . The members of the cast are up on their assignments and if the same could have been said for the writers 'Woman Chases Man' would have been a first-rate comedy instead of one that needs the courtesy of a Summer-season appraisal." F. S. Nugent

+ — N Y Times p26 Je 11 '37

"It has the grace of the season, a delightfully preposterous little comedy, summery and zephyr-like as June. Its banter is good, its situations are amusing. . . It does not make sense, but it will make you laugh. The script and dialogue are excellent." Douglas Gilbert

+ N Y World-Telegram p22 Je 11 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"There is only rather wispy humor in 'Woman Chases Man,' a brief summery silly spell. . . Slapstick handling mars the film, and the levity, which might have been of a waggish species, has been lost in the general rumpus." John Mosher

— + New Yorker p80 Je 19 '37

"No pies are thrown during the often hilarious process, but the spirit of squashed custard hovers delightedly in the background."

News-Wk p20 Je 19 '37

"Mad cap comedy has come into its own with a vengeance this season and piled startling grosses. . . It's frothy, off-on-a-tangent, and, even to my prosaic sense of humor, funny."

Herb Sterne

+ Script p9 My 1 '37

"Mr. Goldwyn rarely traffics in comedy and to my knowledge he has never before even contemplated the shatterpated variety. But this time he produces an epic of delirium that pranks so furiously you can't even laugh out loud. If you laugh out loud you miss something you want to laugh out loud at later, and at the end of the picture that leaves you twenty-six laughs to go, which might not sound so sane if indulged in all at once out on the street." Katharine Best

Stage p72 Je '37

"[It] is a haywire story made in the mold of the current vogue for haywire stories. After wavering on the fringes of light comedy for a little while, it sheds its inhibitions and goes whole hog into farce."

Time p29 My 31 '37

Trade Paper Reviews

"Light as air in texture, highly fantastic and improbable in conception, this effort at slapstick comedy by Samuel Goldwyn is easy to take. Family."

+ Box Office p23 My 15 '37

"Delightful and uproariously funny farcical comedy rich in box office promise. . . The same qualities that made 'My Man Godfrey' such a hilarious affair are here provided and the picture should appeal to the same type of audiences and in the same large numbers."

+ Film Daily p10 Ap 27 '37

"Packed with laughs, 'Woman Chases Man' is the kind of mad farce that spells plenty of box office these days. It has substantial drawing power in the names of Miriam Hopkins and Joel McCrea. Word of mouth should be extremely good."

+ Hollywood Reporter p3 Ap 22 '37

"This fast moving comedy is packed with hilarious situations. Estimate: box office."

+ Phila Exhibitor p61 My 1 '37

"It sums up as just a fair feature."

+ Variety p13 Je 16 '37

"'Woman Chases Man' is shrewdly gauged to the prevailing entertainment mood. It is light, nonsensical and hilarious. . . Miriam Hopkins and Joel McCrea prove themselves a superb comedy team."

+ Variety (Hollywood) p3 Ap 23 '37

WOMAN I LOVE. RKO 87min Ap 23 '37

Cast: Paul Muni, Miriam Hopkins, Louis Hayward, Colin Clive

Director: Anatole Litvak

Based on the French novel L'Equipage by Joseph Kessel. This is a remake of a French film called L'Equipage. "[It is the tale of] a love triangle [which is] the chief concern of two members of an escadrille, engaged in suicidal combat over the Western front." (N Y Herald Tribune)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Excellent production qualities. Adults." Calif Cong of Par & Teachers

"The sincerity and repression displayed in [Miriam Hopkins's] characterization makes a haunting impression on her audience. This is for mature audiences and one they will appreciate. Mature." Calif Fed of Business and Professional Women's Clubs

"With finely etched background of wartime Paris and battle front, this film is finely acted and sincere. Rapid tempo and scant comedy relief skillfully used. Mature." Nat Soc of New England Women

"A gripping war picture with the eternal triangle romance, tense and nerve-racking but tending to display the heroic side of warfare instead of its dire consequences. Mature." S Calif Council of Fed Church Women

"Mature." Mrs T. G. Winter

Fox W Coast Bul My 15 '37

"The same old story about valor and bravery, and the devoted friendship between two aviators. Adults."

Gen Fed of Women's Clubs (W Coast) My 5 '37

"Good. Adults & young adults."

+ Motion Pict Guide Je '37

"Paul Muni's characterization of the husband is an unusually artistic piece of acting. Otherwise the film is just another of the better-class war pictures, with realistic atmosphere and high idealism. . . This is a thoughtful, sincere, though not entirely satisfactory picture. Adolescents, 12-16; mature; children, 8-12; no."

+ Motion Pict R p11 My '37

"Adults."

Nat Legion of Decency Ap 22 '37

"This production does not glorify war but rather stresses the devastation and grief brought about through conflict and the obvious reluctance of the soldiers themselves to go on with their efforts. Adults & young people."

+ Sel Motion Pict p13 My 1 '37

"Mature."

Wkly Guide Ap 17 '37

Newspaper and Magazine Reviews

"The backgrounds are designed with marked fidelity. The story, however, is not especially moving, for it is the familiar triangle wherein the woman is not apt to win much sympathy. . . Much of the dialogue is cumbersome." Mor-daunt Hall

+ Boston Transcript p4 Ap 24 '37

Reviewed by Laura Elston

Canadian M p44 Je '37

"Anatole Litvak's direction is worthy of notice, the ending has been well contrived and performances by Paul Muni, Louis Hayward, Colin Clive, Miriam Hopkins and others are well executed. Adults & mature young people."

+ Christian Science Monitor p17 My 1 '37

"These hackneyed story materials are somewhat redeemed from bathos not only by the performances of an expert cast but by the direction of Anatole Litvak. . . Its assets are not weighty enough to over-balance its dated and spurious theme."

+ Cue p19 Ap 17 '37

"[It has] the most impressive treatment I can recall the screen having accorded a triangle story. . . It lacks only a continuous score to make it a practically perfect example of talkie treatment."

+ Hollywood Spec p8 Ap 24 '37

Reviewed by Pare Lorentz

Judge p3 My '37

"The technical execution that has been lavished on [it] deserves less banal material. In his direction, Anatole Litvak has created individual scenes of power and authentic screen excitement, and [the] players offer incisive impersonations that are almost convincing. In

WOMAN I LOVE—Continued

spite of these not inconsiderable assets, the production, as a whole, is pretentious and dull." Howard Barnes

+ — N Y Herald Tribune p18 Ap 16 '37

"As drama, 'The Woman I Love' cannot claim much originality. It does unfold its story well, moving always straight forward, clearly, with little humor, and with no bad taste, either. . . With that cast of course the acting must be good." Eileen Creelman

+ — N Y Sun p31 Ap 16 '37

"[It is] a rather turgid wartime triangle. It was directed by Anatol Litvak, which should have recommended it, but does not; and it has been played with competence—scarcely more—by Paul Muni, Miriam Hopkins and Louis Hayward. . . For a few minutes, in the beginning, the picture hints it is about to develop an interesting situation." F. S. Nugent

+ — N Y Times p27 Ap 17 '37

"Some really superior players, among them Paul Muni, Miriam Hopkins, Colin Clive and Louis Hayward, struggle almost as gallantly for the film itself as they do for France in it. But their efforts are of no avail—"The Woman I Love," in spite of its excellent acting and some honest writing, is an astonishingly insignificant entertainment." William Boehnel

+ — N Y World-Telegram p23 Ap 16 '37

"The scene is France and the time is the war. You wonder, really, why the bother." John Mosher

New Yorker p83 Ap 24 '37

"The World War and the eternal triangle vie for attention. . . Neither emerges from the competition with glory. . . Paul Muni, Miriam Hopkins, and Louis Hayward occasionally make sense of a tangle of love and friendship."

+ — News-Wk p23 Ap 24 '37

"Fettered by such an unprepossessing plot, Anatole Litvak does his best on this remake of a French film that had quite a vogue abroad. . . If you don't resent an obvious and tattered routine, the picture has its moments." Herb Sterne

+ — Script p8 My 1 '37

"The late war, with extra-curricular emotional activity by Paul Muni, Miriam Hopkins, and Louis Hayward. Be sure there is a good Silly Symphony on the program."

— Stage p19 My '37

"As material for 1937 cinema, this story . . . appears to have only one serious fault. Emphasized rather than concealed by the careful direction of Anatole Litvak . . . and the industrious performance of Actor Muni, the fault is that it has been told so many times it has ceased being a story at all."

Time p42 Ap 26 '37

Trade Paper Reviews

* "With war time aviation in the French Flying Corps as a background to a touching love story, a thoroughly superb cast topped by two established draw names, and plenty of action for the thrill seekers, this Albert Lewis production is set to bring a bombardment of cash customers to the box office. Family."

+ Box Office p71 My 1 '37

"[It is a] tragic love triangle against martial background splendidly played."

+ Film Daily p10 Ap 16 '37

"The picture is brilliantly conceived and brilliantly executed, sweeping the spectator through a maelstrom of exciting and deeply moving events. . . It will exert a strong box office pull everywhere and can be counted on for large profits."

+ Hollywood Reporter p3 Ap 14 '37

+ Motion Pict Daily p4 Ap 14 '37

"Women, [children] will like this. The blood action makes it suitable for neighborhoods, action houses. Story is the old fashioned bromidic melodrama."

+ — Phila Exhibitor p60 My 1 '37

"This picture needs all the marquee help it can get. Spotty business indicated with the Hopkins-Muni names seeing it through most of the tough spots. A thrill air picture plus a down-to-earth love story. But the love angle is too typically French to convince the average American [woman]."

+ — Variety p14 Ap 21 '37

"With a competent cast, headed by Paul Muni and Miriam Hopkins as marquee vouchers, plus its dramatic worth, picture should find extensive favor and account for itself substantially at the pay window."

+ Variety (Hollywood) p3 Ap 14 '37

THE WORLD'S IN LOVE. Syndicate films My 18 '37

Cast: Marta Eggerth, Leo Slezak, Ida Wuest, Rolf Wanka

Director: W. Tourjansky

Music: Franz Lehár

German dialogue operetta made in Vienna with English subtitles. Based on the operetta Clo Clo by Franz Lehár. "[It] chronicles a week-end trip to Vienna by Peter von Waldenau and his father. . . In Vienna . . . both are captivated by the revue star, Ilona Ratkay, and slyly effect introductions, but find each other out when both accept a dinner invitation meant only for one." (N Y Times)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency My 27 '37

Newspaper and Magazine Reviews

"This picture isn't another 'Zwei Herzen' nor is it a 'Carnival in Venice,' it is, however, amusing farce with some excellent comedy, some good acting, some fair singing, and a general air of friendly, disarming gaiety that wins over the most hardened spectator."

+ Cue p16 My 29 '37

"Operetta is too highly artificial a form for the films, to my mind, and 'The World's in Love' proves no exception. The situations of the piece follow each other so languidly that one's interest is almost certain to wander. The virtue of this Viennese musical is that it has mustered enough comic business to bridge the waits between twists in the plot." Howard Barnes

+ — N Y Herald Tribune p19 My 19 '37

"This is one operetta where the comedy is better than the music. The Lehár score, as rendered by Miss Eggerth and the orchestra, is not particularly interesting. . . The comedy, typical continental operetta, is not unamusing." Eileen Creelman

+ — N Y Sun p30 My 19 '37

"The Filmarte Theatre skipped back into the department's favor yesterday with a gay and lively Viennese comedy called 'The World's in Love.' We recommend that you do not hold the title against it. . . In this case, it means a tinkling score, a diverting script and a cast with a pleasant sense of farce." F. S. Nugent

+ N Y Times p27 My 19 '37

"A gay, sprightly, tuneful little bit of make-believe, capably played by its entire cast, has come from Vienna. . . Put down this 'The World's in Love' as a tuneful, expertly acted, thoroughly amusing romp that is tonic entertainment for these late spring days." William Boehnel

+ N Y World-Telegram p23 My 19 '37

News-Wk p27 Je 5 '37

"The German dialogue is humorous, the incidents diverting. Not as pretentious as other melody films made in the world's waltz center, this should please the not too exacting." Herb Sterne

+ — Script p8 Je 12 '37

Trade Paper Reviews

"Picture is splendidly acted and ranks well up among the top-notch screenplays to come out of foreign studios during recent months."

+ *Film Daily* p30 Je 11 '37

"The film sustains an amusing gait mainly because of the able blending of all the elements by the director, W. Tourjansky, who has done a good job."

+ *Variety* p15 My 26 '37

Y

YOU CAN'T BEAT LOVE. RKO 60min

Cast: Preston Foster. Joan Fontaine. Herbert Mundin

Director: Christy Cabanne

Screen writers: David Silverstein. Maxwell Shane

"Preston Foster is so constituted he simply cannot resist doing anything anyone dares him to do. . . A couple of friends dare him to dress himself in top hat, white tie and tails and work on the street with a gang of laborers, and, of course, he does it. While so engaged he meets Joan Fontaine and she dares him to run for mayor against her father. And, of course, he does. And that's the story." *Hollywood Spec*

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 17 '37

Newspaper and Magazine Reviews

"It is an exceedingly slender idea upon which to base even a light comedy, but if you will accept the premise, you will find the picture pleasantly entertaining. . . Apparently the picture was shot in a hurry, close-ups in several instances not matching the longer shots, faults probably due to the film editor's lack of sufficient footage to work with. Cabanne's direction of the dialogue is particularly effective as there is none of the shouting which characterizes so many pictures."

+ *Hollywood Spec* p16 Je 5 '37

"The picture is a light, witty and steadily good-natured comedy which achieves such giddy excellence that something constructive ought to be done about jettisoning its forbidding title. Before general release to the public, something probably will be done. . . By any other name, or even with it 'You Can't Beat Love' is palatable screen entertainment."

+ *Lit Digest* p22 Je 12 '37

Trade Paper Reviews

"Deft direction has made this slight story piece thoroughly amusing and amiable fare which will meet all requirements as a quality programmer. Well-mounted and full of bright situations and brisk dialogue, its chief asset is Preston Foster. Family."

+ *Box Office* p31 Je 5 '37

Motion Pict Daily p8 Je 1 '37

"The smooth and neatly gaited direction gives the unpretentious but genuinely amusing comedy a better than average rating as a program support piece."

+ *Variety (Hollywood)* p3 My 29 '37

YOU CAN'T BUY LUCK. RKO 60min
Ap 30 '37

Cast: Onslow Stevens. Helen Mack. Paul Guilfoyle. Vinton Haworth

Director: Lew Landers

"A well developed social drama in which a superstitious race horse owner believes that

generous gifts procure the good will and thoughts of the recipient and influences his luck. Both death and romance come into his life and complicate situations." *S Calif Council of Fed Church Women*

Audience Suitability Ratings

"The first part of this picture is interesting, but it becomes heavy and improbable in the later sequences. Not suitable for children. Mature." *Am Legion Auxiliary*

"Good production qualities and a good cast make this better than average entertainment." *Calif Cong of Par & Teachers*

"Not recommended for younger children because of the characterizations necessary to the unfolding of the plot." *Calif Fed of Business & Professional Women's Clubs*

"Mediocre. Though the theme is constructive, and the mistress-angle is camouflaged, this and her murder make the film unsuitable for family. Adults." *DAR*

"A plausible story, well acted and cleverly worked out with sustained interest. Adults." *Nat Soc of New England Women*

"Ethical value negative as gambling is made too attractive and overbalances some lovely ideals that are briefly expressed. However there is a fine demonstration of gratitude and the picture is highly entertaining. Mature." *S Calif Council of Fed Church Women*
Fox W Coast Bul Ap 17 '37

"Family. [It is] above the average entertainment."

+ *Gen Fed of Women's Clubs (W Coast)*
Ap 5 '37

"This is an interesting picture. Adults." *Nat Council of Jewish Women* Ap 7 '37

"Objectionable in part." *Nat Legion of Decency* Ap 29 '37

"Adults." *Sel Motion Pict* p8 My 1 '37

"A pleasing story of horse racing. Family." *Wkly Guide* Mr 31 '37

Newspaper and Magazine Reviews

"The story develops into a murder mystery, and although not replete with sleuthy deductions of the Sherlock Holmes type, it is eventful and fast-moving." *L. G. E.*

Boston Transcript p6 My 29 '37

"The authors strive desperately to capture the Runyonesque technique in their hackneyed fable. . . In the beginning the film shows signs of being a minor pleasantry, but in the home stretch murder unexpectedly rears its ugly head and the film becomes minor." *T. M. P.*

+ *N Y Times* p21 My 14 '37

"[It is] an agreeable, unassuming, moderately diverting little melodrama [which] . . . fits in nicely as the second half of a double bill." *William Boehnel*

+ *N Y World-Telegram* p9 My 15 '37

Trade Paper Reviews

"What starts out to be a tale of the turf, with shots of the Derby and the Preakness prominently portrayed, moves at its midpoint into a murder drama. The story, in both of these widely divergent states, is just interesting and meaty enough to earn for the film a rating as a pretty good program attraction which will fit into dual bills snugly."

+ *Film Daily* p21 My 17 '37

"This is an above-average comedy drama for support duty on dual bills. It is a concoction in which there is something for every member of the family, but the familiar ingredients are so artfully put together that it carries continuous interest and reasonable audience entertainment."

+ *Hollywood Reporter* p3 Ap 24 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

YOU CAN'T BUY LUCK—Continued

+ Motion Pict Daily p5 Ap 27 '37

"Estimate: for neighborhoods, twin bills."

+ — Phila Exhibitor p60 My 1 '37

"Lightweight entry that stresses the gambling angle contains a fluffy love yarn, a murder that is clear to everybody but the officials and is topped off with routine sleuthing, a courtroom scene and surprise climax. It's a bewildering pot-pourri but may get by on double programmers. Exhibitor is not helped much in the matter of marquee names, however."

— + Variety p23 My 19 '37

"Fast-stepping, suspenseful, with interesting theme well developed and sufficient comedy to lighten its melodramatic tension, [it] will keep the average audience alert and amply entertained as program support."

+ — Variety (Hollywood) p3 Ap 24 '37

YOU'RE IN THE ARMY NOW. Gaumont British 82min Mr 1 '37

Cast: Wallace Ford. John Mills. Anna Lee

Director: Raoul Walsh

Filmed in England and there called O. H. M. S. "Wally Ford, an American wanted for murder in the States, joins the British army accidentally. From a petty thief, a braggart, he changes into someone almost upright, but still a braggart. A brief encounter with his girl from the States nearly sets him back but he weathers it. When the battalion sails for China service, he is with them." (Phila Exhibitor)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"There is a good deal of action in it but it is neither consistently exciting nor sufficiently motivated. . . This is an adult film." T. J. Fitzmorris

— + America p624 Ap 3 '37

"A: mediocre; Y & C: no."

Christian Century p599 My 5 '37

"The story at large is a slick application of various well-known basic formulas, in places distinctly hard to accept, if one pauses to think about it. . . The film certainly succeeds, however, in making British Army life seem desirable, in a style which has hitherto been familiar only in American films. Suitability: family."

Mo Film Bul p10 Ja '37

"Fair. Adults."

+ — Motion Pict Guide Je '37

"A, Y & C: good melodrama."

Parents' M p64 My '37

Scholastic p28 Ap 10 '37

"Some of the comedy is good and the authentic views of British Army life are interesting, but the plot seems aimless and the acting is mediocre. Unnecessary drinking and several bits of suggestive dialogue are objectionable. Adults."

— + Sel Motion Pict p13 Ap 1 '37

Newspaper and Magazine Reviews

"Some years ago Raoul Walsh made a loud-mouthed, vulgar, quite amusing movie about the U. S. Marines called 'The Cock-Eyed World.' . . 'You're In the Army Now' is a brew of a vastly flatter, more insipid flavor. It is a singularly watered-down version. . . All of which makes for a completely second-rate stereotyped production."

— + Cue p19 Ap 24 '37

"Director Walsh gives spirit and ruggedness to what would otherwise be a parade of gold braid and patriotism." (2½ stars) Beverly Hills

Liberty p54 Ap 10 '37

"It was about ten years ago that Raoul Walsh directed 'What Price Glory?' . . . We were wondering if we might see another Captain Flagg, a second Sergeant Quirt or a new Charmaine. We didn't, but we enjoyed watching Wallace Ford put life into a questionable yarn in typical Jimmy Cagney fashion. . . We had a pretty good time." R. W. D.

+ — N Y Herald Tribune p18 Ap 16 '37

"[It] adds nothing to what we know already about army affairs in Britain, nor does it contribute to the advancement of the cinema as a dramatic form." J. T. M.

— N Y Times p27 Ap 17 '37

"[It] is pretty feeble and mediocre entertainment." William Boehnel

+ — N Y World-Telegram p7a Ap 17 '37

Reviewed by John Mosher

New Yorker p83 Ap 24 '37

"Lively pace and Wallace Ford's wisecracking comedy are the chief assets of this re-statement of the military life's ennobling influence."

News-Wk p30 My 1 '37

Reviewed by Alan Page

Sight & Sound p24 Spring '37

"The English version of an American accent is still the funniest of all English jokes."

Stage p20 Ap '37

Trade Paper Reviews

"The fine directorial hand of Raoul Walsh is mainly responsible for the fast pace and lively humor of this British army comedy, injecting as he has American wisecracks and much red-blooded action into the familiar and obvious story. Family."

+ — Box Office p23 My 15 '37

"[It] is curiously unimpressive—apart from those few moments monopolized as a parading ground for all the king's horses and all the king's men. The story—a trite little affair . . . belittles the original scheme of glorifying the military regime."

— + Hollywood Reporter p19 F 11 '37

+ Motion Pict Daily p6 F 10 '37

"Not much to get excited about. Takes off from a fetching theme, but that nothing much eventuates can largely be blamed on a dour and flabby script. Film looks to rate second billing for duals on this side."

— + Variety p14 Ap 21 '37

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Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

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 King's people
 Duchesne, Roger
 The Golem
 Dumbrille, Douglass
 Woman in distress
 Duncan, Arletta
 Mile-a-minute love
 Dunn, James
 Venus makes trouble
 We have our moments
 Dvorak, Ann
 Case of the stuttering bish-
 op
 Dwire, Earl
 Trouble in Texas
 Dale, Esther
 Damaged goods
 Danforth, William
 The girl said no
 Dantes, David
 White gods
 Darro, Frankie
 Tough to handle
 Darwell, Jane
 Fifty roads to town
 The great hospital mystery
 Davis, Bette
 Kid Galahad
 Marked woman

- Eburne, Maude
 Hollywood cowboy
 Paradise express
 Eddy, Nelson
 Maytime
 Eggerth, Marta
 The world's in love
 Eilers, Sally
 Talk of the devil
 We have our moments

- Ekelund, Karin
Familjen som var en
karusel
- Eklund, Ernst
Under falsk flagg
- Eldredge, John
Go getter
- Elliott, John
Ambush valley
- Ellis, Edward
Let them live
Man in blue
Midnight madonna
- Ellis, Patricia
Melody for two
Step lively, Jeeves
Venus makes trouble
- Ellison, James
Borderland
Twenty-three and a half
hours' leave
- Ericson, Nils
Under falsk flagg
- Erwin, Stuart
Dance, Charlie, dance
Slim
- Evans, Madge
Espionage
Thirteenth chair
- Evans, Muriel
Smoke tree range
10 laps to go
- Fairbanks, Douglas Jr.
When thief meets thief
- Farrell, Glenda
Dance, Charlie, dance
Fly away baby
- Faye, Alice
Wake up and live
- Fazenda, Louise
Ready, willing and able
- Fenton, Leslie
China passage
- Field, Virginia
Think fast, Mr. Moto
- Figueroa, Miguel
The wave
- Findlay, Ruth
Ghost town
- Finlayson, James
Way out west
- Fiske, Robert
Old Louisiana
- Florelle, Odette
Amphitryon
- Flynn, Errol
Another dawn
Prince and the pauper
- Fonda, Henry
Slim
Wings of the morning
- Fontaine, Joan
Man who found himself
You can't beat love
- Foran, Dick
Black Legion
Cherokee strip
Land beyond the law
- Ford, Wallace
You're in the army now
- Foster, Preston
Outcasts of Poker Flat
Sea devils
You can't beat love
- Francis, Kay
Another dawn
- Francis, Noel
Left-handed law
- Fraser, Phyllis
Tough to handle
- Fresnay, Pierre
Razumov
- Furness, Betty
Fair warning
- Gabin, Jean
Golgotha
- Gable, Clark
Parnell
- Gallagher, Richard 'Skeets'
Espionage
- Gallian, Ketti
Espionage
- Garat, Henri
Amphitryon
- Garder, A.
Call to arms
- Gardin, Vladimir
Beethoven Concerto
- Gargan, William
Breezing home
Fury and the woman
Wings over Honolulu
- Garrick, John
Two who dared
- Gateson, Marjorie
Turn off the moon
- Gawthorne, Peter
Romance and riches
- Gaynor, Janet
A star is born
- Gemier, Firmin
Grandeur et decadence
- Geniat, Marcelle
Grandeur et decadence
- George, Gladys
They gave him a gun
- Geraghty, Carmelita
Phantom of Santa Fé
- Gibson, Diana
Behind the headlines
- Gibson, Wynne
Michael O'Halloran
- Givot, George
Step lively, Jeeves
- Gleason, Lucille
Red lights ahead
- Gleason, Russell
Big business
Off to the races
- Gonzales, David Valles
The wave
- Gordon, C. Henry
Trouble in Morocco
- Grahame, Margot
The soldier and the lady
- Grant, Cary
Romance and riches
- Grant, Frances
Oh, Susanna
- Grapewin, Charles
Captains courageous
- Gravet, Fernand
King and the chorus girl
- Grayson, Donald
Dodge City trail
- Grey, Eve
Death on the set
- Grey, Nan
Let them live
Man in blue
- Grey, Shirley
Phantom ship
- Guilfoyle, Paul
Behind the headlines
You can't buy luck
- Gwenn, Edmund
Parnell
- Hackett, Karl
Gun lords of Stirrup Basin
- Hale, Alan
When thief meets thief
- Hale, Binnie
Love from a stranger
- Haley, Jack
Pick a star
Wake up and live
- Hall, Thurston
Parole racket
We have our moments
- Hall, William
Oh doctor
- Harding, Ann
Love from a stranger
- Hardy, Oliver
Way out west
- Harlow, Jean
Personal property
- Hart, Teddy
That man's here again
- Harvey, Frank
It isn't done
- Haworth, Vinton
China passage
You can't buy luck
- Hayden, Russell
Hills of old Wyoming
- Hayes, Bernadene
Girl loves boy
- Hayes, George
Borderland
Hills of old Wyoming
- Hays, 'Spot'
Killers of the sea
- Hayward, Louis
Woman I love
- Healy, Ted
Man of the people
- Heflin, Van
Outcasts of Poker Flat
- Henry, Louise
Hit parade
- Hepburn, Katharine
Quality Street
- Herbert, Hugh
That man's here again
Top of the town
- Hernandez, Silvio
The wave
- Hersholt, Jean
Seventh heaven
- Hervey, Irene
The girl said no
League of frightened men
Woman in distress
- Hicks, Seymour
It's you I want
- Hill, Morgan
Twenty-three and a half
hours' leave
- Hinds, Samuel S.
Mighty Treve
Night key
- Hobson, Valerie
When thief meets thief
- Holloway, W. E.
Elephant boy
- Holman, Harry
Nation aflame
- Holt, Jack
Trouble in Morocco
- Hopkins, Miriam
Woman chases man
Woman I love
- Hopper, William
Public wedding
- Horton, Edward Everett
King and the chorus girl
Let's make a million
Lost horizon
Man in the mirror
Oh doctor
Shall we dance
- Howard, John
Let them live
Lost horizon
Mountain music
- Hoyt, Arthur
Paradise express
- Hudd, Walter
Elephant boy
- Hudson, Rochelle
That I may live
- Hughes, Kay
Ghost town gold
Ride, ranger, ride
- Hull, Warren
Her husband's secretary
Michael O'Halloran
Night key
- Hunt, Eleanor
Bank alarm
Gold racket
Navy spy
We're in the legion now
- Hunter, Ian
Another dawn
Call it a day
- Hurlic, Philip
Penrod and Sam
- Huston, Philip
Man who found himself
We're on the jury

ACTORS AND ACTRESSES

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Hutchinson, Josephine
Mountain justice
Hymer, Warren
Navy blues

Imhof, Roger
Girl loves boy
Red lights ahead
Inescourt, Frieda
Another dawn
Irving, George
Border cafe
Itoh, Kaoru
Kimiko
Itoh, Tomoko
Kimiko

Jaffe, Sam
Lost horizon
Jagger, Dean
Woman in distress
January, Lois
Bar Z bad man
Trusted outlaw
Jeans, Ursula
Man in the mirror
Jeayes, Alan
Elephant boy
Jenkins, Allen
Dance, Charlie, dance
Ready, willing and able
Jenks, Si
Cowboy star
Jewell, Isabel
Marked woman
Jones, Allan
Day at the races
Jones, Buck
Left-handed law
Smoke tree range
Jones, Gordon
China passage
There goes my girl
Jouvet, Louis
Dr Knock

Karl, Roger
The Golem
Karloff, Boris
Night key
Karns, Roscoe
Night of mystery
Kaye, Lucie
Jim Hanvey, detective
Keating, Fred
Melody for two
When's your birthday?
Keats, Viola
Two who dared
Kedrov, M.
Call to arms
Keeler, Ruby
Ready, willing and able
Keene, Tom
Drums of destiny
Old Louisiana
Keith, Rosalind
Motor madness
Parole racket
Westbound mail
Kellaway, Cecil
It isn't done
Kelly, Patsy
Nobody's baby
Pick a star
Wake up and live
Kelly, Paul
Frame up
It happened out west
Parole racket
Kelton, Pert
Hit parade
Kendall, Henry
Death on the set
Kennedy, Tom
Fly away baby

Kent, Robert
Angel's holiday
Step lively, Jeeves
That I may live
Kerry, Norman
Phantom of Sante Fé
Kibbee, Guy
Jim Hanvey, detective
Mountain justice
Riding on air
Kiepara, Jan
Thank you, madame
King, Charlie
Gambling terror
King, Joseph
White bondage
Knight, Fuzzy
Gold racket
Kolker, Henry
Devil is driving
Konsovsky, A. A.
The last night
Kramer, Richard
Santa Fé bound
Kruger, Alma
Breezing home
Man in blue

Lamont, Molly
Fury and the woman
Lamour, Dorothy
Last train from Madrid
Swing high, swing low
Landi, Elissa
Thirteenth chair
Lane, Allan
Charlie Chan at the Olym-
pics
Lane, Lola
Marked woman
Lane, Richard
There goes my girl
Lang, June
Nancy Steele is missing
Langford, Frances
Hit parade
Lara, Antonio
The wave
Larikov, A.
Beethoven Concerto
Larrimore, Francine
John Meade's woman
La Rocque, Rod
Taming the wild
Latimer, Louise
California straight ahead
We're on the jury
Lattanzi, Tina
Love and money
Laurel, Stan
Way out west
Lawrence, Edna
Drums of destiny
Lawrence, Marc
Motor madness
What price vengeance?
Lawrence, Rosina
Nobody's baby
Pick a star
Way out west
Lease, Rex
10 laps to go
Lee, Anna
You're in the army now
Lee, Lila
Nation aflame
Leigh, Vivien
Fire over England
Leighton, Donrue
Oh doctor
Le Vigan
Dr Knock
Levigan, Robert
Golgotha
Linden, Eric
A family affair
Girl loves boy
Good old soak
Lindsay, Margaret
Slim
Song of the city

Livingston, Robert
Come on, cowboys
Ghost town gold
Larceny on the air
Riders of the whistling skull
Roarin' lead
Lockhart, Gene
Too many wives
Logan, Ella
Top of the town
Lohr, Marie
It's you I want
Lombard, Carole
Swing high, swing low
London, Tom
Bar Z bad man
Longden, John
It isn't done
Lorre, Peter
Nancy Steele is missing
Think fast, Mr. Moto
Louise, Anita
Call it a day
Go getter
Lowe, Edmund
Espionage
Loy, Myrna
Parnell
Lugosi, Bela
Phantom ship
Lukas, Paul
Espionage
Lund, Lucille
What price vengeance?
Lupino, Ida
Let's get married
Sea devils
Lynne, Sharon
Way out west

McCormick, John
Wings of the morning
McCrea, Joel
Internes can't take money
Woman chases man
MacDonald, Jeanette
Maytime
McGrath, James
Fury and the woman
Mack, Helen
I promise to pay
You can't buy luck
Mackay, Barry
The silent barriers
McKay, George
Frame up
McLaglen, Cliff
Phantom ship
McLaglen, Victor
Nancy Steele is missing
Sea devils
This is my affair
MacLane, Barton
Fly away baby
Prince and the pauper
San Quentin
MacMurray, Fred
Swing high, swing low
McWade, Margaret
Let's make a million
McWade, Robert
California straight ahead
Case of the stuttering
bishop
Madden, Jeanne
Talent scout
Madison, Noel
Nation aflame
Maguire, Mary
That man's here again
Mahnikova, E.
Call to arms
Maltagliati, Evi
Patria, amore e dovere
March, Fredric
A star is born
Marcos, William
Lash of the penitentes
Margo
Lost horizon
Maricle, Leona
Parole racket
Woman chases man

- Marsh, Marian
 Great Gambini
 When's your birthday?
 Marshal, Alan
 Night must fall
 Martel, Jeanne
 Santa Fé bound
 Martel, June
 Arizona Mahoney
 Maruyama, Sadao
 Kimiko
 Marx, Chico
 Day at the races
 Marx, Groucho
 Day at the races
 Marx, Harpo
 Day at the races
 Massey, Raymond
 Dreaming lips
 Fire over England
 Under the red robe
 Mauch, Billy
 Penrod and Sam
 Prince and the pauper
 Mauch, Bobby
 Prince and the Pauper
 Maximova, A.
 Paris commune
 Maynard, Kermit
 Galloping dynamite
 Meek, Donald
 Behind the headlines
 Melford, Jack
 When thief meets thief
 Melnati, Umberto
 L'uomo che sorride
 Melnikov, A.
 Beethoven Concerto
 Melton, Frank
 Affairs of Cappy Ricks
 Melton, James
 Melody for two
 Menjou, Adolphe
 Cafe Metropole
 A star is born
 Meredith, Iris
 Cowboy star
 Gambling terror
 Rio Grande ranger
 Merkel, Una
 Good old soak
 Merlini, Elsa
 Love and money
 Thirty seconds of love
 Merton, John
 Law of the ranger
 Meyer, Greta
 When love is young
 Middlemass, Robert
 Trapped
 Milan, Frank
 Gold racket
 Milland, Ray
 Wings over Honolulu
 Mills, John
 You're in the army now
 Mitchell, Thomas
 Lost horizon
 Make way for tomorrow
 Man of the people
 Montgomery, Robert
 Night must fall
 Moore, Pauline
 Charlie Chan at the Olym-
 pics
 Moore, Victor
 Make way for tomorrow
 Meet the missus
 We're on the jury
 Moran, Jackie
 Michael O'Halloran
 Outcast
 Morgan, Gene
 Venus makes trouble
 Morgan, Will
 Old Louisiana
 Morley, John
 Too many wives
 Morley, Karen
 Girl from Scotland Yard
 Last train from Madrid
 Outcast
- Morris, Chester
 I promise to pay
 Morris, Wayne
 Land beyond the law
 Moulan, Frank
 The girl said no
 Mowbray, Alan
 King and the chorus girl
 Muir, Jean
 Dance, Charlie, dance
 Her husband's secretary
 Once a doctor
 Outcasts of Poker Flat
 White bondage
 Muller, Hella
 Maternite
 Mundin, Herbert
 Another dawn
 You can't beat love
 Muni, Paul
 Woman I love
 Murphy, George
 Top of the town
- Nace, Anthony
 Riding on air
 Nagel, Anne
 Case of the stuttering
 bishop
 Three legionnaires
 Nagel, Conrad
 Bank alarm
 Gold racket
 Navy spy
 Naish, J. Carrol
 Song of the city
 Nash, Mary
 King and the chorus girl
 Niesen, Gertrude
 Top of the town
 Niven, David
 We have our moments
 Nolan, Doris
 As good as married
 Top of the town
 Nolan, Lloyd
 Internes can't take money
 King of gamblers
 Noris, Assia
 L'uomo che sorride
 Darò un milione
 Norris, Edward
 They won't forget
 Nugent, Eddie
 Speed to spare
- Palau
 Dr Knock
 Pallette, Eugene
 Crime nobody saw
 Palmer, Lilli
 The silent barriers
 Parker, Cecilia
 Damaged lives
 A family affair
 Girl loves boy
 Hollywood cowboy
 Parola, Daniele
 Razumov
 Pasquali
 Grandeur et decadence
 Patrick, Gail
 Her husband lies
 John Meade's woman
 Payne, John Howard
 Fair warning
 Peltser, I. R.
 The last night
 Pendleton, Nat
 Song of the city
 Pepper, Barbara
 Taming the wild
 Too many wives
 Perry, Joan
 Devil is driving
 Perry, Linda
 Land beyond the law
 Phillips, Howard
 White bondage
 Pidgeon, Walter
 As good as married
 Girl overboard
 She's dangerous
 Plotnikov, N.
 Paris commune
 Power, Tyrone
 Cafe Metropole
 Presles, Henri
 Maternite
 Prouty, Jed
 Big business
 Off to the races
 Purcell, Dick
 Melody for two
 Men in exile
 Navy blues
 Public wedding
- Quigley, Charles
 Speed to spare
- Rains, Claude
 Prince and the pauper
 They won't forget
 Ralston, Esther
 We're in the legion now
 Rathbone, Basil
 Love from a stranger
 Ratoff, Gregory
 Cafe Metropole
 Seventh heaven
 Top of the town
 Raye, Martha
 Mountain music
 Waikiki wedding
 Raymond, Gene
 There goes my girl
 Read, Barbara
 Mighty Treve
 Regan, Phil
 Hit parade
 Renaldo, Duncan
 Mile-a-minute love
 10 laps to go
 Penrod and Sam
 Rhodes, Erik
 Woman chases man
 Rice, Florence
 Man of the people
 Riding on air
 Richards, Grant
 Night of mystery
 Richards, Shirley Ann
 It isn't done
- O'Brien, George
 Hollywood cowboy
 O'Brien, Pat
 San Quentin
 Slim
 O'Brien-Moore, Erin
 Black Legion
 O'Connor, Una
 Personal property
 Oland, Warner
 Charlie Chan at the Olymp-
 ics
 Oliver, Edna May
 Parnell
 Oliver, Gordon
 Once a doctor
 White bondage
 Oliver-Smith, Gerald
 Lady escapes
 Olivier, Laurence
 Fire over England
 O'Sullivan, Maureen
 Day at the races
 Oudart, Felix
 Maternite
 Overman, Lynne
 Hotel haywire
 Nobody's baby
 Owen, Reginald
 Personal property

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Richardson, Ralph
Thunder in the city
Richmond, Kane
Tough to handle
Ridges, Stanley
Internes can't take money
Ritter, Tex
Hittin' the trail
Trouble in Texas
Robbins, Edward H.
Meet the missus
Roberti, Lyda
Nobody's baby
Roberts, Beatrice
Bill cracks down
Roberts, Beverly
Her husband's secretary
Robertson, Willard
Larceny on the air
Robinson, Edward G.
Kid Galahad
Thunder in the city
Robson, Flora
Fire over England
Robson, May
A star is born
Woman in distress
Rochelle, Claire
Guns in the dark
Rogers, Buddy
Week-end millionaire
Rogers, Ginger
Shall we dance
Rogers, Jean
Night key
Wildcatter
Roland, Gilbert
Last train from Madrid
Rolf, Tutta
Under falsk flagg
Romero, Cesar
She's dangerous
Rooney, Mickey
A family affair
Slave ship
Roosevelt, Andre
White gods
Rosay, Françoise
Maternite
Ross, Shirley
Waikiki wedding
Ross, Vera
The girl said no
Ruggles, Charles
Turn off the moon
Rumann, Siegfried
The great hospital mystery
Think fast, Mr. Moto
Russell, Rosalind
Night must fall

Sabu
Elephant boy
St. John, Al
Melody of the plains
Sanders, George
Lady escapes
Sawyer, Joseph
San Quentin
Saylor, Syd
Guns in the dark
Scott, Fred
Melody of the plains
Sedden, Margaret
Let's make a million
Shamray, F.
Ambush valley
Sharpe, David
Ghost town
Shaw, George Bernard
King's people
Shaw, Winifred
Melody for two
Shepard, Elaine
Law of the ranger
Sheridan, Ann
Black Legion
San Quentin
Sheridan, Gail
Hills of old Wyoming

Shirley, Anne
Meet the missus
Too many wives
Simon, Simone
Seventh heaven
Sinclair, Diane
Damaged lives
Slezak, Leo
The world's in love
Smart, Jack
Wildcatter
Sondergaard, Gale
Seventh heaven
Sothorn, Ann
Fifty roads to town
There goes my girl
Small, Louise
Melody of the plains
Sparks, Ned
Wake up and live
Stander, Lionel
League of frightened men
A star is born
Stanley, Louise
Gun lords of Stirrup Basin
Lawless land
Stanwyck, Barbara
Internes can't take money
This is my affair
Starrett, Charles
Cowboy star
Dodge City trail
Trapped
Westbound mail
Steele, Bob
Border phantom
Gun lords of Stirrup Basin
Trusted outlaw
Sten, Anna
Two who dared
Steni, Mario
Patria, amore e dovere
Stephenson, Henry
Prince and the pauper
Stevens, Onslow
You can't buy luck
Stewart, James
Seventh heaven
Stewart, Sophie
Under the red robe
Stilwell, Bruce
Killers of the sea
Stone, Lewis
Outcast
Thirteenth chair
Stone, Paula
The girl said no
Stratford, Peggy
Trapped
Stuart, Gloria
Girl overboard
Lady escapes
Stuart, Jeanne
Death on the set
Summerville, George (Slim)
Fifty roads to town
Off to the races
Sutton, Paul
Rio Grande ranger
Swickard, Joseph
Lash of the penitentes
Sydney, Basil
Talk of the devil

Talbot, Lyle
Affairs of Cappy Ricks
Three legionnaires
What price vengeance?
Tamiroff, Akim
Great Gambini
Her husband lies
King of gamblers
The soldier and the lady
Taube, Aino
Famijlen som var en karu-
sel
Taylor, Kent
When love is young
Wings over Honolulu
Taylor, Robert
Personal property
This is my affair

Terhune, Max
Come on, cowboys
Ghost town gold
Riders of the whistling skull
Roarin' lead
Tobin, Genevieve
Great Gambini
Man in the mirror
Tomlin, Pinky
Sing while you're able
Tone, Franchot
Quality Street
They gave him a gun
Tracy, Lee
Behind the headlines
Tracy, Spencer
Captains courageous
They gave him a gun
Travis, June
Men in exile
Traicher, Arthur
Step lively, Jeeves
Trelvar, Norma
Nation aflame
Trent, John
Doctor's diary
Great Gambini
Tressler, Otto
Episode
Trevor, Claire
King of gamblers
Time out for romance
Turner, Lana
They won't forget
Tyler, Tom
Santa Fé bound

Valkis, Helen
Cherokee strip
Varconi, Victor
Men in exile
Veidt, Conrad
Under the red robe
Venable, Evelyn
Racketeers in exile
Viarisio, Enrico
Thirty seconds of love
Vinton, Victoria
Ambush valley
Von Baumann, Cyril
White gods
Von Wagner, Erika
Episode

Wakefield, Hugh
It's you I want
Walbrook, Anton
The soldier and the lady
Walburn, Raymond
Breezing home
Wales, Wally
Law and lead
Walker, Terry
Mountain music
Twenty-three and a half
hours' leave
Walton, Douglas
Damaged goods
Nation aflame
Wanka, Rolf
The world's in love
Watkin, Pierre
Larceny on the air
Wayne, John
California straight ahead
Weeks, Ranny
Bill cracks down
Weidler, Virginia
Outcasts of Poker Flat
Weldon, Marion
Dodge City trail
Wells, Jacqueline
Frame up
Wesseley, Paula
Episode
Westley, Helen
Cafe Metropole
Whalen, Michael
Lady escapes
Time out for romance

- Whitney, Eleanore
Turn off the moon
- Whitty, Dame May
Night must fall
Thirteenth chair
- Wilcox, Robert
Let them live
Man in blue
- Wilcox, Henry
Two who dared
- William, Warren
Midnight madonna
Outcast
- Williams, D. J.
Wings of the morning
- Williams, Lyman
Damaged lives
- Wilson, Dorothy
Speed to spare
- Wilson, Marie
Melody for two
Public wedding
- Winchell, Walter
Wake up and live
- Wing, Toby
Sing while you're able
- Winninger, Charles
Cafe Metropole
Go getter
Woman chases man
- Withers, Grant
Bill cracks down
Paradise express
- Withers, Jane
Angel's holiday
- Witherspoon, Cora
Lady escapes
- Wood, Harley
Border phantom
Law and lead
- Woods, Donald
Case of the stuttering bishop
Once a doctor
Sea devils
Talent scout
- Worth, Constance
China passage
- Wuest, Ida
The world's in love
- Wyatt, Charlene
Michael O'Halloran
- Wyatt, Jane
Lost horizon
- Wyman, Jane
Public wedding
- Wynters, Charlotte
Let's make a million
- Yarotskaya, M. G.
The last night
- Young, Loretta
Cafe Metropole
- Young, Robert
I met him in Paris
- Young, Roland
Call it a day
- BOOKS (Adapted)**
- Adams, F. R.
Happiness preferred (Outcast)
- Brande, D.
Wake up and live
- Coe, C. F.
Nancy Steele is missing
- Conrad, J.
Under western eyes (Razumov)
- Cowen, W. J.
They gave him a gun
- Cram, M.
Wings over Honolulu
- Curtis, A. F.
Wings of mercy (Man who found himself)
- Curwood, J. O.
Mystery of Dead Man's Isle (Galloping dynamite)
- Gardner, E. S.
Case of the stuttering bishop
- Garrett, W.
Man in the mirror
- Greene, W.
Death in the deep south (They won't forget)
- Grey, Z.
Stairs of sand (Arizona Mahoney)
- Griffin, E.
Class prophecy (When love is young)
- Haines, W. W.
Slim
- Heltai, E.
My second wife (Lady escapes)
- Hilton, J.
Lost horizon
- Kessel, J.
L'Equipage (Woman I love)
- King, G. S.
Last slaver (Slave ship)
- Kipling, R.
Captains courageous
- Lawrence, J.
Years are so long (Make way for tomorrow)
- McConnell, G.
When thief meets thief
- MacDonald, W. C.
Riders of the whistling skull
- Marquand, J. P.
Think fast, Mr Moto
- Martin, C. M.
Left-handed law
- Mason, A. E. W.
Fire over England
- Mulford, C. E.
Bring me his ears (Borderland)
- Round-up (Hills of old Wyoming)
- Nakano, M.
Two wives (Kimiko)
- Nebel, L. F.
Fifty roads to town
- Porter, G. S.
Michael O'Halloran
- Stout, R.
League of frightened men
- Sullivan, A.
Great divide (The silent barriers)
- Tarkington, B.
Penrod and Sam
- Terhune, A. P.
Treve (Mighty Treve)
- Twain, M.
Prince and the pauper
- Van Dine, S. S.
Greene murder case (Night of mystery)
- Verne, J.
Michael Strogoff (The soldier and the lady)
- Vineuil, L.
Maternite
- Wallace, F.
Kid Galahad
- Weyman, S. J.
Under the red robe
- Wilson, H. L.
Oh doctor
- Wright, H. B.
It happened out west
- Barsha, L.
Trapped
- Barton, C.
Crime nobody saw
- Bauman, S.
Familjen som var en karusel
- Beaumont, H.
When's your birthday?
- Bennett, S. G.
Law of the ranger
Rio Grande ranger
- Berkeley, B.
Go getter
- Blangsted, F.
Westbound mail
- Blystone, J. G.
Twenty-three and a half hours' leave
Woman chases man
- Bonnard, M.
Thirty seconds of love
- Borzage, F.
History is made at night
- Bradbury, R. N.
Hittin' the trail
Trouble in Texas
Trusted outlaw
- Bretherton, H.
It happened out west
- Brignone, G.
Love and money
- Brown, K.
Michael O'Halloran
- Buzzell, D.
As good as married
- Cabanne, C.
Outcasts of Poker Flat
You can't beat love
- Camerini, M.
Darò un milione
- Capra, F.
Lost horizon
- Carroll, Z.
Lash of the penitentes
- Carruth, M.
Breezing home
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She's dangerous
- Choux, J.
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- Clemens, W.
Case of the stuttering bishop
Once a doctor
Talent scout
- Clift, D.
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- Clifton, E.
Mile-a-minute love
10 laps to go
- Coleman, C. C., Jr.
Dodge City trail
Parole racket
- Collins, L. D.
Fury and the woman
Mighty Treve
- Wildcatter
- Corrigan, L.
Night key
- Curtiz, M.
Kid Galahad
Mountain justice
- Czinner, P.
Dreaming lips
- Dieterle, W.
Another dawn
- Dupont, E. A.
Night of mystery
- Duvivier, J.
The Golem
Golgotha
- Dwan, A.
That I may live
- Eason, B. R.
Land beyond the law
- Elvey, M.
Man in the mirror
- Enright, R.
Ready, willing and able
Slim
- Farrow, J. V.
Men in exile
- DIRECTORS**
- Allegret, M.
Razumov
- Archambaud, G.
Hotel haywire
- Bacon, L.
Marked woman
- San Quentin
- Baisetti, A.
Patria, amore e dovere

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- Flaherty, R. H.
 Elephant boy
 Fleming, V.
 Captains courageous
 Flood, J.
 Midnight madonna
 Florey, R.
 King of gamblers
 Mountain music
 Outcast
 Forde, E.
 Ladv escapes
 Midnight taxi
 Step lively, Jeeves
 Foster, L. R.
 She's dangerous
 Foster, N.
 Fair warning
 Think fast, Mr. Moto
 Fraser, H.
 Galloping dynamite
 Ghost town
 Frenke, E.
 Two who dared
 Friedgen, R.
 Killers of the sea
 Gallone, C.
 Thank you, madame
 Garnett, T.
 Slave ship
 Gasnier, L.
 Bank alarm
 Gold racket
 Gavronsky, M.
 Beethoven Concerto
 Gering, M.
 Thunder in the city
 Goupillieres, R.
 Dr Knock
 Green, A. E.
 League of frightened men
 Let's get married
 Griffith, E. H.
 Cafe Metropole
 Grinde, N.
 Public wedding
 White bondage
 Hall, K. G.
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 Halperin, V.
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 Hill, B.
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 Taming the wild
 Hillyer, L.
 Speed to spare
 Hiscott, L. S.
 Death on the set
 Hogan, J.
 Arizona Mahoney
 Last train from Madrid
 Holmes, B.
 There goes my girl
 Too many wives
 We're on the jury
 Horne, J. W.
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 Howard, W. K.
 Fire over England
 Humberstone, H. B.
 Charlie Chan at the Olym-
 pics
 Ince, R.
 It's you I want
 Jaccard, J.
 Phantom of Santa Fé
 Jouvet, L.
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 Kane, J.
 Come on, cowboys
 Ghost town gold
 Git along little dogies
 Oh, Susanna
 Paradise express
 Ride, ranger, ride
 Keighley, W.
 Prince and the pauper
 Kenton, E. C.
 Racketeers in exile
 Killy, E.
 China passage
 King, H.
 Seventh heaven
 King, L.
 Melody for two
 That man's here again
 Korda, Z.
 Elephant boy
 Lachman, H.
 Devil is driving
 Landers, L.
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 Man who found himself
 You can't buy luck
 Lanfield, S.
 Wake up and live
 Lederman, D. R.
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 I promise to pay
 Motor madness
 Lee, R. V.
 Love from a stranger
 Leisen, M.
 Swing high, swing low
 Leonard, R. Z.
 Maytime
 LeRoy, M.
 King and the chorus girl
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 Lord, D.
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 Lubin, A.
 California straight ahead
 Luby, S. R.
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 Tough to handle
 Ludwig, E.
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 McCarey, L.
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 McCarey, R.
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 McDonald, F.
 Dance, Charlie, dance
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 Her husband's secretary
 McFadden, H.
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 Penrod and Sam
 Macheret, A.
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 Mansfield, D.
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 Man of the people
 Marshall, G.
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 Mattoli, M.
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 Mayo, A. L.
 Black Legion
 Call it a day
 Meins, G.
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 Nobody's baby
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 Muriel, G.
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 Nicholls, G., Jr.
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 Byrne, D.
 Destiny Bay (Wings of the morning)
 English, R.
 Satisfaction guaranteed (Too many wives)

Goodman, J., and Rice, A.
 Lady average (Meet the missus)
 Harrington, M.
 Turn off the moon
 Harte, B.
 Idyl of Red Gulch (Outcasts of Poker Flat)
 Luck of Roaring Camp (Outcasts of Poker Flat)
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 Kipling, R.
 Toomai of the elephants (Elephant boy)
 Kyne, P. B.
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 Rinehart, M. R.
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 Rocket (Grandeur et decadence)
 Terhune, A. P.
 Treve (Mighty Treve)

Directory of Producers

Academy. See Conn

Ajax. Ajax Pictures Corp, 1501 Broadway, N.Y.
Alliance. Alliance Films Corp, 1270 6th Av, N.Y.

Ambassador. See Conn

Amkino. Amkino Corp, 723 7th Av, N.Y.
Associated British. Associated British Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.

British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1

British International. British International Pictures, Ltd, Boreham Wood, Hertfordshire, Eng.

Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome

Capitol. Capitol Film Productions, Ltd, 28 Brook St, London, W. 1

Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.

Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.

Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.

Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.

Conn. Conn Pictures Corp, Talisman Studios, 6040 Sunset Blvd, Hollywood, Calif.

Crescent. Crescent Pictures Corp, Talisman Studio, 4516 Sunset Blvd, Hollywood, Calif.

Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.

Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13

Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.

DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Educational. Educational Pictures, Inc, 1501 Broadway, N.Y.

Empire. Empire Film Distributors, Inc, 723 7th Av, N.Y.

First national. See Warner

Fox. See 20th century-Fox

Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.

French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.

Futter. Wafilms, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif.; Paramount Bldg, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1, London

Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1

General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.

Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Hollywood, Calif.

Grand national. Grand National Films, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.

Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.

Lenfilm. Lenfilm, Leningrad, U.S.S.R.

Libkow. Libkow Film, Marszałkowska 94, Warsaw

London film. London Film Productions, Ltd, 22 Grosvenor St, London, W. 1

Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.

Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.

Melody. See Conn

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.

Monogram. Monogram Pictures, 1270 6th Av, N.Y.

Moscow film studios. See Amkino

Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic pictures Corp, 729 7th Av, N.Y.

Paramount. Paramount Productions, Inc, 1501 Broadway, N.Y.; 5451 Marathon Av, Hollywood, Calif.

Pathé. Pathé Cinema, 6 Rue Francoeur, Paris

Principal. Principal Distributing Corp, RKO Bldg, Radio City, N.Y.

Regal. Regal Productions, Inc, 4516 Sunset Blvd, Hollywood, Calif.

Reliable. Reliable Pictures, 1776 Broadway, N.Y.; 6048 Sunset Blvd, Hollywood, Calif.

Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.

Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; North Hollywood, Calif.

RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.

Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian Talking Pictures. Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.

Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.

Sherman. Harry Sherman Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.

Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.

Studios Photosonor. Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris

Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.

Swiss-Praesens Films. Praesens Film A. G., Zurich, Switzerland

Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.

20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; Westwood Hills, Hollywood, Calif.

Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.

United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.

Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Hollywood, Calif.

Van Beuren. Van Beuren Corp, 729 7th Av, N.Y.

Victory. Victory Pictures Corp, Foy Studios, Culver City, Calif.

Vitaphone. Vitaphone Corp, 1277 E 14th St, Brooklyn, N.Y.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.

Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.

Wilcox. Herbert Wilcox Productions, Ltd, Imperial Studios, Boreham Wood, Elstree, Hertfordshire, Eng.

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The term "Period Covered" is necessarily only approximate due to delay in receipt of issues of magazines indexed and the impossibility of printing all of the indexes simultaneously on the first day of the month. Each issue carries at the top of the first page of indexing more definite information.

Few new entries are made in the bound cumulation, so that any delay in receipt of bound issues results only in the inconvenience of using more than one alphabet.

THE ART INDEX is issued quarterly in December, March and June, with a bound annual cumulation in September and a permanent 3-year cumulation every third year.

THE BOOK REVIEW DIGEST is published monthly except July with six months' cumulation in August and bound annual cumulation in February including fully cumulated Subject and Title Index. The other issues are current only, but contain Subject and Title Index fully cumulated from March to August and from September to February. Cumulated subject and title indexes for the previous five year period are included in the annual volumes for 1921, 1926 and 1931.

THE MOTION PICTURE REVIEW DIGEST is published weekly with monthly and quarterly cumulations.

THE ESSAY AND GENERAL LITERATURE INDEX is published semi-annually in July and January, with annual 3-year and 7-year cumulations, supplementing the Foundation Volume 1900-1933.

THE INDEX TO LEGAL PERIODICALS, is issued quarterly in January, April, July and October, with a cumulation of the indexing once a year, in October, and a 3-year cumulated bound volume every third year.

THE LAW LIBRARY JOURNAL is published quarterly in January, April, July and October.

THE WILSON BULLETIN for Librarians, published monthly, except July and August. Subscription rate 50c a year.

THE EDUCATIONAL FILM CATALOG, published quarterly in December, March, June, September.

* Bound cumulations cannot be published in the month of issue. Delay in publication depends on the length of the period covered by the cumulation.

† The monthly number appears as near the first of the month as it is possible to publish it. This is followed by a mid-monthly number except in July and August.

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How to Use the Motion Picture Review Digest

Sample Entry

THE GOOD EARTH. MGM 130min F 2 '37

Cast: Paul Muni, Luise Rainer, Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph

Director: Sidney Franklin

Based on the novel of the same title by Pearl S. Buck and on the play of the same title by Owen and Donald Davis. "The story starts on Wang's wedding day, describes his joy and his terror, follows him to the Great House where he meets his bride O-Lan for the first time. . . Then it is Wang and O-Lan whose fortunes we follow, rejoicing with them at the birth of their sons, starving with them during the great drought, following them through terror and revolution in the south." (N Y Sun)

Audience Suitability Ratings

"Adolescents, 12-16: very fine; children, 8-12: too heavy and too mature."

+ + Motion Pict R p5 Mr '37

"Outstanding. Both as entertainment and as art it ranks among the greatest pictures ever made. Mature."

+ + Sel Motion Pict p3 Mr 1 '37

Newspaper and Magazine Reviews

"'The Good Earth' falls in almost every conceivable way to be either as interesting as Mrs. Buck's novel or completely interesting in itself. There are several 'good things' in it . . .

without the whole thing being good; and that is what any work of art is expected to be. . . I had the uncomfortable feeling throughout that I was present at a classic, and no performance in a theater, least of all in a movie theater, ought to permit such feelings. I mean, of course, a classic that someone has not understood how to translate." Mark Van Doren

+ — Nation p194 F 13 '37

"Once again Metro-Goldwyn-Mayer has enriched the screen with a superb translation of a literary classic. . . [It] is one of the finest things Hollywood has done this season or any other. While it has taken some liberties with the novel's text, it has taken none with its quality or spirit. The performances, direction and photography are of uniform excellence, and have been fused perfectly into a dignified, beautiful and soberly dramatic production. . . The picture does full justice to the novel, and that is the highest praise one can give it."

F. S. Nugent

+ + N Y Times p27 F 3 '37

Trade Paper Reviews

"'The Good Earth' rightfully bears the dignity of an epic. It is picture making at its finest, technically and in dramatic force and proportion. Exploitation—based on its source, the widely read novel, on the names to adorn the marquee and on the other box-office assets—cannot oversell its excellence for audiences in any land or any theatre. It would be understood among any folk without words, so elemental and penetrating is its appeal."

+ Variety (Hollywood) p3 Ja 29 '37

Starting at the beginning, the title of this picture is *The Good Earth*. The producing company is Metro-Goldwyn-Mayer. It is 130 minutes in length. It was released on February 2, 1937.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given, as (N Y Sun) in the above instance.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review as a whole (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

*This is a cumulated issue. It includes all reviews since Vol. 2, Issue No. 26.
No further reference to Issues Nos. 27-38 is necessary.*

MOTION PICTURE REVIEW DIGEST

Vol. 2

September 27, 1937

No. 39

Published by THE H. W. WILSON COMPANY, 950-972 University Avenue, New York City

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Am Legion Auxiliary—American Legion Auxiliary. See Fox W Coast Bul; Sel Motion Pict Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District) See Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Christian Century—Christian Century. \$4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Jt Estimates—Joint Estimates. Bulletin. General Federation of Women's Clubs (West Coast). Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London, W C 1

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

Motion Pict Guide—Motion Picture Guide. 75c. Mrs John Waldo, American Association of University Women Motion Picture Committee, 330 E 47th St, Indianapolis

(This publication contains evaluations by the following organizations: Calif Cong of

Par & Teachers; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Motion Pict R—Motion Picture Reviews. \$1. Women's University Club, 943 S Hoover St, Los Angeles

Nat Council of Jewish Women—Nat Council of Jewish Women (Los Angeles Section). Bulletin. Mrs Florine H. Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles

See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Nat Film Estimate Service—National Film Estimate Service See Motion Pict Guide

Nat Legion of Decency—National Legion of Decency. \$2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict

Parents' M—Parents' Magazine. \$2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, 138 Washington St, Newark, New Jersey

Scholastic—Scholastic. \$1.50. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committees. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women See Fox W Coast Bul; Jt Estimates; Sel Motion Pict

Wkly Guide—Weekly Guide to Selected Pictures. \$2.50 yearly, with Magazine, \$1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. \$3.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Canadian M—Canadian Magazine. \$1.50. Hugh C. MacLean Pub, Ltd, 345-347 Adelaide St, W Toronto 2

Christian Science Monitor—Christian Science Monitor. \$9. Christian Science Publishing Society, 1 Norway St, Boston

- Commonweal—Commonweal. \$5. Calvert Publishing Corp, 386 4th Av, New York
 Cue—Cue. \$2. Cue Publishing Co, Inc, 6 E 39th St, New York
 Digest—Digest. \$4. Review of Reviews Corp, 233 Fourth Av, New York
 Film Wkly—Film Weekly. 3d per copy. Martlett House 31 Bow St, London W C 2
 Hollywood Spec—Hollywood Spectator. \$5. Hollywood Spectator, Inc, 6513 Hollywood Blvd, Hollywood, Calif.
 Judge—Judge. \$1.50. Judge Magazine, Inc, 16 E 48th St, New York
 Liberty—Liberty. \$2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York
 Lit Digest—Literary Digest
 Combined with Review of Reviews under title Digest, July 17, 1937
 Manchester Guardian—Manchester Guardian. 78s. (Daily). Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers, Inc, 220 W 42nd St, New York
 Nation—Nation. \$5. Nation, Inc, 20 Vesey St, New York
 New Repub—New Republic. \$5. New Republic, Inc, 40 E 49th St, New York
 New Statesman & Nation—New Statesman and Nation. 30s. New Statesman and Nation, 10 Great Turnstile, High Holborn, London, W C 1
 New Theatre & Film—New Theatre & Film. Discontinued
 N Y Herald Tribune—New York Herald Tribune. \$15. N Y Tribune, Inc, 230 W 41st St, New York
 N Y Sun—New York Sun. \$10. Sun Printing and Publishing Assn, 280 Broadway, New York
 N Y Times—New York Times. \$15. New York Times Co, 229 W 43rd St, New York
 N Y World-Telegram—New York World-Telegram. \$13. New York World-Telegram Pub, 125 Barclay St, New York
 New Yorker—New Yorker. \$5. F-R Publishing Corp, 25 W 43rd St, New York
 News-Wk—News-Week. \$4. News-Week, Inc, Rockefeller Center, 1270 6th Av, New York
 Sat R—Saturday Review. 30s. Chawton Publishing Co, Ltd, 18-20 York Bldgs, Adelphi, London, W C 2
 Script—Script. \$3. Wagner Publishing Co, 9492 Dayton Way, Beverly Hills, Calif.
 Sight & Sound—Sight and Sound. (Quarterly). 2s 6d. British Film Inst, 4 Great Russell St, London, W C 1
 Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, W C 1
 Stage—Stage. \$3. Stage Publishing Co, Inc, 50 E 42nd St, New York
 Time—Time. \$5. Time Inc, 350 E 22nd St, Chicago
 Trade Papers
 Boxoffice—Boxoffice. \$2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo; 551 5th Av, New York
 Canadian Moving Pict Digest—Canadian Moving Picture Digest. \$5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2
 Film Daily—Film Daily. \$10. The Film Daily, 1501 Broadway, New York
 Hollywood Reporter—Hollywood Reporter. \$10. Wilkerson Daily Corp, Ltd, 6713 Sunset Blvd, Hollywood, Calif.
 Motion Pict Daily—Motion Picture Daily. \$6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York
 Phila Exhibitor—Philadelphia Exhibitor. \$2. Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia
 Variety—Variety. \$6. Variety, Inc, 154 W 46th St, New York
 Variety (Hollywood)—Variety. \$10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Under Cast, only leading members of the cast are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of pages.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors.

Only those foreign films which are likely to be generally shown are listed.

The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

Key to Abbreviations

a	adults	gen	general	par	parent -s
Ag	August	inc	incorporated	pict	picture
Am	American	inst	institute -ion	Phila	Philadelphia
Ap	April	int	international	pub	publisher -ication
assn	association	Ja	January	r	review -s
av	avenue	Je	June	Repub	Republic
bd	board	Jl	July	S	September, south
blvd	boulevard	jt	joint		-ern
bul	bulletin	Lit	Literary	Sat	Saturday
c	children (under 14 years)	ltd	limited	sel	selected
Calif	California	m	magazine	soc	society
Cath	Catholic	min	minutes	Spec	Spectator
co	company	mo	monthly	sq	square
com	committee	Mr	March	st	street
Cong	Congress	My	May	univ	university
D	December	N	November	vol	volume
e	east	nat	national	w	west
Ed	edition	no	number	wk	week
F	February	N Y	New York	wkly	weekly
fed	federated -ion	O	October	y	young people (14-18 years)
		p	page		

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

September 27, 1937

ACTION FOR SLANDER. United artists 80min Ag 14 '37

Cast: Clive Brook, Ann Todd, Margareta Scott, Arthur Margetson, Ronald Squire
Director: Tim Whelan

Screen writer: Miles Malleon

Based on the novel of the same title by Mary Borden. Filmed in England. "Story is conventionally die-stamped—that of an officer in the British army accused of cheating at cards and ostracised by his own set, until he finds it necessary to bring a court action to clear his name." (Variety)

Audience Suitability Ratings

"It should have been possible to do more than is achieved here with a strong story and a cast of one film star and fourteen highly accomplished stage-trained actors and actresses. Each scene emphasizes the fact that scenes in a film are shot separately and, in this film, seemingly without regard for its relation to the rest of the film, so that the whole lacks driving force, rhythm and continuity. Suitability: family." A. P.

— + Mo Film Bul p141 J1 '37

Trade Paper Reviews

+ Motion Pict Daily p13 Ag 2 '37

"There is a satisfactory completeness about this picture, probably due to the effective casting. . . General run of cinema patrons, however, will chafe under the lack of physical movement. For that reason, the percentage of entertainment value for the majority is a trifle watery."

+ — Variety p25 Ag 4 '37

ADVENTUROUS BLONDE. Warner 65min N 13 '37

Cast: Glenda Farrell, Barton MacLane, Anne Nagel, Tom Kennedy

Director: Frank MacDonald

Original story: Robertson White, David Diamond

Another in the Torchy Blane series. In this one Glenda Farrell, invincible reporter, solves a mystery and succeeds in scooping the town for her paper.

Trade Paper Reviews

"A thoroughly engrossing murder mystery yarn, although one from the modest budget bracket, this third in the Torchy Blane series is topnotch entertainment."

+ Boxoffice p29 S 11 '37

+ — Motion Pict Daily p4 S 7 '37

"This newest of the Torchy Blane series is an animated and entertaining programmer that well maintains the standard of previous offerings in the group. It is a fast moving little picture in spite of an over-abundance of

dialog and a rather involved murder mystery that switches suspicion all over the place."

+ — Variety (Hollywood) p3 S 2 '37

AFFAIRS OF CAPPY RICKS. Republic 56min My 24 '37

Cast: Walter Brennan, Mary Brian, Lyle Talbot, Frank Melton

Director: Ralph Staub

Original story: Peter B. Kyne

Screen writer: Lester Cole

Based on the well known character, Cappy Ricks, created by Peter B. Kyne. "Cappy Ricks, returns unexpectedly from a cruise to find the happiness of his home and the control of his business threatened by subversive influences. Using drastic efforts, he is able to bring his family back to an understanding of the realities and the true values of life." (Sel Motion Pict)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A, Y & C: entertaining comedy."
Parents' M p32 Ag '37

Newspaper and Magazine Reviews

"'Cappy Ricks' was a delightful magazine character when Peter B. Kyne introduced him to magazine readers a decade or more ago, and he probably would be just as fertile a source of entertainment today, given half a chance. But you wouldn't know it to see him in the films."

— Cue p12 J1 3 '37

"A new plan for disposing of relatives sounds promising but it moves turgidly on the screen. Walter Brennan, as Cappy Ricks, is thin and lacking in color." (1 star) Beverly Hills
Liberty p52 J1 3 '37

Trade Paper Reviews

"'The Affairs of Cappy Ricks' won't do any good for either Walter Brennan or the exhibitor. It's consistently dull, offering hardly any action and still less comedy. Other items on the dual setup will have to carry plenty of punch to overcome the 'Ricks' stupor."

— Variety p21 Je 30 '37

AFRICAN HOLIDAY. Pearson 58min Je 4 '37

Narrator: Harry C. Pearson

It is the story of the adventures of Mr. and Mrs. Harry Pearson in Africa in 1935, making a photographic record of jungle animals for their private collection.

See issue of June 28, 1937 for other reviews of this film

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

AFRICAN HOLIDAY—*Continued**Newspaper and Magazine Reviews*

"Interesting narration and a musical score accompany the film, a well-documented effort." J. P. Cunningham

Commonweal p267 J1 2 '37

"This department still goes on record as preferring to see animals shot in sport with a camera, rather than a gun—but that is a matter of taste. 'African Holiday' is, on the whole, an interesting travelogue, if you like that sort of thing."

Cue p34 Je 19 '37

"It's not nearly as exciting as it should be."
— + Stage p6 J1 '37

ALL OVER TOWN. Republic 60min Ag 30 37

Cast: Ole Olsen, Chic Johnson, Mary Howard, Harry Stockwell

Director: James Horne

Original story: Richard English

Screen writers: Jack Townley, Jerome Chodorov

"The story concerns a couple of out-of-work vaudevillians with their trained seal who try to put on a show in a haunted theater." Film Daily

Newspaper and Magazine Reviews

"Olsen and Johnson are an entertaining institution with a considerable following. It happens that their brand of comedy makes no appeal to my tastes along that line, but that there are many people to whom it does appeal, is demonstrated by their continued appearances on the air. . . . You will not find 'All Over Town' in the biggest film houses, but it is liable to pop up at your neighborhood house as part of a double bill. If it does, take the older children, and let them get some laughs out of the Olsen and Johnson antics. And it is quite possible you will get some laughs yourself."

+ — Hollywood Spec p10 Ag 28 '37

Trade Paper Reviews

"This is sad stuff for any man's theatre. Composed essentially of an hour of cross-talk between Olsen and Johnson utilizing every over-worked vaudeville gag in their repertoire, it is virtually null and void as to story, and as entertainment will appeal only to the less sophisticated."

— Boxoffice p24 S 4 '37

"'All Over Town' fills the bill adequately. Once started, the gags are fast and funny. An outstanding bit is the Olsen-Johnson audition at a radio station."

+ Film Daily p11 Ag 26 '37

— + Motion Pict Daily p6 Ag 24 '37

"Just another picture, this will best serve duty as dual support. Olsen and Johnson use patter, gags from their vaudeville routines which might be new to young generation. Estimate: for duals, neighborhoods."

— + Phila Exhibitor p8 S 1 '37

ANNAPOLIS SALUTE. RKO 60min S 10 '37

Cast: James Ellison, Marsha Hunt, Harry Carey, Van Heflin

Director: Christy Cabanne

Screen writer: Christy Cabanne

Based on a novel of same title by John Twist. "The narrative of midshipmen's conflicting romances and careers at the Annapolis Naval Academy swings around the determination of

Harry Carey, as a chief petty officer, that his son, James Ellison, shall not permit love of Marsha Hunt to eventuate in what the father regards as premature marriage. The rivalry of Van Heflin, a fellow midshipman, for the girl presents further complications." [Variety (Hollywood)]

Trade Paper Reviews

"Laudable notably because it manages to keep strictly away from the musty and time-worn naval academy formula, submitting instead a fresh, amusing and at times griping dramatic screen play, this is destined for whole-hearted success as one of the best service stories to be produced in several seasons. Family."

+ Boxoffice p21 Ag 28 '37

"This is the type of entertainment that should please audiences generally. It is a service picture done with real authenticity and deserves plugging."

+ Film Daily p4 Ag 17 '37

"It was previewed at a suburban theatre to favorable audience reaction. Estimate: nice program."

+ Phila Exhibitor p8 S 1 '37

"A sound, sweet, cheerful piece of popular entertainment which does credit to its producers and will produce happy coin for its exhibitors as a better class program entry. . . . Its names may not allure the star hunters, but its quality is so good, its story so genuinely human and appealing, the playing and direction so competent and the production so colorful that it cannot fail to please and to profit by word-of-mouth."

+ Variety (Hollywood) p3 Ag 13 '37

ANOTHER DAWN. Warner 70min Je 26 '37

Cast: Kay Francis, Errol Flynn, Ian Hunter, Frieda Inescort, Herbert Mundin

Director: William Dieterle

Music: Erich Wolfgang Korngold

Music director: Leo F. Forbstein

Original story: Laird Doyle

A triangle drama of an English desert army post in which Ian Hunter and Errol Flynn, rivals for the love of Kay Francis, undertake a dangerous mission over the enemy's lines in order to undo a military blunder in which they have both shared.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Ian Hunter and Frieda Inescort manage to rise above the script with sympathetic performances but Kay Francis and Errol Flynn are not so fortunate. It is mediocre fare for adults." T. J. Fitzmorris

— + America p312 J1 3 '37

"A: hardly; Y: better not; C: no."

Christian Century p911 J1 14 '37

"The dialogue—of which there is an immense amount—is alternately trite and flowery, and always laboured and artificial. It is admirably put over by a cast who, participating perhaps in the prevailing spirit of altruism, do their best under almost impossible conditions. Suitability: adults & adolescents." E. P.

Mo Film Bul p143 J1 '37

"Adults."

Nat Legion of Decency Je 24 '37

"Adults & young people."

Sel Motion Pict p10 S 1 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 J1 10 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The result is a sluggish, pompous, hackneyed production which sacrifices action to purple passages of dialogue. . . . Kay Francis' selection of clothes for desert wear may interest some of the ladies, but her performance will hardly interest anyone."

— Cue p16 Je 19 '37

"Handsomely produced, politely enacted, a regular stuffed shirt of a picture, 'Another Dawn' opened yesterday. . . . The picture, between sighs and high-flown messages, gets in quite a bit of action melodrama, with the desert battles excellent excuse for some highly decorative photography." Eileen Creelman

— + N Y Sun p26 Je 18 '37

"Not since the fabled phoenix, has the Arabian desert blossomed into anything quite so stunning as Kay Francis and her exhaustive wardrobe in 'Another Dawn.' Too often, however, has it, or its romantic Hollywood substitute, beheld the familiar triangular plot. . . . The picture is not entirely without merit, of course. Herbert Mundin is in it, and the California sand dunes have rarely if ever been photographed more beautifully." B. R. C.

— + N Y Times p25 Je 18 '37

"[It is] a simple study in human frustration and done with no success. . . . They kill me—those Hollywood British." Douglas Gilbert

— N Y World-Telegram p16 Je 18 '37

Reviewed by John Mosher

New Yorker p72 Je 26 '37

"[The music] tantalizes the emotions, makes one more lenient towards a triangle formula that has been seen too many times. Always predictable as a story, Laird Doyle's literary dialogue goes far towards creating a pleasant evening. The people are real, even when the situations are not, and speak as cosmopolitan, well-educated folk do . . . or should." Herb Sterne

+ Script p13 Je 26 '37

"Drama in monotone. Desert romance in a Campfire Girl idiom."

— + Stage p6 Jl '37

"Trapped in so painfully trite a triangle, 'Another Dawn's' cast coolly do their theatrical best."

Time p20 Jl 5 '37

Trade Paper Reviews

"A very well dressed production with an intriguing love story that will interest the [ladies]. . . . The desert scenes and the skirmish sequences are finely handled. Director Dieterle delivered a finished job."

+ Film Daily p12 Je 18 '37

"Weak melodrama and indicates but fair box office at best. Its selling point lies chiefly in its stars, Kay Francis and Errol Flynn."

— + Variety p12 Je 23 '37

ANY MAN'S WIFE. Republic 67min My 15 '37

Cast: Wynne Gibson, Warren Hull, Jackie Moran, Charlene Wyatt

Director: Karl Brown

Music director: Alberto Colombo

Screen writer: Adele Buffington

Based on the novel, Michael O'Halloran, by Gene Stratton Porter. Formerly released under title Michael O'Halloran. "Basically, the plot concerns a young mother who is charged by her husband with neglecting her youngsters. Divorce and loss of her children threatens when she takes two strange waifs into her home and arranges an expensive operation to cure the little girl of paralysis in order to win sympathy for herself in court. When genuine love develops for the two poor children, while she has them in her home, she is successful in

winning back her husband and her own children as well." (Variety)

See issue of June 23, 1937 for other reviews of this film under title Michael O'Halloran

Trade Paper Reviews

Motion Pict Daily p8 Jl 30 '37

"Saddest commentary on this picture is that the film has moments of nice suspense, a few real tear-jerking episodes and quite a number of brisk thespic efforts—all permitted to wallow in a sea of hokum, leaden sentimentality, and haphazard direction. Picture will find some favor in family neighborhood houses. Otherwise, the author's name won't mean much and the feature player list is no better."

— + Variety p13 Je 16 '37

ANYTHING FOR A THRILL. Conn 54min Je 15 '37

Cast: Frankie Darro, Kane Richmond, Ann Evers

Director: Les Goodwins

Original story: Peter B. Kyne

Screen writers: Joseph O'Donnell, Stanley Lowenstein

Frankie Darro wants to be a newsreel cameraman because his older brother Kane Richmond is. He proves his worth by getting pictures of Ann Evers, an heiress who does not want to be photographed. She is furious and makes Kane lose his job. In the course of a bank holdup, Frankie gets some pictures. Miss Evers's fiance is shown to be one of the bandits and she discovers that she loves Kane.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Jl 1 '37

Newspaper and Magazine Reviews

"The film is obviously designed for a naive audience, doubtless intended primarily for children. If you fit into the naive category of the adult public, you will, of course, enjoy the film immensely. But if you are of the more reflective element, the chances are good that you will like the film anyway."

+ Hollywood Spec p13 Jl 3 '37

Trade Paper Reviews

"It is produced in the matinee-thriller groove and presents Frankie and his sidekick, Kane Richmond, in roles that provide plenty of excitement and a few laughs, all of which will add up to satisfactory entertainment. Family."

+ Boxoffice p29 Jl 17 '37

"Its suspense, thrills and fights make this a peach of a number for any house using action fare. For the [children] especially, it is great stuff. Frankie Darro is in his element in this sort of a fast-moving affair. His work sets a pace that has no letdown."

+ Film Daily p25 Je 22 '37

"Labored comedy, heavy on slapstick this should appeal to the juvenile trade at which it is evidently aimed."

Phila Exhibitor p65 Jl 1 '37

"Incredible hokum adventure melodrama. Lightweight effort without marquee values. For downstairs doubles, if at all."

— Variety p19 Jl 21 '37

"The very hokey melodrama of 'Anything for a Thrill' may go great guns at the [juvenile] matinees, but the hokum is laid on too thick and too old-fashioned for the most part to be classed as entertainment for any other audience. Picture starts out to be a sensible little program comedy, but when the chases and the fights start everything goes haywire."

— + Variety (Hollywood) p3 Je 18 '37

ARMORED CAR. Universal 65min Je 20 '37

Cast: Robert Wilcox. Judith Barrett. Cesar Romero

Director: Lewis R. Foster

Original story: William Pierce

Screen writers: Lewis R. Foster. Robert N. Lee

A bank guard on an armored car loses his job when a gangster blasts the car off the road, and steals the shipment. The guard is induced to join the racketeering organization to learn their plans and to effect the eventual capture of the master mind, a music-loving chief who plays sacred organ music for diversion.

Audience Suitability Ratings

"A: ordinary; Y: perhaps; C: too exciting."
Christian Century p1007 Ag 11 '37

"Adults: fair; young people: yes; children: exciting. Family." Calif Cong of Par & Teachers

"Here is a swiftly paced gangster story with a rather clever denouement and comedy touches which make it, on the whole, more entertaining than the usual picture of this type. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Although comedy relief and love interest are provided, in total, the film is nerve racking. Adults only." Nat Soc of New England Women

"There is something wrong with the plot. . . Just another crime picture with a slightly different angle. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 12 '37

"Mature audience. The picture, given a surprise climax, is fast moving, replete with suspense, has comedy relief, and a pleasing romance. Satisfactory direction and cast."

+ Gen Fed of Women's Clubs (W Coast)
Je 2 '37

"The story is slight but excitement is well maintained throughout the film. The characterisations and acting help to fill out the story. Suitability: adults & adolescents." A. R.

+ Mo Film Bul p144 Jl '37

"As often happens when gangsters are involved in the plot the audience is inclined to be more impressed with the clever technique of the criminals than the bravery and shrewdness of the forces of the law, although the latter are successful in the end. Adolescents, 12-16 & children, 8-12: no."

+ Motion Pict R p4 Jl '37

"This is a better than average melodrama. Interesting entertainment. Family."

+ Nat Council of Jewish Women Je 2 '37

"General patronage."
Nat Legion of Decency Je 17 '37

"A & Y: fair; C: no."
Parents' M p42 S '37

"Mature."
Sel Motion Pict p7 S '37

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p17 Ag 14 '37

"It is good screen story material. We learn something even if the picture does not rate highly in ordinary entertainment values."
Hollywood Spec p9 Jl 3 '37

"As one of the better class B pictures, 'Armored Car' is good entertainment. It deals with a subject relatively unexplored; is fresh in treatment and its performance, while rather 'knobby' here and there, is not too amateur for credibility." Marguerite Tazelaar

+ N Y Herald Tribune p6 Jl 26 '37

"An unabashed Class C melodrama, it reassures its audience about the comparative invulnerability of the steel, bullet-proof trucks that carry the nation's payrolls and some of our more attractive minor leading men. . . Once again we have conclusive proof that crime, like a Class C picture, doesn't pay." F. S. Nugent

— N Y Times p15 Jl 26 '37

"[It is a] feeble and fumbling melodrama. . . Not only is the film made up of the usual staple elements of penny shocker fiction, but the manner in which they have been presented leaves much to be desired." William Boehnel

— N Y World-Telegram p8 Jl 26 '37

"A cops-'n'-robbers number that will do well enough in accelerating the pulses of the knee-pants ticket-buyers. [It is] formula material for the most part." Herb Sterne

+ — Script p11 Jl 3 '37

Trade Paper Reviews

"A passable dualer, geared to the routine action formula, this is competently acted and directed and will suffice as the melodramatic half of a balanced program. Family."

+ — Boxoffice p29 Jl 17 '37

"Lively paced cops-and-robbers' thriller has capably handled comedy as well."

+ Film Daily p25 Je 22 '37

+ — Motion Pict Daily p4 Je 7 '37

"Estimate: best for neighborhoods, twin bills."

Phila Exhibitor p64 Jl 1 '37

"No marquee names and word-of-mouth will be negligible. Routine program fodder and okay for below-deck duals."

— Variety p16 Jl 28 '37

"A murderous villain who plans his crimes under the soothing influence of devotional music, in church and his library, offers a novelty characterization which lifts 'Armored Car' slightly out of the average run of minor melodrama. . . The picture, good enough as a run-of-program B classer, will serve for an hour's entertainment on the lesser duals."

+ — Variety (Hollywood) p3 Je 19 '37

ARTISTS AND MODELS. Paramount 90min Ag 6 '37

Cast: Jack Benny. Ida Lupino. Richard Arlen. Gail Patrick

Director: Raoul Walsh

Music: Ted Koehler. Victor Young. Harold Arlen. Burton Lane. Frederick Hollander. Leo Robin

Original story: Sig Herzig. Gene Thackrey
Screen writers: Walter DeLeon. Francis Martin. Eve Greene. Harlan Ware

"[It is] about an ambitious model who wants to be queen of the Artists and Models Ball, thereby winning an important contract to pose for Townsend Silver advertisements. Young Townsend wishes some one socially prominent to be the Townsend Girl. The professional model meets him in Miami, pretends to be a debutante and wins not only the contract but his heart." N Y Sun

Audience Suitability Ratings

"There is not much sense to this title but enough amusing nonsense in the picture proper to make it consistently funny. Chief credit goes to the quiet comedy provided by Jack Benny. An adult film." T. J. Fitzmorris

+ America p480 Ag 21 '37

"A & Y: very good of kind; C: doubtful value."

Christian Century p1055 Ag 25 '37

"Good. Mature." DAR
Fox W Coast Bul Ag 14 '37

"An otherwise pleasing comedy padded with some distasteful scenes, and containing several noisy features that tend to confuse rather than amuse. Adults." Am Legion Auxiliary

"A well-chosen cast turns in a good performance under able direction. Enjoyment of Martha Raye's number is a matter of taste. Mature. Family." Calif Cong of Par & Teachers

"Lavishly produced with a multitude of beautiful girls, this will add greatly to the lustre of the radio comedian Jack Benny for he gives a sincere and restrained performance and displays a real screen personality. . . . The puppet Esquire number was clever, although its implications were more than a trifle sophisticated. Martha Raye has been unfortunate in the number assigned her—the vulgar abandon of her dancing and vigorous singing with a negro musician and negro ensemble made the entire sequence objectionable. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Martha Raye in black face, leading a Harlem dance feature, is offensive. Adults." Nat Soc of New England Women

"The story . . . is lost in a maze of irrelevant song and dance specialties, some of which could better have been omitted, especially the ones by Martha Raye. No drinking but a great deal of coarse clowning. Matter of taste. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ag 21 '37

"Production values are excellent and entertainment varied and interesting. Family."
+ Gen Fed of Women's Clubs (W Coast)
Ag 11 '37

"Adults."

Nat Legion of Decency Ag 12 '37

"A, Y and C: good."
Parents' M p42 O '37

"Family."
Sel Motion Pict p10 S 1 '37

"Family. A colossal hodge-podge of variety entertainment, much of it good, some of it dull, with plenty of laughs throughout."
+ — Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews

"Adults & young people."
Christian Science Monitor p17 Ag 21 '37

"'Artists and Models' is one of those musicals for which no apologies are necessary. It is lavish, funny, witty, showy, easy to look at, and easier to laugh at. Jack Benny swings it along at a great pace, filling it with gags, speeding it with his rare clowning and fine underacting. . . . [It] makes no pretense to being the annual Paramount show-musical."
+ Cue p41 Ag 14 '37

"Crammed with quips, cranks and flashy numbers. Adult and novel—in spite of its title."
+ Digest p29 Ag 28 '37

"Up to the moment of writing this review, I would rate 'Artists and Models' as the best picture of the sort I ever saw. . . . It is an exceedingly clever comedy with much good music, a most capable cast and many beautiful girls, and of all these the cleverness is the most outstanding."
+ + Hollywood Spec p8 Ag 14 '37

"Benny is amusing enough, and considerably more at home before the camera than he has been in the past. . . . This revue is sizable; it moves speedily most of the time. It represents a heavy investment in sets, tunes, and specialties." (3 stars) Beverly Hills
Liberty p51 S 11 '37

"What the screen can do when it really cuts loose on a musical extravaganza is to be seen at the Paramount. 'Artists and Models' has enough glittering production numbers, varied specialties, black-outs and assorted carnival effects to equip several shows munificently. . .

Raoul Walsh has staged it expansively, if that isn't an understatement. In short, it is a spectacular and bountiful production, as impressive as it is entertaining. . . . 'Artists and Models' is a screen musical cut to a grandiose pattern, saved from pretentious tedium by Mr. Benny's brilliant and indefatigable clowning." Howard Barnes

+ N Y Herald Tribune p13 Ag 5 '37

"The Paramount has another of those huge musical revues its studio does so well. . . . [It] is pleasantly and deliberately mad. . . . 'Artists and Models' is a brisk and lavish production, happily divided between broad comedy and song-and-dance divertissement." Eileen Creelman

+ N Y Sun p12 Ag 5 '37

"'Artists and Models' proves to be a suave, witty and polished show, one of the sprightliest of the season's musical comedies. A deal of humor has gone into the script. Raoul Walsh has paced it smoothly, and an engaging cast has given it buoyance and zest. . . . As a whole, it's a model musical comedy." F. S. Nugent

+ N Y Times p19 Ag 5 '37

"[It] is tuneful, beautiful, lavish and often hilariously funny, which is about all that should be required of any screen musical comedy. . . . It is all pleasant, heartwarming fun, with just the right amount of romance to make it an eminently satisfying and diverting song and dance entertainment." William Boehnel

+ N Y World-Telegram p11 Ag 5 '37

"'Artists and Models' I found staggeringly bad, incredibly inept, boring beyond the wildest flights of the imagination. . . . The picture is a loosely put together collection of vaudeville acts, with Jack Benny loosely thrown in for good measure. [It] is, I think, so bad that you probably ought to go and see it." Russell Maloney

— — New Yorker p34 Ag 7 '37

"The wafer-thin plot . . . is all this chipper musical comedy needed. Thanks to the radio star's [Jack Benny] suave sense of humor, the addition of such varied entertainers as Judy Canova, Ben Blue, Martha Raye, the Yacht Club Boys, is scarcely necessary, but all to the merry."
+ News-Wk p19 Ag 14 '37

"'Artists and Models', with Director Raoul Walsh struggling to wedge into it enough people and music for three shows, would have difficulty adding up to one."
— Time p36 Ag 16 '37

Trade Paper Reviews

"A smash hit headed for important money is this merry mad melange of mirth, melody and maids. It is perfectly paced with just enough story and romance to serve as buffers for the abundance of top flight specialties, impressive production numbers, catchy songs and sure-fire gags."
+ Boxoffice p23 Ag 14 '37

"As a box office product, this qualifies with the good musicals of the current season, and it should have no difficulty in pleasing a majority of the fans. . . . Picture's principal weakness would seem to be a deficiency in sustained, progressive pace. It is not until Martha Raye performs her specialty as the central figure of the revue's climax number, 'Public Melody Number One,' during which Louis Armstrong turns on the heat of his trumpet as accompaniment, that the momentum picks up to a rousing point."
+ Film Daily p15 Ag 5 '37

+ Motion Pict Daily p10 Ag 4 '37

"Paramount rings the bell with a money-making, well paced musical, ideal for any box office. The picture has a tremendous opening. Estimate: dough show."
+ Phila Exhibitor p46 Ag 15 '37

"[It] should be a box office bonanza for exhibitors. It holds enough variety, comedy, color, flash, dash and novelty for a couple of

ARTISTS AND MODELS—Continued

pictures. It's so replete with a cavalcade of radio, nitery, vaudeville and revuesque ingredients that it's much to the credit of all concerned that this madcap musical shapes up as well as it does."

+ Variety p18 Ag 4 '37

"An elegant production and a hit show is 'Artists and Models.' It delights the eye and the ear with its generous potpourri of entertainment, has names to sell, sparkles with novelty, is alive with rhythmic movement in story, photography and hoofing and fills up the chinks with distinctive melody and prime clowning. . . Jack Benny is head and shoulders above anything he has heretofore done on the screen."

+ Variety (Hollywood) p3 Ag 3 '37

B**BACK IN CIRCULATION.** Warner 80min S 25 '37

Cast: Pat O'Brien, Joan Blondell, Margaret Lindsay, John Littel

Director: Ray Enright

Screen writer: Warren Duff

Based on a Cosmopolitan Magazine serial novel, Angle Shooter, by Adela Rogers St. John. "A newspaper woman causes the arrest and conviction of a one-time showgirl, recently widowed through the untimely death of her husband by poison. The surprise turn is the girl reporter's discovery that she has made a great mistake, that the widow is innocent, whereupon the unconscionable news-hound reverses herself, digs up new facts and frees the accused." (Variety)

Audience Suitability Ratings

"A fast moving newspaper yarn. Family." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"The cast has been well chosen and plays with skill and enthusiasm. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A rather noisy film, overdrawn at times and very argumentative but full of action with good comedy relief. Margaret Lindsay as the defendant appears to advantage. Mature." Nat Soc of New England Women

"[It is] an out of the ordinary newspaper story. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 7 '37

"[It] holds the interest from the opening sequence to the satisfactory ending. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Jl 28 '37

"It is a feat for Joan Blondell to keep one iota of audience sympathy in the trashy part assigned to her in this picture, but somehow she does succeed in retaining a little. . . While the rotten tactics of tabloid papers are exposed, there is no suggestion that those responsible for the dirty smearing of helpless characters ever should be punished. . . The final impression is one of injustice and futility. Adolescents, 12-16: too sordid; children, 8-12: no, indeed."

— Motion Pict R p3 Ag '37

"Photography and direction are very good, but the story followed that of many another newspaper tale. . . Pat O'Brien lacks his usual sincerity in a routine role. Adults."

+ Nat Council of Jewish Women Jl 28 '37

"A: fair; Y & C: too sordid."

Parents' M p42 O '37

Newspaper and Magazine Reviews

"I have [never] . . . encountered a newspaperman like the one Pat O'Brien plays in 'Back In Circulation.' . . We view pictures with the idea of being entertained and an unentertaining leading man cannot entertain us. 'Back In Circulation' would have been a much more pleasant picture if Pat had been permitted to be more pleasant and more believable. . . But a saving grace is the heroine of Joan Blondell."

Hollywood Spec p11 Ag 14 '37

Trade Paper Reviews

"Reminiscent of 'The Front Page,' in which a comparable part catapulted Pat O'Brien to stardom, this fast-moving story of newspaper folks will win the unqualified approval of audiences as Grade A entertainment. Family."

+ Boxoffice p23 Ag 7 '37

"Fast-moving comedy drama with O'Brien and Blondell in swell parts."

+ Film Daily p10 Jl 30 '37

+ Motion Pict Daily p2 Jl 28 '37

"Fast moving, well motivated, this holds interest throughout. Estimate: okay program."

+ Phila Exhibitor p43 Ag 15 '37

"It's a fast-stepping melodrama, and the three principals give splendid performances. Much of the familiar comedy which prevails in picture reproductions of city rooms in metropolitan dailies has been omitted."

+ Variety p16 Jl 28 '37

"'Back in Circulation' is engrossing newspaper drama . . . and is so persuasively enacted that it stands up as prime entertainment for any audience. . . A remarkably fine performance by Joan Blondell is one of the elements which lifts this picture above its production par. . . Picture has enough substantial names and intrinsic merits to hold its own on the better programs. It may prove surprisingly better than average at the tills."

+ Variety (Hollywood) p3 Jl 27 '37

BACKSTAGE. Gaumont British 65min Je 25 '37

Cast: Anna Neagle, Arthur Tracy, Ellis Jeffreys, Tilly Losch

Director: Herbert Wilcox

Screen writer: Laura Whetter

Filmed in England in 1936. Formerly released under title of Limelight. "A chorus girl hears a down-and-outer singing in the street and when the star singer of her show loses his voice within a half hour of the first night she drags the boy in and pleads with the management to give him a chance." (Variety)

See issue of March 30, 1936 for other reviews of this film under title Limelight

Audience Suitability Ratings

"A: fairly good; C: hardly."

Christian Century p822 Je 23 '37

"Adults."

Nat Legion of Decency Ap 22 '37

"A & Y: fair; C: little interest."

Parents' M p32 Ag '37

Trade Paper Reviews

"Anna Neagle, England's versatile little star, although handicapped here by makeshift direction and a stereotyped script, demonstrates that her scintillating personality will rise even above these obstacles. Family."

+ Boxoffice p29 Jl 17 '37

"The entire affair is pretty sad, and that is putting it mildly. Only the slightest thread of a plot and it contains no suspense or build-up so necessary in this type of production. It shows every sign of having been cut down from a long show to meet the dual bill routine over here, for the cutting is very drastic and scenes jump abruptly from one sequence to another."

— Film Daily p9 Ag 12 '37

+ — Motion Pict Daily p9 Ag 25 '37

"Anna Neagle seems to be a comer. Tracy's voice makes this pleasant. Estimate: Sell Tracy."

+ Phila Exhibitor p56 My 1 '37

"The result is not always a happy one, inasmuch as 'Backstage' suffers by comparison with films around practically the same story. Tracy is given every opportunity to let loose that fine voice of his, but as a romantic actor he leaves much to be desired."

— + Variety p21 Je 30 '37

BAD GUY. MGM 65min Ag 27 '37

Cast: Bruce Cabot, Virginia Grey, Edward Norris, Jean Chatburn

Director: Edward Cahn

Original story: J. Robert Bren, Kathleen Shepard, Hal Long

Screen writers: Earl Felton, Harry Ruskin

The story is about two foster brothers employed on the high tension wires. Cabot the "bad guy" kills a man and is released on parole. Later, pursued by police he meets death on a high tension wire.

Newspaper and Magazine Reviews

"These characters are of a confused world, such as only five authors, working on an original and screen play, could create. Character motivation is uncertain, situations are bungled, the expository portions of the dialogue are awkward, the story rambles—get the idea?"

... If you are sufficiently naive to be delighted by flashes of electricity, or thrilled by the spectacle of persons being electrocuted by a live wire, or tapped on the cranium with a wrench, by all means see 'Bad Guy,' if not, stay home."

— Hollywood Spec p12 Ag 28 '37

"In spite of the number of writers who created the plot and characters for 'Bad Guy,' it is not a screen masterpiece. While holding the Rialto patrons reasonably spellbound yesterday, there was a slightly tinny ring about its spectacular procedure and hazardous accomplishments. . . Should you miss the picture you can forgive yourself." Marguerite Tazelaar

— + N Y Herald Tribune p14 Ag 26 '37

N Y Times p25 Ag 26 '37

"Alone without a melody, sad and slight, and doubtless to be overlooked in the rush, poor little 'Bad Guy' hasn't much to claim for itself. . . The whole thing is perfunctory underworld matter." John Mosher

— + New Yorker p64 S 4 '37

"It has a muddled moral message. . . Not so complete nor so convincing a picture of their dangerous trade as was 'Slim.' 'Bad Guy' shows enough shots of electricity running wild to give audiences some jolting moments; shows also Hollywood's dawning awareness of the exciting dramatic possibilities that lie on the industrial frontier."

+ — Time p82 S 6 '37

Trade Paper Reviews

"Leo, Metro's mighty lion, has put forth a distinctly lightweight handout in this program offering. . . The story and direction are rambling and confused and the production as a whole is

far below the standard exhibitors have come to expect of Metro. Family."

— + Boxoffice p21 Ag 28 '37

"This is not a story for the [ladies,] being built up with a lot of red meat stuff to appeal to the male vote. There is a pretty good love interest worked in, however."

Film Daily p11 Ag 26 '37

+ — Motion Pict Daily p6 Ag 24 '37

"Here is a trite action melodrama with a rambling story, spotty direction. It is definitely for dual support."

— + Phila Exhibitor p7 S 1 '37

"With skillful and honest treatment the theme which 'Bad Guy' approaches might have been developed into an interesting document."

... The narrative is given such hazy and haphazard composition that the outcome is of minor entertainment value. 'Bad Guy' looks destined for the lesser alsees."

— + Variety p22 S 1 '37

"Strictly program material, 'Bad Guy' suffers from a light cast and poor direction. However, it does have a measure of suspense and considerable action and is cut to a good length to fill the bills that can stand a bit of melodrama."

+ — Variety (Hollywood) p3 Ag 20 '37

BALTIC DEPUTY. Amkino 107min S 3 '37

Cast: Nikolai Cherkassov, Marta Domasheva, Boris Livanov, Otto Zhakov

Directors: Alexander Zarkhi, Joseph Heifetz

Original story: Leonid Rakhmanov

Screen writers: David Deli, Alexander Zarkhi, Joseph Heifetz, Leonid Rakhmanov

Russian dialogue film with English subtitles. The story is based on the authentic life of Klement Timiriazev, called the Eurbank of Russia. When he was 75 years old in 1917 he became a leader of Lenin's revolutionists, one of the first of the established intellectuals to suffer persecution for his beliefs.

Newspaper and Magazine Reviews

"It is the finest photoplay that has come from the Soviet studios in a long time. 'Baltic Deputy' has the power and visual eloquence that have distinguished the best of its Russian predecessors, but it differs from them in notable respects. While it is a film of the 1917 revolution it is far more the study of a special individual in that revolution." Howard Barnes

+ + N Y Herald Tribune p8 S 6 '37

"It is technically advanced, impressively performed and generally excellent. . . It is a magnificent blend of characterization, dramatic meaning and eloquence of scene. This much is cinema at its finest." J. T. M.

+ + N Y Times p8 S 4 '37

"The little Cameo Theater, which has had to be pretty patient about the quality of its Soviet films during the last few months, is now showing a brilliantly acted, altogether superb attraction. . . The film is full of superb touches that reveal the strength and frailty of the characters involved. Time and again some little thing is done, some gesture, some act, that brings a lump to one's throat because of its naturalness and truth." William Boehnel

+ + N Y World-Telegram p9 S 4 '37

Reviewed by John Mosher

New Yorker p95 S 11 '37

"Most successful Soviet film since 'Chapayev,' 'Baltic Deputy' has been seen by 80 million Russians since its release last spring."

+ Time p32 S 13 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BALTIC DEPUTY—Continued*Trade Paper Reviews*

"Every several years the Soviet turns out a picture that lives up to its heralded hurrah. Such is 'Baltic Deputy,' which ranks pretty close to 'Potemkin,' 'Chapayev' and 'End of St. Petersburg.' It's a cinch click for the arties across the land, and the type of film which will groove in for sustained runs of length in spots where superior Russian product can draw business."

+ Variety p19 S 6 '37

BANK ALARM. Grand national 63min Je 18 '37

Cast: Conrad Nagel. Eleanor Hunt. Vince Barnett

Director: Louis Gasnier

Screen writers: David S. Levy. Griffin Jay

A melodrama of a G-Man breaking up a gang of criminals.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"It is a routine adventure, well played by Conrad Nagel, Eleanor Hunt and Vince Barnett, and suitable for the family." T. J. Fitzmorris

+ — America p36 J1 10 '37

"General patronage."

Nat Legion of Decency J1 1 '37

"Adults."

Sel Motion Pict p10 S 1 '37

Trade Paper Reviews

"Routine comedy thriller destined for brief stays as the lower deck portion of dual bills. Just a rewrite of countless previous G-men melodramas, but without the sting, the excitement or the stature of the good ones."

+ — Variety p33 Je 23 '37

BEHIND THE HEADLINES. RKO 57min My 14 '37

Cast: Lee Tracy. Diana Gibson. Donald Meek. Paul Guilfoyle

Director: Richard Rosson

Original story: Thomas Ahearn

Screen writers: Edmund L. Hartman. J. Robert Bren

It portrays the enmity between a radio news broadcaster and a girl reporter. By means of portable broadcasting equipment, he succeeds in getting the news first. The girl reporter sets out to stop his activities but she is kidnapped by a gang of thugs in the act of stealing a Federal gold shipment. How the broadcaster succeeds in saving her makes for an exciting climax.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: good thriller; C: hardly."

Christian Century p86 J1 7 '37

"A film with polish, pace, and a very welcome originality. Suitability: adults & adolescents."

+ Mo Film Bul p125 Je '37

"It is a play with rapid fire action, a fine performance by Lee Tracy, good work by others in the cast and no sympathy or undue publicity wasted on the underworld. Adolescents, 12-16: yes; children, 8-12: too tense."

+ Motion Pict R p3 Je '37

"A & Y: good; C: no."

Parents' M p32 Ag '37

Newspaper and Magazine Reviews

"Even a gas-discharging gangster hold-up car, a cave in the Kentucky mountains, a hero who broadcasts spot news from the scene of action and a heroine who locks herself in an armored car with a portable broadcasting set, fail to raise this above the level of hack newspaper-gangster melodrama. Adults."

— + Christian Science Monitor p14 Je 19 '37

BETWEEN TWO WOMEN. MGM 87min J1 9 '37

Cast: Franchot Tone. Maureen O'Sullivan. Virginia Bruce. Leonard Penn

Director: George B. Seitz

Original story: Erich von Stroheim

Screen writers: Frederick Stephani. Marion Parsonnet

Virginia Bruce, wealthy socialite, is brought to a hospital after an accident and falls in love with Franchot Tone, interne. Maureen O'Sullivan, nurse, is in love with him although married to a worthless husband. Tone marries Virginia and finds that she demands a great deal of his time which he wishes to give to his hospital work. Miss O'Sullivan's husband is brought to the hospital and operated on by an incompetent physician and dies. When Tone hears this he blames himself for not being at the hospital. He quarrels with his wife who runs off with the incompetent physician. Both are hurt in a train wreck and Tone's skill saves the physician and science restores Virginia's beauty. Tone then sees that he loves Miss O'Sullivan, and his wife divorces him.

Audience Suitability Ratings

"Franchot Tone, Maureen O'Sullivan and Virginia Bruce make an average picture of it but it is the sequel to this happiness-via-divorce theme that we should like to see presented, just once. This, then, is one of those speckled films and there is little to lose if you don't see it."

+ — America p384 J1 24 '37

"A: good of kind; Y: perhaps; C: no."

Christian Century p1031 Ag 18 '37

"Entertaining for adults." Am Legion Auxiliary

"Though the situations at times veer to the over-melodramatic, audience credibility is consistently maintained. Adults: good; young people: possible; children: no." Calif Cong of Par & Teachers

"The contrast between the virtuous characters and the unworthy ones is too marked to give a real feeling of sincerity or reality. The cast is very good, the photography and settings most interesting, but many coincidences make the whole unconvincing. Mature." Calif Fed of Business & Professional Women's Clubs

"Devotion to duty, and service are stressed. Mature. Good." DAR

"An interesting plot filled with human appeal although the solution in this film will not please all audiences. Mature." Nat Soc of New England Women

"Sympathetic understanding and deft handling develops the story of an old theme in a new and appealing guise. . . . Questionable hospital ethics regarding drinking. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 17 '37

"A sincere, thought-provoking production, brightened by deft interjection of a lighter mood. Mature audiences."

+ Gen Fed of Women's Clubs (W Coast) J1 7 '37

"Franchot Tone is very good as are the women in their contrasting roles, but one hackneyed situation follows another until the plot becomes almost absurd. Adolescents, 12-16: sophisticated; children, 8-12: no."

Motion Pict R p3 Ag '37

"Although a rehash of many former pictures, it manages through fine presentation to hold one's interest. . . Its sound ethics make it good entertainment for the entire family."

+ Nat Council of Jewish Women J1 7 '37

"Objectionable in part."

Nat Legion of Decency J1 15 '37

"A: good; Y: mature; C: no."

Parents' M p42 S '37

"Questionable hospital ethics regarding drinking. Mature."

Sel Motion Pict p3 S 1 '37

"Interesting details and characterizations give it vitality. Mature."

Wkly Guide J1 10 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p19 S 4 '37

"[It] suffers from the compromise between a ruthless duty theme and a hokum triangle-story. . . The false values give rise to hackneyed and tedious situations. Fine performances by Franchot Tone and Virginia Bruce make it moderately entertaining."

+ Film Wkly p23 Ag 21 '37

"Visually it is fully up to the extraordinary standard Metro long since established and consistently has maintained. It is the kind of picture I happen to like, one with a background with means something."

+ Hollywood Spec p6 J1 3 '37

"Erich von Stroheim could scarcely have been inspired when he wrote his original story . . . but it has been competently produced. Set down the show as a familiar tale in familiar settings, agreeably acted and directed." Howard Barnes

+ N Y Herald Tribune p8 Ag 6 '37

"Whatever Franchot Tone, Maureen O'Sullivan and Virginia Bruce may have done to incur the penalty of being cast in 'Between Two Women' they have amply atoned for it now and we hope that Metro will not discipline them further. Sportingly, they did what they could to lend seamlessness to the roles they had to play." B. R. C.

+ N Y Times p21 Ag 6 '37

"If you were to gather together all the hospital stories that have ever appeared on the screen and form them into a composite picture, you would find that you had duplicated the plot of 'Between Two Women.' Unquestionably one of the most stereotyped narratives of the summer season's cinema output, there isn't a surprise in a reel of it." William Boehnel

+ N Y World-Telegram p9 Ag 7 '37

"Franchot Tone, Virginia Bruce, and Maureen O'Sullivan bore us to death, poor things, in 'Between Two Women.'" John Mosher

+ New Yorker p63 Ag 14 '37

Trade Paper Reviews

"Here is another of Metro's classic examples of what careful planning and technical excellence can do to lift a program-budget picture into the upper bracket. Family."

+ Boxoffice p31 J1 10 '37

"A well-developed, nicely written script, based on Eric Von Stroheim's original story serves as the starting point for what has resulted in a very good picture."

+ Film Daily p10 Je 29 '37

+ Motion Pict Daily p2 Je 26 '37

"Estimate: fair program."

+ Phila Exhibitor p57 J1 1 '37

"Belongs somewhere between Class A and B. Fair marquee value, Metro's usual quality production and plenty of hokum to get an average audience. On the other hand, it has no sure-fire box office name, story is trite and it runs too long, or so its 87 minutes feel. Answer will be n.s.g. in downtown first-runs, better in the neighborhoods and okay in the villages."

+ Variety p19 Ag 11 '37

"[It] packs sufficient power to click at the box office in virtually any territory. It is a strong picture, well mounted, smoothly directed and deftly scripted. It is too long in its present form, with two or more endings available."

+ Variety (Hollywood) p3 Je 25 '37

BIG CITY. MGM 75min S 3 '37

Cast: Luise Rainer, Spencer Tracy, Charles Grapewin, Janet Beecher, Eddie Quillan

Director: Frank Borzage

Music: Dr. William Axt

Original story: Norman Krasna

Screen writers: Dore Schary, Hugo Butler

"[The] story deals with a big city taxi war fomented by professional thugs who thrive on the strife they provoke. Into this turmoil, which becomes deadly, Spencer Tracy as a cab driver and his alien wife, Miss Rainer, are drawn when the immigrant bride is accused of having criminal knowledge of a murderous attack. In order not to bring a horde of taxi drivers who have rallied loyally around Tracy and his wife to trial, certain politician officials plan to deport Miss Rainer just as she is on the verge of bearing Tracy's child. A timely confession and a spectacular battle royal on the docks, abetted by the contrite officials, saves the day for abused virtue." Variety (Hollywood)

Trade Paper Reviews

"Primarily a formula taxi war story, of which Hollywood has been producing too many this year, this is somewhat bolstered by the inter-polation of moments of comedy and pathos and will prove fair entertainment as a program picture."

+ Boxoffice p23 S 4 '37

"Playing the gamut of human emotions from the depth of pathos to the heights of hilarious comedy, Frank Borzage's 'Big City' is a winner. In short, it has everything, with a wallowing finish that leaves the customers breathless from laughter. . . [It] can't miss in any spot. . . It is Box Office with capital letters."

+ Film Daily p9 Ag 30 '37

+ Motion Pict Daily p3 Ag 26 '37

"Here is a swell piece of entertainment for man, woman and child. All the tried and true hokum elements are used as foundation, with brisk, fresh treatment to enliven them. . . It will get much customer palaver and please in any theater. . . It is one of the best male audience pictures made in some time, without neglecting the feminine appeal."

+ Variety (Hollywood) p3 Ag 25 '37

BIG SHOT. RKO 60min J1 23 '37

Cast: Guy Kibbee, Cora Witherspoon, Dorothy Moore, Gordon Jones

Director: Edward Killy

Original story: Lawrence Pohle, Thomas Ahearn

Screen writers: Arthur T. Horman, Bert Granet

"Kibbee is seen as a fireside and pipe loving country veterinarian, who inherits a huge fortune from his uncle. . . Unbeknown to Kibbee and his family, the uncle was a big shot gang-

BIG SHOT—Continued

ster and racketeer, and the mob plans on taking the wealth he has accumulated away from his hick heirs. . . Things get pretty mixed up, but Kibbee comes out okay, rids the city of racketeers, keeps the inherited fortune and ends up head man in his own family." *Variety* (Hollywood)

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency J1 29 '37
"A, Y & C: fair comedy."
Parents' M p42 O '37
"Family."
Sel Motion Pict p10 S 1 '37

Newspaper and Magazine Reviews

"This film has some bright ideas, but more often than not they are spoiled by senseless comedy. It is the sort of thing that evidently was intended for provincial audiences rather than for those of a big city, for all the so-called characters in it are mere puppets." *Mor-daunt Hall*

— + *Boston Transcript* p5 J1 31 '37

"Family."

Christian Science Monitor p15 Ag 7 '37

"Even the public will catch on to the Kibbee formula if RKO repeats it a few more times. . . It still affords a lively excuse for a program picture like 'The Big Shot,' if there is any excuse for a program picture." *B. R. C.*

+ — *N Y Times* p13 Ag 13 '37

Time p34 Ag 2 '37

Trade Paper Reviews

"An amusing little comedy-drama, with several novel story situations and a cast of tried-and-proven laugh-getters headed by Guy Kibbee and Cora Witherspoon, this is considerably above the average dual fare and can be counted on for adequate support wherever played. Family."

Boxoffice p15 J1 31 '37

"This should prove pleasing program fare, as it has a rather high content of laughs. Edward Killy's direction extracted full value out of several comedy sequences, while Guy Kibbee and Cora Witherspoon trouped in grand fashion."

+ *Film Daily* p10 J1 20 '37

+ — *Motion Pict Daily* p6 J1 20 '37

"Estimate: for neighborhoods, twin bills."

Phila Exhibitor p39 Ag 1 '37

"Clever story, plus another of Guy Kibbee's forte comedy characterizations, plus an all-around capable production has turned this strictly lightweight picture into a sound Class B item. Not a box office Goliath, by any means, but plenty okay for dual bills."

+ — *Variety* p19 Ag 11 '37

"A mildly humorous offering, which comes in on the tail end of the comedy gangster type 'cycle,' 'The Big Shot' will find a negative reaction in the metropolitan areas, but it is homespun enough to appeal to the smaller towns and rural audiences. It is a family picture for the stix, and as such, may do fair enough."

— + *Variety* (Hollywood) p3 J1 17 '37

BLACK ACES. Universal 59min S 5 '37

Cast: Buck Jones, Kay Linaker, Fred Mac-kaye

Director: Buck Jones

Screen writer: Frances Guihan

Based on a novel of same title by Stephen Payne. A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 24 '37
"Family."
Sel Motion Pict p10 S 1 '37

Trade Paper Reviews

"This is a typical two-fisted Western with ample tempo and action to please its star's followers, as well as prairie picture advocates in general."

+ *Film Daily* p7 Ag 25 '37

+ *Motion Pict Daily* p2 Ag 25 '37

"One of the better Jones Westerns, this has a bang-up finish which makes it an above average open air epic for the outdoor advocates. Estimate: good."

+ *Phila Exhibitor* p42 Ag 1 '37

"Grade A Buck Jones Western. Will please his followers thoroughly and all others partial to prairie pictures. Will go well wherever oats operas go."

+ *Variety* p23 Ag 25 '37

BLAZING SIXES. Warner 55min Je 12 '37

Cast: Dick Foran, Helen Valkis, Mira McKinney

Director: Noel Smith

Original story: Anthony Coldeway

A western melodrama.

Audience Suitability Ratings

"As in most Westerns, the scenery is beautiful, and the music is a pleasing background for the swift action. Family." *Am Legion Auxiliary*

"[It is a] usual western program picture. Adults: mediocre; children: exciting; family: fair." *Calif Cong of Par & Teachers*

"An exciting tale of the old West. Family." *Calif Fed of Business & Professional Women's Clubs*

"A good Western for family audiences. [It is] an old plot but lively in tempo, with daring riding, much laughter and beautiful scenery. Family." *Nat Soc of New England Women*

"A real western thriller which keeps one interested with the usual amount of shooting and most delightful scenery. Family." *S Calif Council of Fed Church Women*

Fox W Coast Bul My 29 '37

"An interesting Western of the gold rush days. Entertaining for those who like the type. All ages."

+ *Gen Fed of Women's Clubs (W Coast)* My 19 '37

"The holdups, the wild gallops across country, and the other ingredients of Westerns are as exhilarating and satisfactory as ever. Suitability: family; especially good for children." *B. D. L.*

+ *Mo Film Bul* p125 Je '37

"This is a fast moving, well cast and directed Western. Family and junior matinees."

+ *Nat Council of Jewish Women* My 19 '37

"General patronage."

Nat Legion of Decency Je 3 '37

"A, Y & C: good Western."
Parents' M p32 Ag '37

"A good Western for family audiences."

+ *Sel Motion Pict* p8 Je '37

"Lively and interesting of its kind. Family."

+ *Wkly Guide* Je 19 '37

Trade Paper Reviews

"Estimate: good Foran Western."

+ Phila Exhibitor p64 J1 1 '37

+ Motion Pict Daily p3 Ag 19 '37

"'Blazing Sixes' is the latest stirring of the herbs and sagebrush in familiar fashion to make a typical, if not very good, western potion. It's the flimsiest ranger-robber concoction the red-headed Dick Foran has thrown his lot with so far."

+ Variety p25 Ag 4 '37

"It is pretty fearsome stuff built along the most meretricious lines Hollywood can devise when planning a film with music, which is by way of being something. Mr. Downs's brassy personality is calculated to give the judicious the creeps."

— N Y Herald Tribune p4 Ag 7 '37

"[It] may very well [have] a pleasant and profitable screen career, if the picture can ever overcome the handicap of the 1937 title, 'Blonde Trouble.'"

+ J. T. M.
+ N Y Times p7 Ag 7 '37

"Enough of the spirit and humor of the original have been retained . . . to make it engaging, amusing and generally satisfactory lightweight summer screen fare."

William Boehnel
+ N Y World-Telegram p13 Ag 9 '37

Trade Paper Reviews

"Paramount's remake of one of its earlier successes, 'June Moon,' cannot be compared with that production in any regard. Sloppy scripting, and direction which muffs many opportunities presented in the original, bring the film down to below-average program level, despite the hard work of such comics as Lynne Overman, Benny Baker and El Brendel. Family."

+ — Boxoffice p23 Ag 7 '37

"Neat summer-type comedy is sprightly and gay with emphasis on youth."

+ Film Daily p6 Ag 11 '37

+ Motion Pict Daily p13 Ag 2 '37

"Here is a remake of 'June Moon' with new gags, fresh treatment. Estimate: neighborhood fare."

+ — Phila Exhibitor p46 Ag 15 '37

"Good entertainment and a smart vehicle to show off some of Paramount's younger featured players. . . It is not an important picture because the material has been used so many times in so many various versions, including filmicals. Of its type, however, it is good and it will be a ready booker, as the story is clean and suitable for all theatres, and its length is trimmed to the pattern of double bill exhibition."

+ Variety p19 Ag 4 '37

"Shaken up and refreshed with some new gags and different characterizations, it will be acceptable summer fare as program appendage. Has no names to sell, but is a snappy little number, enacted with verve, neatly directed, and for the secondary spots at least, may offer as much light entertainment as the general average of its probable running mates."

+ — Variety (Hollywood) p3 J1 29 '37

Audience Suitability Ratings

"A light comedy of fair entertainment. Family." Am Legion Auxiliary

"[It is] presented with stimulating simplicity. Adults & family." Calif Cong of Par & Teachers

"[It is] a light amusing comedy. . . El Brendel, as the window-washer with musical aspirations, adds comedy relief to an otherwise slow-moving picture. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Lightly amusing and well acted. Mature audience." Nat Soc of New England Women

"[It has] a mildly interesting, sophisticated plot. Entertaining. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 14 '37

"A light, frothy comedy. . . Capable direction, satisfactory work by the cast, the singing of Benny Baker and the youth and charm of Johnny Downs give this picture pleasing entertainment value."

+ Gen Fed of Women's Clubs (W Coast)
J1 28 '37

"Adults."

Nat Legion of Decency Ag 12 '37

"A, Y & C: fair."

Parents' M p42 O '37

"Family."

Sel Motion Pict p11 S 1 '37

Newspaper and Magazine Reviews

"Young people & adults."

Christian Science Monitor p19 S 4 '37

"[It is] an inconsequential little trifle of a screen comedy with music."

— + Cue p41 Ag 14 '37

BOOTHILL BRIGADE. Republic 53min
Ag 2 '37

Cast: Johnny Mack Brown. Claire Rochelle.

Dick Curtis

Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: George H. Plympton

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 19 '37

"Family."

Sel Motion Pict p11 S 1 '37

Trade Paper Reviews

"A Western that just about fails to make the grade mainly because of the absence of the basic element of suspense."

— + Boxoffice p27 S 11 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BOOTHILL BRIGADE—Continued

"Plot of this piece has plenty of twists that hold interest, and while there is not a great deal of action, an able cast performs very acceptably."

+ — Film Daily p6 Ag 11 '37

+ Motion Pict Daily p4 Ag 11 '37

"This winds up the Brown series for Republic, is one of the best. It will keep the neighborhood fans in a lather till the last bark of gunfire. Estimate: nice Western."

+ Phila Exhibitor p16 Ag 15 '37

BOOTS OF DESTINY. Grand national
56min J1 23 '37

Cast: Ken Maynard, Claudia Dell, Vince Barnett, Ed Cassidy

Director: Arthur Rosson

Original story: E. Morton Hough

Screen writer: Arthur Rosson

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 12 '37

Trade Paper Reviews

"Hard riding Ken Maynard does a pleasing job in this, the first of the series. Good comedy is supplied by his partner, Vince Barnett. Estimate: good Western."

+ Phila Exhibitor p35 Ag 1 '37

"First of the new Ken Maynard western series which he made between circus seasons for Grand National is dead entertainment. Plot stumbles weakly around, and the quality of performance indicates the rehearsal was shot. . . As Westerns go, this is class C."

— — Variety p16 J1 28 '37

BORDER CAFE. RKO 65min Je 25 '37

Cast: Harry Carey, John Beal, Armida, George Irving

Director: Lew Landers

Screen writer: Lionel Houser

A western melodrama.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A & Y: mediocre; C: no."

Christian Century p1055 Ag 25 '37

"Though it presents nothing new in plot or treatment, it is nevertheless enjoyable. Mature." Am Legion Auxiliary

"The novelty of the Mexican settings and atmosphere and the spirited dancing and singing of Armida lend a real charm to this Western." Calif Fed of Business & Professional Women's Clubs

"The plot and acting are routine, but the moral regeneration of the youth is of interest as is the atmosphere of the Mexican border town. Family." E Coast Preview Committee

"Wild riding, border saloon life and some good characterizations in a film which is good of its kind. Adults." Nat Soc of New England Women

"A good Western. . . Despite much drinking in the early scenes, the total effect is wholesome, as without the initial drinking, there would be no point to the plot. Mature." S Calif Council of Fed Church Women

"Exciting for small children, otherwise family." Mrs T. G. Winter
Fox W Coast Bul Je 26 '37

"The entire cast is able and convincing. Family."

+ Gen Fed of Women's Clubs (W Coast)
Je 16 '37

"Suitability: adults & adolescents." D. D. S.
Mo Film Bul p144 J1 '37

"The story might have been an interesting and convincing character study if it had followed the idea of regeneration through work, but the lure of cattle rustling, shooting affrays and kidnapping offered too great a temptation to the producers. It is the usual program picture with nothing constructive to remember. Adolescents, 12-16: unsuitable; children, 8-12: no."

— + Motion Pict R p3 Je '37

"Although the story is trite and hackneyed, a carefully selected cast and slow-moving but competent direction go far toward making this Western an unusually good picture of its type. Family, although there is excessive drinking."

+ Nat Council of Jewish Women Je 16 '37

"A, Y & C: fair Western."
Parents' M p32 Ag '37

Newspaper and Magazine Reviews

"This shoot-'em-up sagebrush saga is an entertaining example of its kind, due to bang-up direction by Lew Landers and fine performances." Herb Sterne

+ Script p11 Ag 28 '37

BORN RECKLESS. 20th century-Fox
60min J1 9 '37

Cast: Rochelle Hudson, Brian Donlevy, Barton MacLane, Robert Kent

Director: Malcolm St. Clair

Music director: Samuel Kaylin

Original story: Jack Andrews

Screen writers: John Patrick, Robert Ellis, Helen Logan

Brian Donlevy, an auto racing champion, wants a job and becomes a taxi driver. Barton MacLane, a racketeer, tries to get all taxi lines to pay his organization for protection. He induces Rochelle Hudson, a friend of his, to get Brian to work for the racketeers. Miss Hudson's brother has been jailed on trumped-up charges and she has entered the gang to obtain evidence against the gangster chief. With Brian's help, they obtain it and start a romance.

Audience Suitability Ratings

"A: hardly; Y: better not; C: no."

Christian Century p935 J1 21 '37

"It is entertaining because of tense situations. The romance helps to motivate the action. Adults and family." Calif Cong of Par & Teachers

"Mediocre. Mature." DAR

"Mature audiences with steady nerves." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 24 '37

"A stimulating picture in which the director has used the great asset of the cinema—motion—to make something very interesting out of ordinary material. Mature."

+ Gen Fed of Women's Clubs (W Coast)
J1 14 '37

"Right triumphs of course but the implication that all is fair in war is not a constructive idea to foster. . . It is a stirring melodrama which some people will find too violent for their taste. Adolescents, 12-16: no; children, 8-12: impossible."

Motion Pict R p3 Ag '37

"The entire production reaches a high in mediocrity, with actors' miscast and unconvincing direction. Adults."

— + Nat Council of Jewish Women J1 15 '37

"General patronage."

Nat Legion of Decency J1 22 '37

"A & Y: fair; C: no."

Parents' M p42 S '37

"A tensely exciting melodrama. Mature audiences with steady nerves."

Sel Motion Pict p7 S '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 J1 24 '37

"'Born Reckless' stresses unpleasant people, unpleasant situations, mundane objects, and, above all, noise. As far as I'm concerned, the screen could get along with fewer pictures like it."

— Hollywood Spec p12 J1 3 '37

"It is this reviewer's considered diagnosis that it is mentally retarded and incurably lame. . . It is sad to contemplate its future."

J. T. M.

— N Y Times p22 J1 30 '37

"If you like racketeer films well enough not to mind how indifferently they are put together or how lacking in fresh and exciting incident they are you probably will like 'Born Reckless.' . . [It is] a carbon copy of a hundred and one similar offerings."

— + N Y World-Telegram p8 J1 30 '37

Trade Paper Reviews

"Another racketeer action melodrama—this one based on a taxi war—the feature has nothing to distinguish it from its too many predecessors of similar ilk. Little can be recommended for it except relegation to the nether end of unimportant dualers where it will satisfactorily entertain the youngsters and action addicts. Family."

— Boxoffice p29 J1 3 '37

"This taxi war affair which involves racketeering is aimed at the audiences that want he-man action and thrills. It is slam-bang material with auto crashes of all sorts. Because of its better name players and major studio production it can rate the top houses using this kind of fare."

+ Film Daily p20 Je 22 '37

+ Motion Pict Daily p3 Je 21 '37

"Estimate: okay program."

+ Phila Exhibitor p61 J1 1 '37

"Houses in the knuckle districts will give this actioner its best play. For the most part, dual billing will catch it. . . Strictly for the shirt-sleeve trade."

+ — Variety p18 J1 21 '37

"Action picture with a distinctly novel idea, swiftly paced and interpolated with some roughhouse comedy. 'Born Reckless' should satisfy as program fare despite some dull moments. Major weak spot is the romance which somehow just doesn't click and the ending flops to a groping finish."

+ — Variety (Hollywood) p3 Je 19 '37

BORNEO. 20th century-Fox 74min S 10 '37

Commentator: Lew Lehr

Narrator: Lowell Thomas

Released in two versions, one eight reels, 80 minutes for use as a lecture version in high schools, the other, seven reels, 74 minutes with sound track for commercial showing. The film was photographed by the late Martin Johnson and his wife and is a camera record of an expedition in North Borneo which resulted in the capture of a 400 pound orang-utan.

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 Ag 23 '37

"'Borneo' certainly is no great tribute to the memory of the explorer, for the scenes are neither particularly exciting nor unusually different." J. P. Cunningham

— Commonweal p423 Ag 27 '37

"It provides animal plus-travel entertainment of a high calibre. It is a well-photographed and pleasantly dramatized account of a water safari into the Borneo jungle."

+ Cue p45 S 11 '37

"The adventure-loving patrons of the Rialto probably will enjoy Martin Johnson's last film 'Borneo' much more than did the first-night audience at Carnegie Hall last March. . . They will undoubtedly see a smoother, more satisfying production. . . Thoughtfully written captions and an admirable musical score help immeasurably in bridging the transitions. Certainly, 'Borneo' is a fitting monument to a brave man." R. W. D.

+ N Y Herald Tribune p8 S 4 '37

"It is a vivid celluloid account of nature's beauties and marvels which has been edited and spliced into a suitably triumphant travelogue." F. E. C.

+ N Y Times p8 S 4 '37

"Some fascinating scenes of wild animal and native life make 'Borneo' one of the best of all the films that Osa Johnson and her late husband filmed in faraway places. . . There is a good narrative description that accompanies the various scenes, including the comedy interludes, which might easily have been pretty awful." William Boehnel

+ N Y World-Telegram p20 S 7 '37

"I wish the Johnsons or their advisers had not felt obliged to introduce the commentary of a comic professor. I like my Borneo straight. The professor doesn't overwhelm the picture, though, and what is actually the contribution of Mr. and Mrs. Johnson is good and substantial and diverting travel material which we who stay at home need." John Mosher

+ New Yorker p94 S 11 '37

Trade Paper Reviews

"This jungle film is remarkable because it is a straight, authentic record of sights as they were caught naturally, without any bally-hoo hokum being added."

+ Film Daily p7 S 7 '37

+ Motion Pict Daily p26 Ag 9 '37

"The Borneo shots should hold interest but whether this type of film is the headline it used to be is the question. As a short feature, it would be a fine added attraction. Estimate: fair, with selling angles."

+ — Phila Exhibitor p8 S 1 '37

"The best animal picture the Johnsons made was not their last together, for while 'Borneo' creates considerable interest, it is never exciting nor does it contain any of the thrills arising out of danger or other situations which are important to productions of this kind."

+ — Variety p19 S 8 '37

BORNEO—Continued

"It is absorbingly entertaining, pictorially magnificent, tense with sense of dangerous and oft-times comic adventure and informative in its explorations of jungle deeps and denizens never so completely revealed in film and seldom seen by any outsider. . . Millions of folk will want to see it, to the satisfaction of exhibitors from the acers to the neighborhoods."

+ Variety (Hollywood) p3 F 11 '37

BROADWAY MELODY OF 1938, MGM
115min Ag 20 '37

Cast: Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Buddy Ebsen, Judy Garland, Sophie Tucker, Charles Igor Gorin, Robert Benchley, Willie Howard

Director: Roy Del Ruth

Dance director: Dave Gould

Music and lyrics: Nacio Herb Brown, Arthur Freed

Music director: Georgie Stoll

Original story: Jack McGowan, Sid Silvers

"There is a lot of plot about a racehorse which is owned by Eleanor Powell, and a Broadway musical show which Taylor is trying to produce on a short bankroll. Dobbin wins the Saratoga steeplechase and the winnings finance the show." Variety

Audience Suitability Ratings

"This musical comedy runs along in all the grooves known to the type. . . The picture is unobjectionable for all and will prove diverting as light-weight amusement." T. J. Fitzmorris

+ — America p528 S 4 '37

"The 1938 edition of the 'Broadway Melody' will be enjoyed by those to whom the cast and plot are new. For pictures of this type, with its collection of somewhat disconnected talent, it is entertaining, but somehow falls below the preceding film with the same title. . . There are some good characterizations by different members of the cast, but don't expect too much of the star, Family." Am Legion Auxiliary

"An abundance of comedians, songsters and dancers add to the happy whole and spell good entertainment for all ages. Family." Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"The characters, pleasant everyday people who can be funny without suggestiveness, are top notch performers in their respective lines and weather their everyday troubles with singing hearts and dancing feet. Good entertainment for any audience. Family." Nat Soc of New England Women

"A clever amusing and well produced picture, with enough diversity to suit all tastes. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 28 '37

"An expertly directed, elaborately produced musical extravaganza. . . This picture will provide an evening of gaiety for the entire family."

+ Gen Fed of Women's Clubs (W Coast) Ag 18 '37

"General patronage."

Nat Legion of Decency Ag 26 '37

"Good entertainment for all ages."

+ Sel Motion Pict p4 S 1 '37

"[It has] a familiar plot expanded by means of a good many specialties and with a long cast of well-known people, rather too crowded together to make the best of them. Family."

+ — Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"It is a gay, ingratiating and star-studded musical; a 'Broadway Melody' which comes closer to measuring up to the high standards set by the first of the series than any of its predecessors."

+ Cue p13 S 11 '37

"On the whole, disappointing. We have seen so many elaborate sets, densely populated ensembles, exhibitions of the screen's technical craftsmanship, that I think most of us are fed up on them and require something startlingly novel to recreate our interest. . . An exhibition of extremely bad taste which will shock the sensibilities of all fathers and mothers who view 'Broadway Melody,' is its inclusion of a song by Judy Garland in which the child sings seriously of her love for Clark Gable. . . But [it] is not all minus. On the plus side it has superlative direction by Roy Del Ruth."

+ Hollywood Spec p8 Ag 28 '37

"To this way of thinking Eleanor Powell has inherited the shoes of Jack Donahue. . . The dancing represents but one facet of the many-sided, glittering production, however. It is the loveliest one from an artistic standpoint, but, on the other hand, there is an all too brief bit of nonsense with Willie Howard and a gentleman who demonstrates sneezing which should not be missed. . . There is, in fact, everything in 'Broadway Melody of 1938' except, to put it crudely, the kitchen sink. That's the trouble with the show: too much of it." Marguerite Tazelaar

+ N Y Herald Tribune p13 S 3 '37

"It is a hodgepodge of songs and dances, most of them all too familiar. . . There seems to be not the slightest effort at novelty in this revue. Eleanor Powell, who usually finds something original for her routines, is content to tap out gracefully her old steps." Eileen Creelman

+ — N Y Sun p14 S 3 '37

"Producing at least one big musical show annually has become a sort of public duty with our major producers, and public duties, if persisted in nobly and with singleness of purpose, are apt to become something of a chore—there is no such thing as a periodical classic. . . Unfortunately, most of [it] has been done before. . . It is precisely the forcible putting over of bad numbers which is spoiling screen writers and encouraging them to let down. Now, let's forget all this and look forward hopefully to 1939." B. R. C.

+ — N Y Times p12 S 3 '37

"It is a song and dance entertainment fashioned along altogether too familiar lines. . . It should be remarked, however, that it is to Director Del Ruth's everlasting credit that he has managed to make these old staples seem amusing and entertaining at times." William Boehnel

+ — N Y World-Telegram p21 S 3 '37

"You will find an old song or two ('You Made Me Love You') in 'Broadway Melody of 1938' but also a hash of old movie-plot material. . . All the old stuff is talked over forever, and the very good bits hardly survive. There are good bits, though." John Mosher

+ New Yorker p64 S 4 '37

"A dull story about horse training and show producing handicaps a big cast and much talent in this third edition of a musical series."

+ — News-Wk p27 S 6 '37

"I can't agree with Variety and the Hollywood Reporter that this is the colossalist and terrificist 'Melody' that's ever been made. To me, it seemed rather slow; the Big Names don't ever quite get started. . . The grand finale is neither grand nor final. The set is a gun-metal gray, utterly lacking the carnival spirit, and the action simply dies out as the audience arises to leave with only a complimentary hand." Rob Wagner

+ — Script p10 Ag 28 '37

"No doubt it is partly the glitter of its memorable predecessors that dulls this version of MGM's big annual musical. Unhappily and obviously, another reason is the remembered rather than memorable elements in its story."

+ — Time p23 Ag 30 '37

Trade Paper Reviews

"A cast loaded with established marquee names and the popularity of preceding 'Melodies' guarantee that this one cannot miss scoring heavily at the turnstiles. It is a convincingly elaborate extravaganza and will deliver a full measure of entertainment to the cash customers. Family."

+ Boxoffice p21 Ag 28 '37

"This is a grand load of entertainment and should click handsomely at the box office. It has a bright, cheery atmosphere, splendid dancing, romance and comedy. . . Robert Taylor and Eleanor Powell, head the cast, and, of course, do excellent work, but the picture gives George Murphy and Judy Garland their best opportunities to date and they register strongly."

+ Film Daily p4 Ag 17 '37

+ — Motion Pict Daily p2 Ag 16 '37

"Excellent musical extravaganza, this should repeat the success of former 'Broadway Melody.' . . Estimate: box office."

+ Phila Exhibitor p7 S 1 '37

"Swell entertainment and will do smash business everywhere. Much better than its predecessor of '36, and not far behind the original 'Broadway Melody.' . . This one is red hot merchandise, with some blazing names for the come-on displays."

+ Variety p27 Ag 18 '37

"A big, glittering, variegated show, elegantly produced and parading an array of insured money names, this third annual edition of Metro's 'Broadway Melody' tops the series and will be a box office cleanup."

+ Variety (Hollywood) p3 Ag 14 '37

BULLDOG DRUMMOND AT BAY. Re-public 63min J1 31 '37

Cast: John Lodge. Dorothy Mackaill. Victor Jory

Director: Norman Lee

Screen writers: James Parrish. Patric Kirwan

Based on the novel of the same title by H. C. "Sapper" McNeile. Filmed in England. A mystery tale involving a young inventor of a war plane.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 5 '37.

"A & Y: poor; C: no."

Parents' M p42 O '37

"Adults & young people."

Sel Motion Pict p11 S 1 '37

"Melodramatic but exciting. Family."

Wkly Guide J1 31 '37

Newspaper and Magazine Reviews

"Lodge is pleasant enough, but he never suggests the poised and debonair Bulldog Drummond done so easily by Colman. . . The melodrama itself is loosely knit, lacking punch and tenseness. This is more the fault of the adaptation and the direction than the acting."

(1 star) Beverly Hills

Liberty p54 S 4 '37

Trade Paper Reviews

"The celebrated private sleuth returns to the screen in a first-rate programmer which will find favor with mystery and action fans."

+ Boxoffice p23 Ag 14 '37

"Too many loose ends and too much that is trite in the story treatment bog down this one. Nor is that all. Performances in several instances are stilted, while some characterizations are over-played, with the responsibility in both instances probably more due to faulty direction than anything else. From the physical production standpoint, picture is also open to criticism."

— Film Daily p6 J1 23 '37

+ Motion Pict Daily p4 J1 23 '37

"Estimate: fair program thriller for neighborhoods, duals."

+ — Phila Exhibitor p39 Ag 1 '37

"Dullest of the entries in the 'Bulldog Drummond' series, and will have a futile uphill time trying to get across. Picture possesses no names to tug 'em in, and word-o'-mouth as well as reviews are certain to be sour. Made for the duals, it will be the weak member of any coupling."

— Variety p19 Ag 4 '37

BULLDOG DRUMMOND COMES BACK. Paramount 64min S 24 '37

Cast: John Barrymore. John Howard.

Louise Campbell. Reginald Denny

Director: Louis King

Screen writer: Edward T. Lowe

Based on the novel The Female of the Species by H. C. "Sapper" McNeile. A mystery tale.

Newspaper and Magazine Reviews

"It resembles, more than anything else, rather a parlor charade or that outmoded game of Twenty Questions in its juvenile entertainment, despite the hair-raising ending. . . Not nearly so good as the earlier Bulldog Drummond pictures, because of lack of care in the script, photography and performance, the piece is yet vaguely amusing for the Barrymore sense of humor."

— + N Y Herald Tribune p8 S 4 '37

"There's a wild-eyed little film at the New Criterion, one more like a good old-fashioned serial than a John Barrymore drama. . . Mr. Barrymore has little to do. Neither has any one else. The plot is so busied with explosions, kidnappings, clues and more clues, that the actors are on the run most of the time. . . Even Bulldog Drummond's most loving friends could not get excited over his latest exploits."

Eileen Creelman

— + N Y Sun p12 S 4 '37

"The picture is the pleasantest the Criterion has had in several weeks. . . The current episode is, however, not the best Bulldog Drummond. . . It has a wood-pulp flavor and lacks character motivation."

+ — N Y Times p8 S 4 '37

"Simply because [it] is a mediocre film, it doesn't follow that it is altogether lacking in entertainment. For an adventure picture it has a pretty good idea, even if it is not well worked out. . . In any event, the cast does nice enough work and the film manages to be a 'so-so' shocker."

William Boehnel

— + N Y World-Telegram p20 S 7 '37

"The Bulldog Drummond series may date with the crime set as 'Zenda' does with the lovers of romantic adventure, but the film is short, anyhow, and never slows up till the last time bomb goes off."

John Mosher

New Yorker p94 S 11 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BULLDOG DRUMMOND COMES BACK—Continued*Trade Paper Reviews*

"This can hardly be called a square meal for action hungry audiences. For the most part it is a hodge podge of pseudo-chases, with that ace adventurer Bulldog Drummond, finally winning out in the end."

— + Boxoffice p27 S 11 '37

"This is a pleasing program number that has been well directed by Louis King. It has action, comedy and good performances by the principals."

+ Film Daily p7 S 7 '37

— + Motion Pict Daily p8 S 3 '37

"Only occasionally is there offered a more bewildering mess upon which has been wasted such talents as John Barrymore, Louise Campbell, Reginald Denny and others. Whatever box office the film hopes to achieve will only be because of the presence of these players. The story is a confused mixture of cross-mysteries which reaches rare nonsensical heights, and only the multiple programs, at best, will be able to bear up under the load."

— Variety p18 S 8 '37

"The title of this picture brings the irresistible temptation to remark that Bulldog Drummond would have done better to stay away, for the current chapter of his history gives inevitable rise to comparisons with the original film made around this legendary swashbuckler."

— Variety (Hollywood) p3 S 1 '37

C**THE CALIFORNIAN.** 20th century-Fox
59min J1 16 '37

Cast: Ricardo Cortez, Marjorie Weaver, Katherine De Mille, Maurice Black

Director: Gus Meins

Screen writers: Gordon Newell, Gilbert Wright

Based on a novel of same title by Harold Bell Wright. A western melodrama of the days before and after California was annexed into the union.

Audience Suitability Ratings

"[It is] a moderately appealing bit of sentiment. Family-sized film." T. J. Fitzmorris

— + America p408 J1 31 '37

"It is all rather amateurish, and even the dialogue which should have a definite Spanish flavor is more like pidgin-English. Adolescents, 12-16: perhaps interesting for historical background; children, 8-12: yes."

— + Motion Pict R p4 J1 '37

"General patronage."

Nat Legion of Decency J1 22 '37

"A, Y & C: good."

Parents' M p42 S '37

"Family."

Sel Motion Pict p11 S 1 '37

Trade Paper Reviews

"Here is a tale of the early west that is above the usual standard of action features in story values, acting and production technique. Family."

+ — Boxoffice p31 J1 10 '37

"It is an action-filled, interesting and entertaining outdoor drama. . . Under Gus Meins's direction, a familiar plot is made enjoyable by a nice balancing of action with laugh material and well handled romance."

+ Film Daily p6 J1 7 '37

— + Motion Pict Daily p8 J1 6 '37

"With good action, colorful background, this is well directed. Estimate: okay Western."

+ Phila Exhibitor p37 J1 15 '37

"The same yarn has been done a score of times, sometimes better, occasionally not so well. Present version rates in the safety zone of Class B dualers. It does not carry enough name value, story originality or production quality to make the important first runs. Just another picture."

+ — Variety p13 J1 7 '37

"It stacks up as average neighborhood fare in its classification. It is rather better cast than the usual Western of its restricted budget."

+ — Variety (Hollywood) p3 J1 1 '37

CHARLIE CHAN ON BROADWAY.

20th century-Fox 65min O 22 '37

Cast: Warner Oland, Keye Luke, Joan Marsh, J. Edward Bromberg

Director: Eugene Forde

Music director: Samuel Kaylin

Original story: Art Arthur, Robert Ellis, Helen Logan

Screen writers: Charles Belden, Jerry Cady

Based on the character Charlie Chan created by Earl Derr Biggers. Chan is hurled into a sensational dual killing which involves newspapers and politics on Broadway. Although hampered by his well-meaning son, Keye Luke, he manages to unravel the mystery.

Audience Suitability Ratings

"An entertaining picture, well told, with especially good dialogue. Family-mature." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"Well sustained suspense in a mystery story which will please adults who like the type. Too exciting for children." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul S 4 '37

"Family."

Gen Fed of Women's Clubs (W Coast)
Ag 25 '37

Newspaper and Magazine Reviews

"Director Eugene Forde has captured much of the hard glitter of Broadway in the picture, which abounds in types, each decisively drawn. The action is fast and staccato throughout the film, and audiences will find it an absorbing melodrama, a good picture of its kind." Bert Harlen

+ Hollywood Spec p14 Ag 14 '37

Trade Paper Reviews

"Ace-high in every production department, this is a worthy contribution to the well-established Charlie Chan series. In addition to satisfying the Oriental detective's followers it should gain new friends for the Earl Derr Biggers character through logical plot development, snappy dialogue and a whirlwind finish in the best Chan manner. Family."

+ Boxoffice p23 Ag 7 '37

+ Motion Pict Daily p2 J1 31 '37

"This has more story value than previous Chan stories. Estimate: okay Chan."

+ Phila Exhibitor p47 Ag 15 '37

"'Charlie Chan on Broadway' offers the most unusual and at the same time the freshest of the familiar Warner Oland vehicles. . . Of this 'Chan' more than of any of the others of the

series it can be said that it rests on solid, substantial story foundations. Narrative, while exciting, staccato, and at times too rapid, is at all times logical, carefully developed, and carried along by punchy, dramatic dialog. . . . Picture could fit well in any theatre and, if placed on the lower bracket of dualers, probably will do far more than is expected of it in stimulating audience esteem."

— + Variety (Hollywood) p3 J1 28 '37

UNA COMMEDIA FRA I PAZZI. See Fool's comedy

CONFESSION. Warner 85min Ag 28 '37

Cast: Kay Francis, Ian Hunter, Basil Rathbone, Jane Bryan

Director: Joe May

Original story: Hans Rameau

Screen writers: Julius J. Epstein, Margaret LeVino

"Much of the tale is told in retrospect, as a visualization of testimony given in a murder trial of a cabaret singer who has shot a philanthropic concert pianist whom she discovers in the society of a young girl." Variety

Audience Suitability Ratings

"A: unpleasant; Y & C: unwholesome."
Christian Century p1087 S 1 '37

"Parts are well cast, and the direction is skillfully handled, but with it all the picture is still heavy and depressing. Adults." Am Legion Auxiliary

"Mother-love willing to sacrifice all for a daughter's happiness is a trite story but this is done with credit by Kay Francis. . . . Symbolic shots show fine camera work as well as outstanding direction. Adults. Family, doubtful." Calif Cong of Par & Teachers

"Good. Adults." DAR

"An exceptionally well chosen cast makes this old theme vivid and constructive in its appeal. Mature." Nat Soc of New England Women

"The picture gives a most potent indictment against drinking with its damning consequences which commends it to thinking parents and their young girls. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 4 '37

"A tense, gripping, highly dramatic picture which holds the attention through interesting situations to an emotional climax. Adults."

+ Gen Fed of Women's Clubs (W Coast)
Ag 25 '37

"Adults."

Nat Legion of Decency Ag 12 '37

"Adults."

Sel Motion Pict p11 S 1 '37

"Good writing and unusually good direction make this none too novel plot an effective appeal to susceptible emotions. Mature."

+ Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p19 S 4 '37

"Miss Kay Francis is an actress of such limited resources that she needs all the help she can get in the matter of expert, engrossing scenarios. Her more recent pictures have been

uniformly dreary and her current vehicle, 'Confession,' plumbs unbelievable depths of sheer banality."

— Cue p13 Ag 21 '37

Digest p33 S 11 '37

"This is the best picture Kay Francis has appeared in for some time, not alone because of her performance, but also because it incorporates many elements of good cinema. Excellent use is made of the camera throughout the production, an unusual musical score enhances most of the scenes, the piece has a tempo which sweeps toward the climax, and the costumes and sets are of a high order."

+ Hollywood Spec p11 J1 31 '37

"This emotional melodrama moves after the fashion of the typical Continental tear jerker. This formula always has been deemed effective in the theater. It has what the producers call woman appeal. And it is possible that you may find it moving. If so, it will be due to the colorful playing of Kay Francis." (2½ stars) Beverly Hills

Liberty p52 S 11 '37

"All the sentimental banalities of all the screen treatments of the 'Madame X' theme have been incorporated in 'Confession.' . . . The players have apparently taken it for granted that audiences will prove both susceptible and gullible for they have not bothered with more than the stock gestures of emotional acting. . . . 'Confession' is the sort of motion picture that high lights imperfect craftsmanship and it has plenty of it to high light." Howard Barnes

— N Y Herald Tribune p12 Ag 19 '37

"Be herewith advised that unless you are a matron who is sufficiently malleable to weep masochistic tears of joy over so much sorrow, you won't have a particularly good time watching it." M. B.

N Y Sun p12 Ag 19 '37

"The story is not particularly well conceived. . . . The refreshing note is the presence in the cast of Miss Jane Bryan, one of the most promising of the Warner stock players, who seems to provide a concisely sincere performance no matter how artificial the rest of the piece may be." J. T. M.

+ — N Y Times p23 Ag 19 '37

"If 'Confession' sounds like a hodge-podge in the retelling, it is no more so than the film the Warners have concocted out of the stock melodramatic situations in the cupboard. The players are more equal to the occasion than the boys in the scenario department, however."

G. R. — N Y World-Telegram p15 Ag 19 '37

Reviewed by John Mosher

New Yorker p54 Ag 28 '37

"A totally unconvincing story of mother love. . . . Warners can do better than this."

— Stage p6 S '37

Time p24 Ag 30 '37

Trade Paper Reviews

"Kay Francis' ability as an emotional actress has never been better demonstrated than in this, her strongest vehicle in many pictures. The feminine star's fans who may have been disappointed in her past few appearances will be overjoyed at this carefully made, splendidly presented story of mother-love, and their pleasure should be reflected in heavy box office returns. Family."

+ Boxoffice p15 J1 31 '37

"Here is a mother-love story that has been very well acted and directed. Although the story is rather familiar, it has been given clever treatment and by virtue of Joe May's direction holds the interest until the end."

+ Film Daily p10 J1 20 '37

+ Motion Pict Daily p3 J1 17 '37

"Women folks will go for this one in a big way. Estimate: top line program."

+ Phila Exhibitor p35 Ag 1 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

CONFESSION—Continued

"[It] is a finely produced vehicle for Kay Francis, and a picture that is likely to put her forward in favor as a dramatic actress. . . Meriting substantial exploitation in important first runs, it may build into a top grosser and a repeater."

+ **Variety** p18 J1 21 '37

"Kay Francis in the strongest of her recent vehicles. . . Miss Francis profits not alone by an interesting story, developed with fascination, but by the knowing direction of Joe May, the vivid, artistic camera of Sid Hickox which displays her physical allure as seldom before."

+ **Variety (Hollywood)** p3 J1 16 '37

CORNERED. Warner 64min Ag 21 '37

Cast: Boris Karloff. Beverly Roberts.
Ricardo Cortez. Gordon Oliver

Director: John Farrow

Screen writer: Crane Wilbur

Based on the play, *The Bad Man*, by Porter Emerson Browne. "Karloff is cast as a Chinese rebel general regarded by his enemies as a bandit. Ricardo Cortez and Douglas Wood are rival oil men seeking a field discovered by Gordon Oliver in the heart of the bandit country. . . They go through a number of terrifying events, including the murder of a Chinese general, in which they are temporarily held as suspects." [Variety (Hollywood)] First released under title of *War Lord*.

Audience Suitability Ratings

"The director handles the plot and characters to advantage, making an interesting film for those who like heavy, militaristic drama. Adults." Am Legion Auxiliary

"Entertainment for adult audiences. Adults: interest-holding; young people: possible; children: uninteresting." Calif Cong of Par & Teachers

"The photography and scenery are realistic and of geographical interest, but the picture lacks subtlety and finesse so necessary to satirical comedy. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A loosely woven story, not altogether consistent. A basic code of ethics is emphasized; i.e., honor among thieves. Mature." Nat Soc of New England Women

"An interesting and absorbing picture well directed. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 17 '37

"[It is] a tense, gripping melodrama. Mature audience."

+ **Gen Fed of Women's Clubs (W Coast)**
J1 7 '37

"The new setting and the facilities of the screen broaden the scope of action, and the picture while retaining the satirical humor inherent in the original, is also a realistic and exciting story. Adolescents, 12-16: questionable; children, 8-12: no."

+ **Motion Pict R** p9 Ag '37

"Adroit direction and good dialogue enliven this well-produced but unreal story of 'honor among thieves.' Mature."

+ **Nat Council of Jewish Women** J1 7 '37

"Adults."

Nat Legion of Decency J1 22 '37

"Mature."

Sel Motion Pict p8 S 1 '37

Newspaper and Magazine Reviews

"Good atmosphere and some sharply drawn and colorful characterizations make of [it] an entertaining program picture." Bert Harlen

+ **Hollywood Spec** p8 J1 17 '37

Trade Paper Reviews

"Geared to high-speed action, and filled with plenty of shooting and chase sequences, this drama . . . will find plenty of takers among the fans who like adventure in large doses. As a film for the most sophisticated audiences, its possibilities, however, are limited. Family."

+ — **Boxoffice** p63 J1 24 '37

+ — **Motion Pict Daily** p2 J1 9 '37

"Estimate: saleable; best for neighborhoods, duals."

+ **Phila Exhibitor** p33 J1 15 '37

"This one may be exploited as the No. 1 feature in spots where Boris Karloff has box office appeal. It is melodrama containing a good deal of suspense and entertainment. . . Story makes no pretensions beyond hokum limits."

+ **Variety** p13 J1 7 '37

COUNSEL FOR CRIME. Columbia 71min S 14 '37

Cast: Otto Kruger. Douglass Montgomery. Jacqueline Wells

Director: John Brahm

Original story: Harold Shumate

Screen writers: Fred Niblo, Jr. Grace Neville

"A state senator adopts the illegitimate son of a criminal lawyer, not knowing his wife is the boy's mother. Boy goes to work in lawyer's office, dislikes lawyer's tactics, quits. He later opposes the lawyer, winning several cases." Phila Exhibitor

Trade Paper Reviews

"This is familiar. Estimate: best for neighborhoods, twin bills."

+ — **Phila Exhibitor** p33 J1 15 '37

"An old story with a none too sparkling renovation is endowed with a maze of illogical legal sequences to turn out 'Counsel for Crime.' Picture is so far stretched from the legal viewpoint as to be ridiculous."

— — **Variety (Hollywood)** p3 J1 2 '37

CRIMINALS OF THE AIR. Columbia 60min Ap 30 '37

Cast: Rosalind Keith. Charles Quigley. Rita Hayworth

Director: C. C. Coleman, Jr.

Original story: Jack Cooper

Screen writer: Owen Francis

"[An] air drama outlining the exploits of the United States Border Patrol in tracking down a gang of smugglers. A government agent and a young newspaper woman assigned to the Patrol finally rout the crooks, get the story they are after and then decide that they might make good life partners." Sel Motion Pict

Audience Suitability Ratings

"A: hardly; Y: passable; C: no."

Christian Century p1031 Ag 18 '37

"[It is] a well developed and realistic air drama. Family." E Coast Preview Committee
Fox W Coast Bul Je 19 '37

"It has action and interest along conventional lines and will be enjoyed by all who like forthright adventure. Suitability: family; especially for children under sixteen." D. E. E.

+ Mo Film Bul p145 J1 '37

"General patronage."

Nat Legion of Decency My 20 '37

"A & Y: fair; C: possible."

Parents' M p34 J1 '37

"Family."

Sel Motion Pict p9 Je '37

Trade Paper Reviews

"Here is another fast moving action picture. Estimate: for neighborhoods, twin bills."

+ — Phila Exhibitor p56 My 1 '37

"Carrying a fair share of adventure this hour long cops and smugglers development of theme isn't so bad for the duals. In most houses playing that type of stuff, it'll get away holding up its end. No whiz, but fairly satisfying for the bargain trade."

+ — Variety p39 Ag 18 '37

"Made on a limited budget and without benefit of selling names, 'Criminals of the Air' is worth little more consideration than as a filler for the lower end of a neighborhood dualer."

— Variety (Hollywood) p3 J1 16 '37

CRUSADE AGAINST RACKETS. Kendis 52min

Cast: Lona Andre. Donald Reed. Wheeler Oakman

Director: Elmer Clifton

Screen writer: Robert A. Dillon

"[It deals with] the luring of country girls into the city on pretext of employment and their gradual enslavement by prostitute 'book-ing' agencies." Phila Exhibitor

Newspaper and Magazine Reviews

"[It] is a succession of badly presented and ineptly assembled scenes purporting, under the title 'Crusade Against Rackets,' to reveal 'the naked truth about missing girls.'" J. T. M.

— N Y Times p15 J1 26 '37

Trade Paper Reviews

— Motion Pict Daily p10 J1 29 '37

"This is poor entertainment generally, weak also from the sex angle. Estimate: duals only in adult grounds."

— Phila Exhibitor p43 Ag 1 '37

"Adaptability to flashy exploitation, such as done here, may get this across in individual houses. But it's chiefly for the drop-in theatres. This picture will have a terrific struggle getting by on the average double-bill program. There's little that's suggestive or downright bad about the whole story as unfolded; it's just old-fashioned melodrama, poorly conceived, miserably written and directed, badly acted and feebly projected in every department."

— Variety p25 Ag 4 '37

D

DAMAGED GOODS. Grand national 60min

Cast: Pedro de Cordoba. Douglas Walton. Esther Dale

Director: Phil Stone

Screen writer: Joseph Hoffman

Based on the French play of the same title by Eugene Brieux. Filmed previously in 1914.

"The story tells of the sad experiences of a young man, tainted with disease, who marries a beautiful young girl and the near tragedy that stalks their lives." (Gen Fed of Women's Clubs)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Condemned."

Nat Legion of Decency J1 15 '37

"The cast is excellent, and the production is presented in good taste. No horrible examples are shown. If you are doubtful about letting your teen-age children see it, by all means see it yourself first, but we think you will agree with us that it tells the truth which needs to be told with consummate skill and discrimination."

Parents' M p34 J1 '37

Trade Paper Reviews

"'Damaged Goods' appears to be an effective feature. Considered, however, from the angle of cinema technique, it is a pretty ordinary affair, having, like most informative themes of a public welfare nature, a rather confined pasture in which to roam. The scenes are stilted, and, evidently out of deference to the masses, the players and their spoken lines are respectfully chosen and framed for the full understanding of even the untutored. While this condition of affairs detracts from the histrionic aspects, there is no gain-saying the fact that its influence as a health gospel is heightened."

Film Daily p6 Je 24 '37

Motion Pict Daily p6 Je 22 '37

"'Damaged Goods' is in many ways the most satisfactory of the lot. Upton Sinclair has brought the story up-to-date in outline, technique and (most important) viewpoint. . . Ingeniously exploited, [it] can ride the current public interest to hefty grosses."

+ Variety p12 Je 23 '37

DANGEROUS ADVENTURE. Columbia 58min Ag 1 '37

Cast: Don Terry. Rosalind Keith. Nana Bryant. John Gallaudet

Director: D. Ross Lederman

Screen writer: Owen Francis

"A steel plant is to be ruined through an inside plot but the young production manager, who knows his men and his steel, interferes." Wkly Guide

Audience Suitability Ratings

"This [is a] moderately exciting film. . . Agreeable family entertainment." T. J. Fitzmorris

+ — America p432 Ag 7 '37

"General patronage."

Nat Legion of Decency J1 29 '37

"A, Y & C: fair."

Parents' M p42 O '37

"Family."

Sel Motion Pict p11 S 1 '37

"Family."

Wkly Guide J1 17 '37

Trade Paper Reviews

"A typical action yarn, this will warm the hearts of action patrons. Estimate: okay."

+ Phila Exhibitor p35 Ag 1 '37

DANGEROUS HOLIDAY. Republic
57min Je 7 '37

Cast: Ra Hould. Hedda Hopper. Jack La Rue

Director: Nicholas Barrows

Original story: Karen DeWolf. Barry Shipman

Screen writer: Nicholas Barrows

It tells the tale of a boy violinist who supports his family by his radio and film work and has no chance to enjoy himself as other boys do. When he realizes what he is missing he runs away and finds himself in the mountain hideaway of a gang. Although most of the gangsters want to kidnap him, one of them saves him and the police walk in to capture the gang.

Audience Suitability Ratings

"A, Y & C: mediocre."
Parents' M p42 S '37

"Family."
Sel Motion Pict p11 S 1 '37

Trade Paper Reviews

"A pleasing picture for the family trade which will fit neatly into double bill brackets or weekend programs. Family."
+ — Boxoffice p63 J1 24 '37

"Fairly diverting picture best suited to family audiences and young fans. Its young star, Ra Hould, and the sundry situations of the screen play don't seem to fit one another, which is a matter that is neither the fault of the former, nor entirely the fault of the latter, although it must be conceded that the general dialogue lines lack requisite ruggedness and conviction."
+ — Film Daily p15 Je 25 '37

— Motion Pict Daily p20 Je 25 '37

"Not really irritating, just negligible. No marquee names and only a couple of faintly recognizable faces. Sub-second-rater is a hopeless box office prospect."
— Variety p13 J1 7 '37

"'Dangerous Holiday' is a weak offering that has little chance of being pulled through even with the aid of strong support on the duals. It possesses practically nothing in the way of entertainment and therefore fails to evoke audience interest."
— Variety (Hollywood) p3 J1 13 '37

DARK JOURNEY. United artists 72min
J1 2 '37

Cast: Conrad Veidt. Vivian Leigh. Joan Gardner. Anthony Bushell

Director: Victor Saville

Original story: Lajos Biro

Screen writer: Arthur Wimperis

Filmed in England. "Vivien Leigh plays the French spy, who poses as a dressmaker established on the Swiss border. Ordered to discover the identity of the chief of the German secret service, she finds him the charming Conrad Veidt, and falls in love with him. They decide first to abandon espionage, then they abruptly inform on each other." (Hollywood Reporter)

See issue of March 29, 1937 for other reviews of this film

Audience Suitability Ratings

"It tells a convincing spy story. . . Family."
+ Wkly Guide Ag 28 '37

Newspaper and Magazine Reviews

"The old theme has a new espionage twist; designs on latest Paris models are secret messages."
Digest p33 S 11 '37

"The picture is not outstanding; but it is a rousing thriller with intelligent acting and direction."

+ — Film Wkly p26 Ag 28 '37

"So long as spy stories are still to be screened, here is an excellent way to have them done. . . To have recreated a valid atmosphere of the 1914-'18 period after all these years and all the World War photoplays is something of an accomplishment. . . Mr. Saville has given the production a more staccato pace than is usual with British motion pictures and has shifted from thread to thread of the plot expertly, bringing them all together in an exciting climax." Howard Barnes

+ N Y Herald Tribune p8 Ag 23 '37

"[It] is a swift, colorful and engagingly tangled cinema matter of virtually no importance whatsoever, except that it does bring to light one or two hitherto unlisted espionage devices. . . The picture said it was 1918. . . although it was disconcerting to see the Stockholm fast set turkey-trotting, dressed in the latest 1937 chic." J. T. M.

+ — N Y Times p22 Ag 23 '37

"For a genuinely exciting and engrossing spy thriller, you are directed to 'Dark Journey.' Though plausibility is not the least of its virtues, it does not throw away the props of good melodrama and moves along at a clip that is gratifying to action enthusiasts." George Ross

+ N Y World-Telegram p14 Ag 24 '37

"It reviews an old theme with freshness and suspense."

+ News-Wk p27 S 6 '37

Trade Paper Reviews

"'Dark Journey,' is one grand show, well acted, well directed, and with a much-better-than average plot. . . This is really one of the best English pictures this year, and stacks up with the best from England at any time."
+ Canadian Moving Pict Digest p6 Ag 28 '37

"Here is one of the most intelligent war spy dramas the screen has entertained. . . Victor Saville gave it a fine production in his British studio, with a most competent cast throughout."

+ Film Daily p4 Ag 24 '37

"Estimate: well made class melodrama."

+ Phila Exhibitor p9 S 1 '37

A DAY AT THE RACES. MGM 105min
Je 11 '37

Cast: Groucho Marx. Chico Marx. Harpo Marx. Allan Jones. Maureen O'Sullivan

Director: Sam Wood

Lyrics: Gus Kahn

Music: Bronislau Kaper. Walter Jurman

Music director: Franz Waxman

Screen writers: Robert Pirosh. George Seaton. George Oppenheimer

"Maureen O'Sullivan operates a run-down sanitarium. Her boy friend lays out all his money on a race horse that looks like a total loss. The fortunes of the two and their romance can be saved if they find a certain Doctor Hackenbush to cater to the neurotic whims of a wealthy patient, Margaret Dumont. Trying to be helpful, a porter, and a jockey, import the horse doctor who seems to fill the bill until the heavies get into action. . . Our heroes finally discover that the nag is a steeple-chaser." Variety (Hollywood)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste; Y & C: doubtful."
Christian Century p887 J1 7 '37

"Too many of the otherwise dignified scenes end with the old pie-throwing type of comedy. Family, if you like the type." Am Legion Auxiliary

"Not recommended to serious-minded audiences. Adults: frenzied; young people: entertaining; children: matter of taste. Family." Calif Cong of Par & Teachers

"Good. One of the Marx Bros. best comedies. Mature." DAR

"The film is too long but the absurd gags which embroider the frail plot are smartly timed and laugh-provoking. It will please Marx fans and offend no one. Family." Nat Soc of New England Women

"The antics of the Marx Brothers are characteristic and sometimes nauseating, and will appeal only to their fans. Family." S Calif Council of Fed Church Women

"This picture contains much less vulgarity than have some previous Marx offerings and cannot fail to please devotees of the Marx brand of humor. Adolescents: yes; children: boring. Family." Women's Univ Club, Los Angeles

Fox W Coast Bul JI 3 '37

"A riotously entertaining musical farce, with the Marx Brothers at their best. All ages."

+ Gen Fed of Women's Clubs (W Coast) Je 23 '37

"The film is at its best when the Marx Brothers have the screen to themselves to fill it with their own craziness. . . The elaborately staged musical scenes which give Allan Jones his opportunities, like the romantic interludes, although well done, seem incongruous and merely prolong the film without adding much to its entertainment value which depends ultimately on the Marx Brothers. Suitability: family." W. F.

+ Mo Film Bul p145 JI '37

"The production is lavishly staged with much clever dialogue, hilarious comedy, good music, excellent photography. The entire cast is well chosen though the spotlight is almost continuously directed upon the farcical doings of the three principals. Family."

+ Nat Council of Jewish Women Je 23 '37

"A, Y & C: entertaining."

Parents' M p32 Ag '37

"Family, if you like the type."

Sel Motion Pict p5 S 1 '37

"Family."

Wkly Guide Je 12 '37

Newspaper and Magazine Reviews

"Confirmed Marxians will find this highly entertaining stuff. . . Though it is not quite as funny as 'A Night at the Opera' we found it frequently hilarious."

+ Christian Science Monitor p17 Je 26 '37

"Merriment by the Mad Marx Brothers means slapstick in the craziest kind of mélange, conceived with story-line limitations purposely overlooked, in order to pursue the loose, uproarious fun that moves at cyclonic pace." J. P. Cunningham

Commonweal p267 JI 2 '37

"The latest exposition of the comic gifts of the mad Marx brothers is a characteristically merciless attack on audience funny-bones. . . There are, perhaps, not quite so many hilarious comic situations as in 'A Night at the Opera,' but the new routines . . . hit a new high in risibility."

+ Cue p17 Je 19 '37

"There is rather more straightforward slapstick and less inspired dialogue than usual but a fairly continuous level of laughter is kept up. For Marx addicts it does not quite reach the high pitch of lunacy of their best previous work, but others may find it more generally entertaining."

+ Film Wkly p27 JI 31 '37

"It boasts such dazzling production numbers that the picture takes on cinematic significance as a particular genre in musical comedy films, and should be a contender for a berth among the best pictures of this year." Bert Harlen

+ + Hollywood Spec p11 Je 19 '37

"Ah, here is a picture! A wild, nutty side-splitting farce of gee-gees, touts, bookmakers and those mad Marx Brother monkeys betting their money like crazy."

+ Judge p23 Ag '37

"Marx fanatics will accept it as among their best, others will find it a superior, mad comedy running largely to the violence school of humor. . . 'A Day at the Races' is pure Marx cinema and in its dafdest, most hilarious form."

+ Lit Digest p22 Je 26 '37

"The film is as funny as any of its predecessors, and in addition it is more charming, more lovable. It places the Marx Brothers clearly among the few fine comedians of our day." Mark Van Doren

+ Nation p53 JI 10 '37

New Statesman & Nation p186 JI 31 '37

"'A Day at the Races' has won over one more fan for the Marx Brothers. This time, not a doubt of it, the wild Marxes are wildly, uproariously funny. The Capitol Theater is housing as hilarious and as goofy a film as any audience could wish; and these are big words from one who never before has done more than smile politely at a Groucho, a Chico, or a Harpo." Eileen Creelman

+ + N Y Sun p26 Je 18 '37

"It must be advanced as one of this reviewer's set opinions that any Marx brothers motion picture is an improvement upon almost any other sustained screen slapstick, except, of course, that of the inimitable W. C. Fields. A much better than passing grade must certainly be recorded, therefore, for 'A Day at the Races,' in spite of what this ardent votary considers to be comparatively bad Marx." J. T. M.

+ N Y Times p25 Je 18 '37

"Woe follows woe. Here are the Marx brothers back in the unfunniest film they have made since 'Duck Soup.' . . It has a fairish score of four songs, some good incidental dances, and once or twice Groucho gives its lengthy celluloid a crackle. Otherwise it is a series of noisy cavorings, often silly and seldom comic." Douglas Gilbert

+ N Y World-Telegram p16 Je 18 '37

"With Ye Olde Master Sam Wood directing and M-G-M's production departments at their best, this is just about the liveliest, rowdiest, and most musically liting Marx picture yet." Rob Wagner

+ + Script p10 Je 19 '37

"Those who are content to accept [the Marx Brothers'] mad magic may now soar with them into a stratosphere of the divinest nonsense. Their latest film is undoubtedly their best, for it succeeds in striking that perfect balance between fantasy and reality which 'A Night at the Opera' just failed to achieve." Basil Wright

+ + Spec p240 Ag 6 '37

"It may seem like too much to get good musical entertainment along with all the other Marx services. But it's there and it's good and it doesn't last long. The gags, both of dialogue and situation, build steadily to what must be the all-time high in frenzied finishes. The Marx Brothers, with air cooling! Mammon is good." Katharine Best

+ Stage p60 JI '37

Trade Paper Reviews

"Those men are here again—the merry, mad Marx brothers with a bumper crop of gags and laughs that will have the customers rolling in the aisles and the dollars rolling into the cash drawer. This latest offering of the trio ties—if it doesn't top—anything it has ever done. Family."

+ Boxoffice p21 Je 19 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

A DAY AT THE RACES—Continued

"This picture is a pot pourri of entertainment values, which include comedy, romance, music and dance specialties. The merry Marx Bros. hit a new high for their madcap antics, which will have your patrons rolling in the aisles with laughter. . . The picture is certain to enjoy great success at the box-office."

+ Canadian Moving Pict Digest p10 J1 24 '37

"Surefire film' fun and up to the usual parity of the madcap Marxes, even though a bit hectic in striving for jolly moments and bright quips. There are times when it lets down, but it's a commendable contrast, considering the generally fast and furious funstering."

+ Variety p12 Je 23 '37

DEAD END. United artists 95min Ag 27 '37

Cast: Sylvia Sydney. Joel McCrea. Humphrey Bogart. Wendy Barrie. Claire Trevor. Marjorie Main. Billy Halop

Director: William Wyler

Screen writer: Lillian Hellman

Based on the play of the same title by Sidney Kingsley. "Bogart, a 'killer,' returns to his New York street, anxious to see his mother and his childhood sweetheart, Claire Trevor. His mother denounces him and he discovers the girl is a prostitute. Bitter, he decides to take advantage of his visit by kidnaping the son of wealthy parents living in an apartment house overlooking the slum street. While planning the kidnaping, Bogart is shot down by McCrea, young architect, who had warned him to stay away from the neighborhood." (Film Daily)

Audience Suitability Ratings

"It is a tract in the process of being acted out, but the author sometimes fails to point his moral. . . It is not at all an amusing picture, although the elements of stock melodrama are present in lively portions. The large measure of truth in its thesis, that an abnormal environment breeds crime and degradation, throws too dark a shadow for mere entertainment. . . Although William Wyler has managed to keep it, for the most part, within the bounds of taste, it is a distinctly adult production." T. J. Fitzmorris

America p504 Ag 28 '37

"Excellent. Exceptionally fine direction, casting and acting mark this graphic story. Mature." DAR

+ + Fox W Coast Bul Ag 21 '37

"'Dead End' is not for audiences who want to be amused, for it presents a tragic theme so explicitly that even the most inveterate optimist could not ignore it. . . The production is technically a work of art. . . Adolescents, 12-16: depressing and mature; children, 8-12: entirely unsuitable."

Motion Pict R p4 Ag '37

"Adults."

Nat Legion of Decency Ag 12 '37

"A & Y: excellent; C: too mature."
Parents' M p42 O '37

"The story, dealing with the terrible handicap of the under-privileged, is a masterful one, brilliantly acted, vividly directed and produced with admirable intelligence. Family. Best of the month."

+ + Sel Motion Pict p9 S 1 '37

"An admirable adaptation that makes this play even more effective than on the stage. . . An eloquent and forceful film. . . Suggested for school, library and church use. Worth keeping permanently available. Recommended to the Committee on Exceptional Photoplays. Family."

+ + Wkly Guide Ag 14 '37

Newspaper and Magazine Reviews

"Actually, Sidney Kingsley's young delinquents give better performances under the camera. . . There is gripping human interest in 'Dead End.' It is a masterful blending of a strong story, brilliant acting, expert direction and intelligent production. No concession is made to artificial theatricalism."

+ + Commonweal p406 Ag 20 '37

"It is likely that the great mass of indiscriminate movie-goers the world over will dismiss [it] as just another gangster picture less exciting and slower moving than most. But more intelligent cinema patrons will appreciate this exceedingly able picturization of a famous play, a production that may soften some of the stage version's bitter, despairing impact but which is yet an intelligent, thought provoking, engrossing commentary on the crime that breeds in slums."

+ Cue p33 Ag 28 '37

"Towering obstacles faced the scenarist and director of this bold, unblushing drama. . . That they managed to have anything left by the time Mr. Hays approved [it] is amazing. . . Yet for me the punch is missing. I saw the Norman Bel Geddes stage production. . . One cannot help sorrowing that an intangible loss keeps 'Dead End' at the level of one of the best when it might have soared to the height of the great. Can it be that enforced celluloid modesty is the root of the trouble?" Donita Ferguson

+ Digest p30 S 4 '37

"It is Sam's most magnificent mistake. Strikingly mounted, brilliantly written, superbly directed, beautifully acted, it still comes far short of satisfactory screen entertainment. . . If you are play-conscious, by all means see 'Dead End.' It is a beautifully accomplished job, one of the finest technical feats to the credit of the screen. I enjoyed every moment of it even while lamenting its lack of box-office value and in spite of its most unpleasant atmosphere. . . Propaganda for slum clearance is not motion picture box-office."

Hollywood Spec p7 Ag 14 '37

"Another important picture for today is 'Dead End,' as scrupulous and handsome a production as you could ask. . . It is a vivid movie with a drive of truth and groupings of street kids (from the Broadway cast) that will take your breath away. . . The lines are good—humorous or grim but always racy—and the people give life to them, the continuity and direction are straightforward and clear." Otis Ferguson

+ + New Repub p103 S 1 '37

"Although the plot has been made more taut and unified, it still remains a piece of clever raptage rather than a dramatically distinguished offering. As sheer show it is excellent. . . The brooding and contrasting backgrounds and provocative consideration of gangster incubation make 'Dead End' something more than a first-rate screen melodrama and it's that in any case." Howard Barnes

+ + N Y Herald Tribune p10 Ag 25 '37

"This is not the first time Samuel Goldwyn has made a film more enjoyable than the play on which it is based. . . Photographically, the film is a dramatic triumph. This is not always true of its construction. Perhaps in an effort toward box office popularity, Miss Hellman has changed the motivation. . . It is no longer a social document. It is still a moving drama, filmed with a detailed vividness possible only in a motion picture." Eileen Creelman

+ N Y Sun p30 Ag 25 '37

"[It] deserves a place among the important motion pictures of 1937 for its stout and well-presented reiteration of the social protest that was the theme of the original. . . As a picture of life. . . it is again an arresting, inductive consideration of the slum problem. . . As a motion picture, however, it has technical faults, mainly its rigid adherence to the physical form of the play (seemingly a much too frugal use of so mobile an instrument as the camera),

and its reshaping of the play's pivotal character [Joel McCrea] to make him conform to the accepted cinema hero type." J. T. M.
 + + N Y Times p25 Ag 25 '37

"It is a great and powerful motion picture which blends its indignant protest against the sordidness and crime-breeding of the slums with theatrical excitement in such a brilliant manner [that] it is deserving of rank among the talking pictures' finest achievements. . . It is one of those rare films that you may see over and over again and that reflects vast credit upon Samuel Goldwyn, its producer." William Boehnel

+ + N Y World-Telegram p24 Ag 25 '37

"The result is a fine, showy exciting movie, more ambitious by far than the average movie of underworld doings and of life on New York streets and river front. . . Altogether, the picture—incidentally a protest against reform schools and their curricula—becomes one of the handsome films of our city's lowest life, and one of the most exciting of them." John Mosher

+ + New Yorker p54 Ag 28 '37

"The film version deletes the play's censorable colloquialisms. . . The boys who drew critical raves in the Broadway production . . . play the same roles on the screen. The terrifying reality of their group performance drives the Kingsley message home with stunning force. . . Film folk expect a Samuel Goldwyn production to exhibit the kind of excellence they have labeled 'the Goldwyn touch.' To the last detail of its production, 'Dead End' bears that imprint."

+ News-Wk p24 Ag 28 '37

"A grim and arresting photoplay."

+ Stage p6 S '37

"Playwright Lillian Hellman's . . . cinema version enlarges the play's design, intensifies its mood, sharpens its implications. . . The not unhappy ending of the screen version of 'Dead End' is no less valid than that of the stage original, should strike even the most critical cinemagoers as art rather than artifice."

Time p61 S 6 '37

Trade Paper Reviews

"Stirring super screen fare, this sermon in sociology which the Great Goldwyn's production magic has fashioned from Sidney Kingsley's popular stage play of the same name, succeeding the while in performing that rare feat of cinema gymnastics—giving the fans something to make them think without sacrificing one whit of its super-abundance of entertainment values. Such an accomplishment cannot fail to reap rich box office returns. Family."

+ Boxoffice p23 Ag 7 '37

"This is a gripping, realistic picture that has been brilliantly acted and directed. . . The production is worthy of the Samuel Goldwyn label, with William Wyler's direction flawless."

+ Film Daily p7 Ag 3 '37

+ Motion Pict Daily p2 Jl 31 '37

"With unlimited exploitation possibilities, wise showmen can cash in on this one. Estimate: can be sold in a big way."

+ Phila Exhibitor p47 Ag 15 '37

"'Dead End' is a perfect technical job of reproducing the action of the play, with a few minor changes in the dialog, from which some of the rough stuff has been deleted. What Goldwyn hasn't done is to enhance the message of the play by letting loose the full power of the screen as a form of art expression different from the drama. . . At the box office 'Dead End' is in for a disappointing career."

+ — Variety p18 Ag 4 '37

"Here is a play which transcends the players, fine as they are. A picture which, among few in any season from Hollywood, is about something fundamental. Translated with fidelity, and perhaps some dramatic improvement, from its stage parentage, it is made

with admirable artistry and a stern honesty which doesn't truckle to any cheap levels of entertainment. . . It is not for audiences which want only pretty bedtime fables and romantic titillations."

+ Variety (Hollywood) p3 Jl 30 '37

THE DEAD MARCH. Imperial 70min S 15 '37

Commentator: Boake Carter

Director: Bud Pollard

Screen writer: Samuel Taylor Moore

"[It is] a compilation of news reel shots of world re-armament with brief shots of recent warfare in Spain, Ethiopia, Manchuria, Bolivia; with stock scenes of eventful battles in the late World War. The film purports to show the headlong race of the nations to a new war, the reasons behind it." Phila Exhibitor

See issue of March 29, 1937 for other reviews of this film

Trade Paper Reviews

"This documentary film is a powerful, and at times a harrowing, preaching against war, its dissemination, horrors and futility."

+ Film Daily p11 Ag 19 '37

+ — Motion Pict Daily p5 Ag 20 '37

"A compilation of actual shots of the World War threaded together with narrative that apparently attempts to be pacifistic, but misses the bull's eye. . . Many of the World War shots are familiar, but they retain their interest, and the new ones are good. . . In view of the American consciousness of war at present, film will do well as a sub-feature in the duals, and with special and careful handling can groove in nicely in those few arty spots where singleton bills still hold forth."

+ — Variety p23 Ag 25 '37

DEVIL IS DRIVING. Columbia 66min Je 25 '37

Cast: Richard Dix. Joan Perry. Henry Kolker

Director: Harry Lachman

Screen writers: Lee Loeb. Harold Buchman

"Richard Dix is the attorney, backed by leading citizens for the district attorney's job. He defends the son of a social-business leader who has been arrested on a drunken driving charge, following a crash in which a woman is killed, her daughter crippled. . . The heroine, a newspaperwoman loses faith in him." Phila Exhibitor

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y & C: little value."
 Christian Century p849 Je 30 '37

"Suitability: adults & adolescents." D. E. B.
 Mo Film Bul p145 Jl '37

"A & Y: fair; C: possible."
 Parents' M p32 Ag '37

"Adults & young people."
 Sel Motion Pict p11 S 1 '37

Newspaper and Magazine Reviews

"Adults & young people."
 Christian Science Monitor p17 Ag 21 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

DEVIL IS DRIVING—Continued

"The propaganda would have been far stronger had the show been better. . . . What 'The Devil is Driving' has to say is far more interesting than the way it says it." Howard Barnes

— + N Y Herald Tribune p8 J1 16 '37

"[It is] a crisp, concise little melodrama. . . . It is not merely for the melodramatic ingredients it contains, but the safe-driving cause it argues that the film merits much better than average rating." F. S. Nugent

+ N Y Times p22 J1 16 '37

"A happy combination of propaganda and thrills, the film not only succeeds in showing the folly of careless driving but also has enough substance to its general narrative to make it fascinating entertainment." William Boehnel

+ N Y World-Telegram p7 J1 16 '37

Time p26 J1 26 '37

Trade Paper Reviews

"Here is a vivid, compelling, entirely laudable drama, well acted and smoothly directed. It should go far at the box office, if given adequate and intelligent exploitation. Family."

+ Boxoffice p27 J1 17 '37

"This production is done in the realistic technique, and is very effective. . . . A big emotional kick throughout, and a terrific object lesson against reckless driving."

+ Film Daily p11 J1 20 '37

+ Motion Pict Daily p6 J1 20 '37

"Carries a good deal of punch, but not enough to lug the picture above the moderate business bracket. . . . Picture offers a great possibility for tieups with traffic departments in police headquarters, and for safety councils, which are constantly haranguing for stricter road conduct."

+ — Variety p13 J1 7 '37

"It contains better than average entertainment. While inauspiciously produced, it is neatly contrived and expertly put together. Properly exploited and campaigned it is good program fare."

+ Variety (Hollywood) p3 J1 2 '37

DOUBLE OR NOTHING. Paramount
90min S 17 '37

Cast: Bing Crosby. Martha Raye. Andy Devine. Mary Carlisle. William Frawley. Benny Baker

Director: Theodore Reed

Original story: M. Coates Webster

Screen writers: Charles Lederer. Erwin Gelsey. John C. Moffitt. Duke Atterbery

"An eccentric millionaire provided in his will that his attorney should plant 24 purses, each containing a \$100 bill and an address. Each person returning the purse is allowed to keep the money and is given an added \$5,000. The first person to double the money by honest means within the ensuing 30 days is to get the rest of the estate, valued at a million dollars." Variety (Hollywood)

Audience Suitability Ratings

"There is rather a humdrum air to the latest Bing Crosby musical opus. The outlines of a pattern are upon it and neither the comedy nor the music is strong enough to raise the production to top flight. . . . It is a routine affair but will serve for minor family entertainment, especially among Mr. Crosby's large following." T. J. Fitzmorris

— + America p504 Ag 28 '37

"Music good, but a beautiful setting is marred for some by the type of entertainment in the night club scene. Family." Am Legion Auxiliary

"This comedy begins with refreshing suspense and originality. . . . Thereafter the story is subordinated to vaudeville entertainment. . . . All ages will enjoy the vaudeville. Family." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A musical comedy, lavishly staged, and with a surprise ending. Occasionally coarse with Martha Raye in an impossible and unattractive role. Mature." Nat Soc of New England Women

"For those who enjoy Bing Crosby's crooning, this picture may prove attractive. . . . The best part of the picture is the singing band who imitate musical instruments for their accompaniment. Vaudeville noisy, rough and tumble, and the songs are very coarse. Poor entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 21 '37

"The acting, dancing and musical numbers are well done though some of the scenes carry vulgar lines and actions. It will please audiences enjoying this type of entertainment. Adults & young people."

Gen Fed of Women's Clubs (W Coast) Ag 11 '37

"Adults."

Nat Legion of Decency Ag 26 '37

"A dramatic story, turned into a comedy romance with music, furnishes Bing Crosby with a slow moving vehicle. Martha Raye's work is objectionably coarse and a strip-tease scene in which she sings and acts is definitely suggestive. For this reason the production cannot be listed for family entertainment. Not for discriminating audiences."

— Sel Motion Pict p12 S 1 '37

"Family."

Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"The picture is a lively, amusing and occasionally novel film musical, starring filmdom's first crooner and the comic lady with the big mouth and fog horn voice. Remaining modestly within its class, the picture laid its audience quietly in the aisles, and may accordingly be recommended as considerably better-than-usual Crosby-Raye film-fun."

+ Cue p44 S 11 '37

"Crosby's new one starts out like a good musical film, but after running along as a routine musical ends up as an out-and-out vaudeville show. . . . The story idea afforded plenty of opportunity for comedy situations and general plot, so there was no need to resolve it into a vaudeville show. But maybe the host of writers—four on the screen play, based on an original by a fifth—counteracted themselves."

+ — Hollywood Spec p11 Ag 28 '37

"For a reasonably rollicking hour . . . [it] should offer diversion of the usual slapstick variety. During its laughable passages . . . [it] should make any one shout with glee. . . . The piece . . . apparently, has been made with painstaking care and expense, but it fails to result in anything more than a routine screen comedy." Marguerite Tazelaar

+ — N Y Herald Tribune p12 S 2 '37

"As far as entertainment goes, [it] is rather on the mild side. With nothing out of the ordinary in its production, it still manages to be one of those amiable, rather likable Crosby shows. . . . [It] is better than it sounds. Come to think of it, although far from sensational, it is pretty good all the time." Eileen Creelman

+ — N Y Sun p17 S 2 '37

"It is a tuneful show with three numbers better than average . . . but a show which lacks buoyance and sparkle, perhaps because of unimaginative direction." T. M. P.

+ — N Y Times p17 S 2 '37

"Add [it] . . . to your late summer list of worthwhile screen entertainments. Co-starring Bing Crosby and Martha Raye, it is a brisk, tuneful opulent bit of harum-scarum done in the traditional manner of Paramount musicals, which means that it has a nice score, a slight plot to hold together its various specialty acts and some personable and talented principals. . . Here is a full measure of satisfactory screen entertainment." William Boehnel

+ N Y World-Telegram p17 S 2 '37

"Madame Raye seemed quite comic to me as a lady with an affliction. Lest this sound heartless, I must explain that the affliction takes the form of a tendency to disrobe whenever a certain tune is played, and that the symptoms, treated, naturally, with the uttermost refinement, prove to be comic, not clinical." John Mosher

New Yorker p94 S 11 '37

"The plot is so good that it seems a shame that it finally becomes lost in a labyrinth of vaudeville turns that are adequate, bad, and terrible." Herb Sterne

+ — Script p13 S 4 '37

Trade Paper Reviews

"The marquee magic of Bing Crosby and Martha Raye are pitted against some tough handicaps in this rather poorly-handled musical melee. It is noticeably inferior to that Crosby-Raye smash, 'Waikiki Wedding,' due chiefly to a general air of carelessness in story presentation and a dearth of hum-able new song numbers, but without doubt can be counted on for the satisfactory returns," expected of one of Bing's pictures. Family."

+ — Boxoffice p75 Ag 21 '37

"This will please the Crosby fans and the picture has more story than the usual musical comedy. Theodore Reed did a good job of directing."

+ Film Daily p7 Ag 16 '37

— + Motion Pict Daily p2 Ag 11 '37

"A mild story but strong enough on song numbers, comedy, specialties, this should appeal to the popular taste. . . Capacity audience received the theatre preview favorably. Estimate: good program."

+ Phila Exhibitor p7 S 1 '37

"Bing Crosby and Martha Raye are potent on marquees. . . [Their names] will shoot up attendance for the opening days. After that the picture will have to stand on its own. It's a weak sister. . . [Miss Raye's songs] contain nothing she hasn't done before and the edge is dulled by repetition. . . Value of the Crosby warble is dimmed because he sings in nearly every episode in which he appears."

— + Variety p27 Ag 18 '37

"'Double or Nothing' is a disappointment, a sort of let down in the light of the last Bing Crosby-Martha Raye vehicle, 'Waikiki Wedding.' Yet it has enough of the popular sort of program stuff to pull it through a poor story and a few seemingly dull performances to make it a cinch for big box office grosses."

+ — Variety (Hollywood) p3 Ag 10 '37

E

EASY LIVING. Paramount 88min J1 30 '37

Cast: Jean Arthur, Edward Arnold, Ray Milland, Luis Alberni, Mary Nash

Director: Mitchell Leisen

Screen writer: Preston Sturges

It is a wild farce about a poor stenographer (Jean Arthur) who while riding on a bus to work is struck by a sable coat thrown from a window by a stock broker (Edward Arnold) who has quarreled with his wife. When Jean returns the coat he insists on her keeping it.

News spreads quickly that she is his mistress and she is showered with luxuries. Meanwhile she has fallen in love with her benefactor's son, a waiter in an Automat.

Audience Suitability Ratings

"This is a frantic farce which sometimes stumbles in its eagerness to be hilarious. . . The theme suggests adult entertainment." T. J. Fitzmorris

+ — America p384 J1 24 '37

"A: good of kind; Y: amusing but mature; C: unsuitable."

Christian Century p959 J1 28 '37

"An original story, directed with machine-gun precision, through a series of attractive sets. Adults: entertaining; young people: yes; children: mature. Family." Calif Cong of Par & Teachers

"This is an exaggeratedly lavish and sophisticated slapstick farce, which, if seen and enjoyed, should not be analyzed. Mature." Calif Fed of Business & Professional Women's Clubs

"Mature. Good." DAR

"An impossible slapstick farce, elaborately staged with careful attention to detail and breezily enacted by a good cast. Mature." Nat Soc of New England Women

"An absurd farce holding the attention throughout. . . Good light entertainment. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 17 '37

"A bit sophisticated but refreshingly entertaining. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) J1 7 '37

"It is no small achievement to produce a farce running the gamut of hilarity from sophisticated comedy to slapstick and never for an instant allow the pace to lag. . . The result is an exceptionally amusing comedy. Adolescents, 12-16: excellent; children, 8-12: no."

+ + Motion Pict R p4 Ag '37

"The comedy is forced and obvious until the delectable Jean Arthur comes upon the scene and carries the crazy comedy as well as the sable coat upon her capable and alluring shoulders. Edward Arnold is heavy and cumbersome in his unsuccessful attempts at light comedy. Mature."

Nat Council of Jewish Women J1 7 '37

"Adults."

Nat Legion of Decency J1 15 '37

"A: entertaining; Y: sophisticated; C: possible."

Parents' M p72 S '37

"Mature."

Sel Motion Pict p5 S 1 '37

"Family."

Wkly Guide J1 10 '37

Newspaper and Magazine Reviews

"The current cinema vogue for daffy farce-comedies in which charming people do utterly ridiculous things with highly entertaining results reaches a new high in general foolery in Paramount's 'Easy Living.'"

+ Cue p42 J1 17 '37

"The story is slight but full of novel situations that provide a constant flow of broad humour. Excellent acting from a fine cast, bright direction and a clever scenario make this film thoroughly amusing light entertainment."

+ Film Wkly p27 Ag 7 '37

"When awards are distributed for the best this and that in pictures for 1937, Paramount should be given one for having presented the loudest production of the year. If you can stand the terrific and wholly unnecessary noise it makes, you will find 'Easy Living' an amusing farce-comedy, played to the hilt by a capable cast, beautifully mounted by Paramount and

EASY LIVING—Continued

kept moving swiftly by the direction of Mitchell Leisen. Put on your ear muffs and see it. It will give you many a good laugh."

Hollywood Spec p4 Jl 17 '37

"This farce contrives to be at once a day-dream and a satire. The plot has a touch of René Clair. . . The very simple may take the film as one more fairy-tale on the Cophetus principle, but it is packed with post-New Deal satire on the customs of the banker class. . . Miss Jean Arthur and Mr. Edward Arnold give a lot of flavour to a swell summer entertainment."

+ + New Statesman & Nation p252 Ag 14 '37

"It is a merry mixture of ingratiating portrayals and slapstick nonsense. Its theme is preposterous and its comic invention is about as subtle as a custard pie in the face, but it has been put together brashly and is performed up to the hilt for laughs. At times the fooling is forced, and there is an inevitable let-down before the ending, but it is a generally amusing entertainment." Howard Barnes

+ — N Y Herald Tribune p14 Jl 8 '37

"It is a wild-eyed farce of the romantic type so popular this season. It makes no more pretense at credibility than does a musical comedy, yet never does it step entirely outside the realm of the possible. . . It should get along nicely these pleasant July days." Eileen Creelman

+ N Y Sun Jl 8 '37

"It doesn't make much sense, and a good bit of it is incredibly reminiscent of those old custard pie and Keystone chase days. But yesterday was warm, and Miss Arthur, Mr. Arnold and Mr. Milland tried hard, and who are we to accuse them of carrying comedy too far? The sensible thing would be to take a cold shower and concede [it] a wild, foolish and fairly amusing little number." F. S. Nugent

+ — N Y Times p20 Jl 8 '37

"It is a good, robust, entertaining knock-about farce. . . It's a gay, sprightly breezy slapstick comedy that will tickle your funny bone from beginning to end." William Boehnel

+ N Y World-Telegram p15 Jl 8 '37

"It's Paramount nonsense carried to absurd lengths, and I thought it very successful. . . The whole thing might be good for your sun-stroke." John Mosher

+ New Yorker p64 Jl 17 '37

"[It contains] a barrage of highly incredible but rather diverting situations [and is] . . . reminiscent of Mack Sennett at his most custardy."

News-Wk p26 Jl 24 '37

"One word will cover the performance of Jean Arthur, Ray Milland and Eddie Arnold—superlative. . . Even if you have just lost your job, received a rejection slip on your pet manuscript, had an unexpected visitation from the in-laws, 'Easy Living' should be able to tow you out of the doldrums." Herb Sterne

+ Script p16 Jl 17 '37

"This is one of the most diverting comedies that [has] ever enlivened the Dog Days. From the directorial point of view Hollywood seems to have reached its zenith, for this is one of a long line of recent productions which [is] impeccable as regards timing, rhythm and ease of effect." Basil Wright

+ + Spec p275 Ag 13 '37

"More fun than sense, which is all right."

+ Stage p6 S '37

"[It is] one of the season's silliest and most entertaining farces."

+ Time p44 Jl 19 '37

Trade Paper Reviews

"A grab-bag of humor in which is to be found every known classification of comedy, from subtle and sophisticated farce to pie-

throwing slapstick reminiscent of Keystone days."

+ Boxoffice p27 Jl 17 '37

"[This] rough-tumble-Cinderella story should click merrily at the box-office. It is a wild riot of fun, with Jean Arthur and Edward Arnold having a field day."

+ Film Daily p6 Jl 7 '37

+ Motion Pict Daily p3 Jl 3 '37

"This is fast, funny, clean, a programmer—yet good enough for the best houses, suitable for all types."

+ Phila Exhibitor p36 Jl 15 '37

"This one is a poor imitation lacking the spontaneity and cleverness of 'My Man Godfrey.' . . It is likely to open big and then fall off when the customers are asked what they think about it. Disconcerting is the fact that the studio spared neither expense nor talent in its efforts to make something good out of something that was second-class when it started."

— Variety p12 Jl 7 '37

"'Easy Living' is healthy, boisterous entertainment, combining with extraordinary effect sophisticated farce and broadest slapstick in what promises to be one of the year's outstanding pictures."

+ Variety (Hollywood) p3 Jl 2 '37

EMPEROR'S CANDLESTICKS. MGM
90min Jl 2 '37

Cast: William Powell, Luise Rainer, Robert Young, Maureen O'Sullivan, Frank Morgan

Director: George Fitzmaurice

Screen writers: Monckton Haffe, Harold Goldman

Based on the novel of the same title by Baroness Orczy. Powell, a Polish spy carries a letter which must reach the Czar of Russia. Luise Rainer, in the Russian spy service, carries a letter for her superiors which means the arrest and death of Powell. In Vienna their paths cross and their notes are placed in trick candlesticks which are to be sent to Moscow. They fall in love. A battle of wits ensues and Powell gets the letters and delivers his, then goes back to Luise. Both are arrested, she because her superiors believe she has betrayed her country and he because he is a foreign spy. The Czar pardons them because of their love.

Audience Suitability Ratings

"The film is a display of production virtuosity and nothing more, but if you do not object to its libretto flavor it will prove an amiable distraction for the entire family." T. J. Fitzmorris

America p360 Jl 17 '37

"A: very good of kind; Y: good; C: little interest."

Christian Century p335 Jl 21 '37

"Excellent. Mature-family." DAR

"This screen version of Baroness Orczy's story is fascinating and intriguing in its presentation. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 3 '37

"Interesting costumes and settings. Entertaining for mature audiences." Am Legion Auxiliary

"Adults: good; young people: good; children: mature. Family." Calif Cong of Par & Teachers

"This conventional and dated plot has been given a beautiful mounting, an excellent cast, expert direction and splendid photography to help put it into a high class rating. If it fails of its efforts it will be due to the story, which is so familiar to picture audiences that it lacks

both novelty and suspense. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent entertainment for family audiences although it is too involved to interest children." Nat Soc of New England Women
Fox W Coast Bul J1 10 '37

"It has high entertainment value. Family."
+ Gen Fed of Women's Clubs (W Coast)
Je 30 '37

"The film is beautifully acted and staged but suffers from lack of material. The direction is fluent and makes the most of a somewhat threadbare plot. Adolescents, 12-16: yes; children, 8-12: harmless but of little interest."
+ — Motion Pict R p4 Ag '37

"This pretentious production, with its excellent cast and elaborate trappings, involved, carefully developed plot fails to be either gripping or dramatic. Family."
+ — Nat Council of Jewish Women Je 30 '37

"General patronage."
Nat Legion of Decency J1 8 '37

"A, Y & C: good."
Parents' M p72 S '37

"Mature."
Sel Motion Pict p4 S 1 '37

"Smoothly done, with a capable cast. Family."
+ Wkly Guide J1 3 '37

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 J1 24 '37

"The formula is a bit outworn. . . MGM has taken it, added a typically elaborate production, two of its brightest stars (William Powell and Luise Rainer) and invites audiences to take it and like it. . . Frankly, this department didn't. The paper-thin plot—the conflict between these two opposing spies—lacked life, luster and excitement."
— Cue p42 J1 10 '37

"It is an excellent bit of screen entertainment. The story itself is elemental—so obviously one of purely manufactured situations that with a less discerning production, it would be a rather cheap melodramatic romance between two spies."
+ Hollywood Spec p6 J1 3 '37

"As in most M-G-M pictures, production transcends story weakness. The result is a nicely acted, charmingly directed, beautifully clothed mummy. . . The two stars perform amiably. The story still creaks."
+ — Lit Digest p20 J1 10 '37

"For sheer, eye-filling artistry and a precisely beautiful performance by Luise Rainer and William Powell, 'The Emperor's Candlesticks' is worth attention. . . The result is a sentimental spy story, slightly moth-eaten in substance, flowery and long-winded in telling, with a few brief moments that are genuinely moving and others that are genuinely boring."
Marguerite Tazelaar
+ — N Y Herald Tribune p12 J1 9 '37

"This kind of role is Mr. Powell's forte. . . 'The Emperor's Candlesticks' is lively amusement of the best-seller type." Eileen Creelman
+ — N Y Sun J1 9 '37

"An inventory of its assets must include rich and tasteful production, directorial finesse, skillful editorial joinery of scene to scene, and casualness and grace of acting—all of which combine to make of 'The Emperor's Candlesticks' one of the pleasantest surprises of the summer." B. R. C.
+ + — N Y Times p18 J1 9 '37

"Not all Luise Rainer's ingenuity manages to give the role any tremendous vigor. . . Not a speck of 'The Good Earth' clings to Miss Rainer and I could only feel that any govern-

ment which relied upon her discretion would be bound to fail." John Mosher
New Yorker p55 J1 10 '37

"A good cast . . . help fashion well-tailored entertainment out of a threadbare theme."
+ — News-Wk p38 J1 17 '37

"Unfortunately, the planned excitements frequently welter instead of soaring to a climactic focal point, but that will be overlooked by the multitude because of the entirely ingratiating performance William Powell brings to the rôle. . . Luise Rainer . . . seems to be suffering from the same signs of breathlessness displayed by another European, Elisabeth Bergner." Herb Sterne
+ — Script p11 J1 3 '37

"[It] is as blythe a pre-War romance as the Baroness Orczy, from whose book it was adapted, could wish."
Time p44 J1 19 '37

Trade Paper Reviews

"The weight of a star-studded cast and the magnificent production mounting given this more-or-less formula espionage and counter-espionage picture will assure its box office success, and, with such unquestionable assets, it must prove satisfactory entertainment."
+ — Boxoffice p29 J1 3 '37

Canadian Moving Pict Digest p6 Ag 7 '37

"The suspense of wondering what the turn of each successive event will bring is the factor that makes this spy yarn a pleasing piece of entertainment. . . It should play to nice returns. A happy ending such as it now carries hardly seems fitting to the circumstances involved, however, from a box-office point of view it might be better even though it doesn't ring true."
+ Film Daily p10 Je 29 '37

+ — Motion Pict Daily p3 Je 25 '37

"Lavish production, top notch performances by William Powell, Luise Rainer headline a story filled with suspense, intrigue, delightful romance. Estimate: high rating program."
+ Phila Exhibitor p57 J1 1 '37

"It is a charming [mystery] film which intrigues anyone who wants to remember when the Wright Brothers were fooling with the crazy idea about airships and the Lusitania crossed the Atlantic in five days. The combination of William Powell and Luise Rainer for electric lights gives this production immediate access to important first runs in the key spots and gives exhibitors something to think about in preparing their newspaper and radio advertising."
+ Variety p21 Je 30 '37

"This is exquisite telling of a tale with curious lack of excitement. It is well performed, magnificently mounted, meticulously directed and has excellent box office auspices with the names of William Powell, Luise Rainer and other fine players. But dramatically it is thin."
+ — Variety (Hollywood) p3 Je 24 '37

EMPTY HOLSTERS. First national
61min J1 10 '37

Cast: Dick Foran. Patricia Walthall.
Emmett Vogan

Director: B. Reeves Eason

Screen writer: Ed Earl Rapp

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 5 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

EMPTY HOLSTERS—Continued

"A, Y & C: good western."
Parents' M p42 O '37

"Family."

Sel Motion Pict p12 S 1 '37

"[It is] a fast western melodrama with singing. Family."

Wkly Guide J1 31 '37

Trade Paper Reviews

"Singing cowboy Foran dresses up this Western in fine style, doing just enough singing to make the show pleasant, enough fighting to keep the fans on edge. Estimate: good Western."

+ Phila Exhibitor p35 Ag 1 '37

ESCAPE BY NIGHT. Republic 72min S 20 '37

Cast: William Hall. Anne Nagel. Dean Jagger. Steffi Duna

Director: Hamilton MacFadden

Music director: Alberto Colombo

Original story: Harold Shumate

"William Hall, a coal miner from Pennsylvania, saves Steffi Duna in a street fight. She is the moll of Dean Jagger, a gang leader. He flees with her, Ward Bond and Murray Alper. Their car breaks down and they gain shelter as 'summer boarders' in an old farm house occupied by a blind man, and his daughter, Anne Nagel. They become interested in farm life and respond to the kind treatment accorded them by Anne and her father." Film Daily

Trade Paper Reviews

"It is human and holds the interest from the start. Hamilton MacFadden handled the story effectively and his direction is top-notch. Although the cast holds no big names, the work of the principals is excellent."

+ Film Daily p7 Ag 31 '37

+ Motion Pict Daily p8 S 3 '37

"Here is a picture which, while obviously in the B classification and making no pretenses about its pedigree, has so much merit in story, direction, playing and production that it will stand up sturdily against the general run of A-class competition for genuine entertainment."

+ Variety (Hollywood) p3 Ag 27 '37

EVER SINCE EVE. Warner 81min J1 17 '37

Cast: Marion Davies. Robert Montgomery. Frank McHugh. Patsy Kelly. Louise Fazenda

Director: Lloyd Bacon

Music & lyrics: M. K. Jerome. Jack Scholl

Music director: Leo F. Forbstein

Original story: Margaret Lee. Gene Baker

Screen writers: Lawrence Riley. Earl Baldwin. Lillie Hayward

Marion Davies loses several jobs as a secretary because her beauty makes employers forget business. She disguises as a homely secretary and is sent by Louise Fazenda, publisher, to work for Robert Montgomery, author. Montgomery is bothered by women and Marion finishes his new novel for him. One day he calls at her home and sees her without her wig and glasses and falls in love with her.

Audience Suitability Ratings

"The antiquated device of transforming a pretty secretary into a bespectacled frump . . . is no longer vigorously amusing. . . Good direc-

tion and the unusually smooth production help the picture, which is family entertainment, as far as it goes." T. J. Fitzmorris
— + America J1 10 '37

"A: depends on taste; Y: better not; C: no."
Christian Century p983 Ag 4 '37

"Good. Mature." DAR

"Obviously a good play can be hurt by poor acting but in this case, an excellent cast is handicapped by an obvious story and trite dialogue. . . The outcome is so evident that it fails to hold much interest. Light program picture. Harmless but hardly worth attention. Adolescents: fair; children: boring. Family." Women's Univ Club, Los Angeles
Fox W Coast Bul J1 3 '37

"Lively entertainment with dialogue that is full of fun. Mature." Am Legion Auxiliary

"The story proves sorry material for its stars, and provides little entertainment even to the indiscriminating movie-fan. Adults: waste of time; young people & children: uninteresting; possible for family." Calif Cong of Par & Teachers

"[It] has little to offer in the way of novelty as a picture. It is not particularly well cast and the direction lacks smoothness and clever touches so necessary to such a well-worn plot. Mature. Of little interest to children." Calif Fed of Business & Professional Women's Clubs

"Patsy Kelly and Louise Fazenda with their characteristic comedy, are the redeeming features of this trite story. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul J1 10 '37

"Attractively staged, fast paced, and ably cast with some amusing situations, yet on a whole lacking reality and entertainment value. Family."

— + Gen Fed of Women's Clubs (W Coast)
Je 30 '37

"Light, unconvincing comedy results from this hackneyed improbable story. . . A good cast struggles in a mediocre production. Family."

— + Nat Council of Jewish Women Je
30 '37

"General patronage."

Nat Legion of Decency J1 1 '37

"A & Y: fair; C: little interest."

Parents' M p32 Ag '37

"A good cast struggles in a mediocre production. Mature."

— + Sel Motion Pict p4 S 1 '37

Newspaper and Magazine Reviews

"Young people and adults."

Christian Science Monitor p21 J1 31 '37

"Lightweight, tolerably amusing summer filmfare is 'Ever Since Eve.' . . As such things go, the picture serves to pass an idle hour, and will undoubtedly delight millions of Robert Montgomery fans. . . The picture is lavishly sprinkled with gags, which makes it fairly good fun. Montgomery steps blithely through his role, and Miss Davies, never one of this department's favorites, does a straightforward and adequate acting job, without shading or subtlety."

+ — Cue p34 Je 26 '37

"It is not an important picture, being a rather silly little story. . . Most of the dialogue is a series of vocal detonations, devastating to the ears."

— Hollywood Spec p8 J1 3 '37

"Never since Eve has there been a duller, thinner, more obvious piece of claptrap produced. Not many, anyway."

— — Judge p23 Ag '37

"It has been the conceit of five authors to give Marion Davies one of those dual roles—now a supposedly glamorous witch, now a frump. Even if they had buttressed the idea

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

with hilarity, which they haven't it is scarcely suited to the actress's talents. Her technique at antic make-believe is far too limited to support a comedy which depends largely on characterization. . . The whole proceedings are way on this side of being funny." Howard Barnes

— N Y Herald Tribune p16 Je 25 '37

"[It] approaches that boundary at which even the broadest of comedy is supposed to stay this side of credibility. Marion Davies is starred, and perhaps in an effort to make this funnier than any of the numerous pictures of the same sort in which she has appeared before, 'Ever Since Eve' shows signs of strain." D. C. A.

N Y Sun p26 Je 25 '37

"[It] is almost a collector's piece—a rummage collector's. Pieced together out of threadbare scraps of farce, basted with some of the most synthetic dialogue coined by man and worn with embarrassing self-consciousness by Miss Davies and her supporting cast, the film comes so close to being the year's worst that we won't quibble about it. Let's call it the worst." F. S. Nugent

— N Y Times p25 Je 25 '37

"One or two at the Music Hall yesterday thought [it] was funny. . . [Miss Davies] stepped a little out of line for this part, as who might say, 'I'll show them I can act.' And she does fairly well, too, in this that must have been a disagreeable chore." Douglas Gilbert

— N Y World-Telegram p18 Je 25 '37

"How [Miss Davies] comes to fiddle-faddle around with such bunkum as 'Ever Since Eve' is a mystery to me. She is an enigma. . . Well, they call this the silly season." John Mosher

— New Yorker p49 Jl 3 '37

"A deep salaam to Producers Hal Wallis and Earl Baldwin for reestablishing Miss Davies as the screen's first mimic-comic."

+ Script p14 Jl 17 '37

"Far from being a high spot in the season's light fun, [it] is actually a new low in its star's uneven career. . . It distressingly exhibits Miss Davies as a stenographer who hides her good looks under a dark wig."

— Time p20 Jl 5 '37

Trade Paper Reviews

"It is not guilty, as past Davies pictures have been, of devoting too much of the spotlight to the star, but happily permits Robert Montgomery, Patsy Kelly and Allen Jenkins, mentioning a few, to garner their share of the credits. Family."

Boxoffice p29 Jl 3 '37

"'Ever Since Eve' is a first class comedy. [It is] swell entertainment for any class of audience."

+ Canadian Moving Pict Digest p11 Jl 31 '37

"This is a breezy, rollicking farce that will please all types of audiences. The roles are ideal for Marion Davies and Robert Montgomery, who have a field day."

+ Film Daily p20 Je 22 '37

+ — Motion Pict Daily p3 Je 25 '37

"Fast moving comedy, light frothy entertainment, it will appeal to all classes. Estimate: good comedy program."

+ Phila Exhibitor p56 Jl 1 '37

"A highly incredible script, and badly handled, but the Davies-Montgomery names and the publicity may get it some opening business. It will ease off when word gets around. It might have been a good picture if treated as a farce. But the tempo isn't fast enough and it isn't properly mixed. It just doesn't jell. Poor dialog hurts badly."

— Variety p20 Je 30 '37

"Light comedy of the kind that appeals to all types of audiences makes 'Ever Since Eve' a sure bet for any theatre. . . [It is] one of the best of recent Marion Davies offerings."

+ Variety (Hollywood) p3 Je 18 '37

EXCLUSIVE. Paramount 73min Jl 16 '37

Cast: Fred MacMurray, Frances Farmer, Charles Ruggles, Lloyd Nolan

Director: Alexander Hall

Screen writers: John C. Moffitt, Sidney Sal-kow

Based on the play, Roaring Girl, by John C. Moffitt. "Fred MacMurray is the assistant city editor of an upright daily which is campaigning to clean up the crooked politicians, one of whom, upon his acquittal for grafting, buys an opposition sheet and gives the home folks a lesson in blackmail. When the good citizen who operates the department store refuses to fall in line, the yellow sheet spreads a report that his elevators are dangerous." (Variety)

Audience Suitability Ratings

"A: fair of kind; Y: exciting; C: no."
Christian Century p983 Ag 4 '37

"Mature." Am Legion Auxiliary

"The picturization of the 'smart' girl who is willing to do anything to get a story and the plight in which she finds herself is here well presented to adults and family groups. Children might confuse the issues." Calif Cong of Par & Teachers

"Excellent production values and sympathetic characterizations make this an interesting picture; and while there is a definite trend towards racketeering methods, they are necessary to the motivation of the plot and therefore, acceptable for that reason. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Mature audiences." Nat Soc of New England Women

"The humorous high light is an episode with an electric refrigerator which is screamingly funny, but unfortunately portrays the antics of two drunken men. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 31 '37

"The picture is skillfully directed, well cast and acted. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Jl 21 '37

"Among the many newspaper pictures 'Exclusive' is one well worth seeing because of good acting and direction and the fact that it shows reporters who are honorably working to build up a clean paper and community. Adolescents, 12-16; rather mature; children, 8-12: no."

+ Motion Pict R p5 Ag '37

"The direction is consistently fine, light in comedy and well paced for tragedy. Excessive drinking. Adults."

+ Nat Council of Jewish Women Jl 21 '37

"Adults."

Nat Legion of Decency Jl 29 '37

"A: exciting but far-fetched; Y: mature; C: too strong."

Parents' M p44 O '37

"Mature."

Sei Motion Pict p8 S 1 '37

"Family."

Wkly Guide Jl 24 '37

Newspaper and Magazine Reviews

"Young people and adults."

Christian Science Monitor p15 Ag 7 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

EXCLUSIVE—Continued

"It is swiftly paced, excitingly written, spaced with many funny gags—and accordingly may be accounted good film entertainment. Astonishingly, it is. But the story 'Exclusive' tells is one of the phoniest yet to emerge from the imaginative, whirling brain-storm of the Hollywood studios."

+ Cue p13 J1 31 '37

"This one will contribute about one-fourth the entertainment provided by the dual bill on which it will appear. Melodramatic, melancholy and mushy, poorly written, poorly directed, though well acted and rating highly in production values, it is not an offering which will appeal to an audience equipped intellectually to balance cinematic values."

— Hollywood Spec p10 J1 31 '37

"It is the first time your Beverly Hills has observed the screen catch even a fleeting shadow of the real average down-to-earth reporter. These two honest scribes are dropped into an unreal lurid melodrama." (2½ stars) Beverly Hills

Liberty p53 S 4 '37

"'Exclusive' is a lively melodrama about newspapers and racketeers. In spite of its exaggerations, it gives a pretty good picture of both. . . [It is] a newspaper story that newspaper men can enjoy. . . [It] has enough brisk comedy, shrewd characterization and out-and-out gangster melodrama to make it straightforward entertainment." Eileen Creelman

+ N Y Sun p25 J1 22 '37

"[It] is gratifyingly authentic in journalistic detail, swift and engrossing in its essential story, and failing only when the [authors] let their imaginations ramble too far." J. T. M.

+ N Y Times p15 J1 22 '37

"One of the few films which has recaptured fairly faithfully something of the reportorial temperament at least is 'Exclusive,' at the Paramount, although it, too, has its foolish moments. These, however, are due largely to the melodramatic twists and turns of the plot. In any event I liked 'Exclusive' pretty much and found it a good, rousing melodrama, with plenty of thrills and excitement and some good laughs thrown in, even if some of the things the reporters did were more fiction than fact."

William Boehnel

+ N Y World-Telegram p20 J1 22 '37

"'Exclusive' leaves me somewhat dazed. The word 'turkey' isn't to be lightly applied to pictures, but I think that for 'Exclusive' it is the *mot juste*." Russell Maloney

New Yorker p49 J1 31 '37

"Brisk and fairly incredible melodrama."

News-Wk p22 J1 31 '37

"A well-paced melodrama was pilloried by an arty set designer and negligent direction and performances. . . Sometimes the comedy is extraneous. . . The story builds to an exciting finale." Herb Sterne

— + Script p13 J1 31 '37

"You'll find reporter rivalry, conniving gangsters, and a pretty fabulous story. Fortunately it has Charles Ruggles."

+ Stage p6 S '37

Time p26 J1 26 '37

Trade Paper Reviews.

"A story of modern newspapers, too full of extreme, inconsistent and unacceptable situations, which loosely-knit direction accentuates, results in a picture which can hope for little more recognition than run-of-the-mill program filler. Family."

+ Boxoffice p17 J1 31 '37

"Centering around the newspaper life in a midwest town, this production carries all the excitement and action of a gangster picture which it really is."

+ Film Daily p12 J1 22 '37

+ Motion Pict Daily p5 J1 7 '37

"This is suitable for all, with strong class draw also; it is fast, tense, exciting. The finale is unconvincing; that is the only flaw. Estimate: lively program."

+ Phila Exhibitor p38 Ag 1 '37

"Hodgepodge of racketeering and newspaper yarn, 'Exclusive' is a box office disappointment lacking in originality and without benefit of good workmanship in direction or writing. Although cast with good players, their efforts are unavailing in an old-fashioned melodrama concerned with journalistic rivalry and crooked politicians."

— Variety p18 J1 21 '37

"It flounders in its treatment between the serious and the farcical often enough to disrupt singleness of mood and therefore falls short of the impressive artistry it might have achieved with a little more care. . . Will probably fare better in houses below the ace line."

+ — Variety (Hollywood) p3 J1 20 '37

EXPENSIVE HUSBANDS. Warner 60min N 27 '37

Cast: Patric Knowles, Beverly Roberts, Allyn Joslyn

Director: Bobby Connolly

Original story: Kyrill de Shishmareff

Screen writers: Lillie Hayward, Jean Negulesco, Jay Brennan

The story concerns a *passé* motion picture star who goes to Europe and marries a titled husband merely for the sake of publicity. She obtains a new movie contract and finds that her husband refuses to go to Hollywood with her when he learns the marriage was a publicity stunt. Later they are reconciled.

Trade Paper Reviews

"It is almost inconceivable that a picture of this low calibre should have been made by a major studio. It is definitely third-grade in every department save acting, with a weak, inconsistent and boring story as the frame work."

— Boxoffice p29 S 11 '37

"Although the story is rather slender, good acting and capable direction make this pleasing program fare."

+ — Film Daily p11 S 9 '37

"As a production 'Expensive Husbands' is obviously what it was intended for, a filler-in on the lower half of double bills, and contains nothing to boost it above its level. Way below the merits of its players, the picture is an unhappy vehicle for the directorial bow of Bobby Connolly, who graduates from his dance direction with this."

— Variety (Hollywood) p3 S 3 '37

F**A FIGHT TO THE FINISH. Columbia 59min Je 30 '37**

Cast: Don Terry, Rosalind Keith, George McKay, Ward Bond

Director: C. C. Coleman, Jr.

Original story: Harold Shumate

"Duke Mallory heads a fleet of taxis whose ruthless drivers keep the small independents from earning a living. Finally Duke gets into trouble when his ready fists kill a man about to attack him with a blackjack. Due to false testimony by a jealous rival, Eddie Hawkins, Duke gets a prison term, but is paroled after a year. He then heads a new taxi company, composed of the little fry, and a war is on between him and his former boss, who now employs Hawkins as head man." N Y Herald Tribune

Audience Suitability Ratings

"A: hardly; Y: no value; C: no."
Christian Century p959 J1 28 '37

"The film is very American and though the moral is clearly stressed, the general effect is of a depressing callousness and brutality. The acting is stereotyped and the hysterical confession is embarrassing. Suitability: adults & adolescents." D. E. B.

— **Mo Film Bul** p145 J1 '37

"Adults."

Nat Legion of Decency J1 15 '37

"A: mediocre; Y: possible; C: no."
Parents' M p72 S '37

"Adults & young people."

Sel Motion Pict p12 S 1 '37

Newspaper and Magazine Reviews

"Most of the cliches inherent in this particular brand of film fare reappear in the course of its unfolding as well as some of the routine thrills that occasionally redeem the tedium of black-and-white melodrama."

— + **Cue** p12 J1 3 '37

"If it is entertainment you are seeking, you can miss 'A Fight to the Finish' without any loss. . . It is a quickie about a taxi war, with dreary treatment, and a performance, though far from brilliant, better than it deserves. . . As fiction, the piece is ordinary as dishwater, and as a vehicle describing the facts of life it is hokum." Marguerite Tazelaar

— **N Y Herald Tribune** p6 Je 26 '37

"Arthur Mayer, successor to the dime novel, has brought out another of his scholarly little closet dramas—in which the buskin is dropped and only the sock retained. . . After viewing it, the real fight films on the program become an anticlimax; indeed, perhaps the only valid objection to the adaptation of the Tamerlane magnifications, you can never again be satisfied with mere reality." B. R. C.

N Y Times p20 Je 26 '37

"Although well within the policy of this house's virile showing, [it] is not as good as some of its predecessors. . . It is a feverish film with plenty of tough-guy action but of no consequence." Douglas Gilbert

— + **N Y World-Telegram** p15 Je 29 '37

Trade Paper Reviews

"Made for thrill purposes only, this one will exercise little appeal for the women, for the action is too rough and sometimes brutal. But for the males who like their film fare snappy and mussy, this one is made to order."

Film Daily p14 J1 1 '37

+ — **Motion Pict Daily** p9 Ag 25 '37

"Estimate: nice action; best for neighborhoods, twin bills."

+ — **Phila Exhibitor** p56 J1 1 '37

"Sans names calculated to prove buoyant at the box office, possessed of but slight and very grim humor, and presenting a yarn not too popular in appeal, 'Fight to the Finish' will make the exhibitors fight for 'em if they want any appreciable results. Results will be decidedly spotty."

— + **Variety** p25 J1 7 '37

Trade Paper Reviews

"This is crackerjack fun for the Western fans. It is still a dualler, but superior—the plot bouncing with action every minute, with suspense that will have them biting their nails, a fine really masculine Western star, Maynard. Estimate: good Western."

+ **Phila Exhibitor** p17 Ag 15 '37

"Film is a moderate Western and the best performances are chalked up by Kermit Maynard. . . Business possibility for 'Texan' is slim, except in those localities where the patrons just don't care."

— + **Variety** p39 Ag 18 '37

FIREFLY. MGM 140min Ag 13 '37

Cast: Jeanette MacDonald, Allan Jones, Warren William, Billy Gilbert, Douglass Dumbrille

Director: Robert Z. Leonard

Dances: Albertina Rasch

Music: Rudolf Friml

Music director: Herbert Stothart

Screen writers: Frances Goodrich, Albert Hackett

Based on the operetta of the same title by Otto A. Harbach and Rudolf Friml. "Jeanette MacDonald is the Firefly, a Madrid entertainer and a Spanish spy whose devotions to her country are involved with her romance with Allan Jones, a captain of the French intelligence office." [Variety (Hollywood)]

Audience Suitability Ratings

"This is a brilliant addition to the series of light operatic films featuring the lovely soprano of Jeanette MacDonald, a costume romance in the grand Metro manner which is thoroughly satisfying to the eye as well as to the ear. . . The picture is recommended for general patronage." T. J. Fitzmorris

+ + **America** p528 S 4 '37

"A & Y: excellent; C: doubtful interest."
Christian Century p1031 Ag 18 '37

"This is an outstanding production. . . Here is a rare combination—a musical drama with delightful songs, a real plot and historical background. . . My one criticism; the war scenes were too long. Family." Am Legion Auxiliary

"Brilliantly directed and masterfully cast, this beloved light opera achieves its supreme production. Adults; family; children, perhaps." Calif Cong of Par & Teachers

"This extravagantly impressive musical reaches a new high in screen achievement. . . Of particular interest is the use of sepia-platinum, the latest development in tone printing in motion pictures designed to remove the last vestige of eyestrain. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR

"The film is long and will bear cutting. In the later sequences, the vivid war scenes suggest present day horrors in war-torn Spain and occupy so much footage that the tone of the entire production becomes a kind of anti-war propaganda. In this light opera, war should serve only as background and atmosphere for the romance and, however one may sympathize with pacifist sentiments, one feels that opera bouffe is not the place for such serious questions. Family, exclusive of young children." Nat Soc of New England Women

"Rudolf Friml's beloved 'Firefly' is a masterpiece of expert direction of a brilliant cast. . . Family, though too tense for young children." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 14 '37

FIGHTING TEXAN. Conn 58min Je 22 '37

Cast: Kermit Maynard, Elaine Shepard, Frank LaRue

Director: Charles Abbott

Original story: James Oliver Curwood

Screen writer: Joseph O'Donnell

A western melodrama.

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

FIREFLY—Continued

"Superlatives can truly be used in the description of this entrancingly beautiful, picturesque and extremely dramatic presentation of Rudolf Friml's operetta which is magnificently produced."

+ + Gen Fed of Women's Clubs (W Coast)
Jl 28 '37

"General patronage."

Nat Legion of Decency Ag 12 '37

"A, Y & C: excellent."

Parents' M p11 O '37

"It is a lavish and highly artistic production. . . In spite of the sombre undercurrent of gayety, the Friml music is lovely and the cast does distinguished work. Best of the month."

+ + Sel Motion Pict p9 S 1 '37

"Family."

Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p19 S 4 '37

"Such old favorites as 'The Firefly' and 'Gianina' are sung charmingly by pretty Jeanette MacDonald. . . It is to be hoped that theater audiences of 1912 were not exposed to anything quite so interminably tedious as the two hours or so of plot and counterplot, climax and anticlimax which comprises the story of the current 'Firefly.' For interspersed between the genuinely enjoyable musical sequences, is everything including the kitchen stove."

+ — Cue p12 S 4 '37

"Truly an achievement of which Hollywood as a whole may be proud. . . I remember the original stage production of 'Firefly,' Trentini in the leading role. It was the stage at its best, but as compared with Metro's 'Firefly,' it was about as impossible as something cut out of cardboard. A review of the picture as entertainment can consist only of superlatives. It is a triumph for everyone connected with it in any capacity."

+ + Hollywood Spec p9 Jl 31 '37

"It is long, tuneful, dull and dated. Jeanette MacDonald sings with considerable charm (although this Nina Maria is not her best role); and the young and promising Allan Jones, occupying the position usually filled by Nelson Eddy, is, we regret to report, a little disappointing." (2½ stars) Beverly Hills

Liberty p62 S '37

"It is a sumptuous and somnolent entertainment. . . The plot . . . creeps through a series of absurdly artificial situations, which the principals underline with studied gestures. A little straight operetta goes a long way on the screen. The two hours and twenty minutes of it in 'The Firefly' is definitely surfeiting." Howard Barnes

+ + N Y Herald Tribune p12 S 2 '37

"'The Firefly' is almost too lavish. . . Considering the amount of territory taken in, [it] is surprisingly good. . . It continues without a break for nearly two hours and a half, during which it never fails to offer entertainment. Even the most enthusiastic audience can become surfeited with gala diversion. . . 'The Firefly,' it seems unnecessary to add, is a success." Eileen Creelman

+ N Y Sun p17 S 2 '37

"Through the genteel beige of the half-tone finish that Metro-Goldwyn-Mayer reserves for its very special efforts, 'The Firefly' fails to shine with the brilliance one might reasonably expect of a screen production. . . It is told, moreover, with such uninspired dialogue and transparency of intrigue that only the superb voices of Jeanette MacDonald and Allan Jones, singing the lovely 'Firefly' music and an added lyrical sequence of remarkable freshness, 'The Donkey Serenade' save the production from downright, if beautifully photographed dullness." J. T. M.

+ — N Y Times p17 S 2 '37

"The least entertaining of the three musical films that opened yesterday on Broadway is the one called 'The Firefly.' . . Although it is a lavish and tuneful production in which there is beautiful singing by Miss MacDonald, it is a wearisome offering, pedestrian in movement, stilted in dialogue, archaic in treatment and a good sixty minutes too long." William Boehnel

— N Y World-Telegram p17 S 2 '37

"Jeanette MacDonald and Allan Jones sing away and, at least so it seems to me, manage very well. There's a big But in the matter, though. The film has endless plot trouble. The story and its complications go on forever, and I am afraid that a good many people won't have the patience to wait for the comparatively few musical numbers." John Mosher

+ — New Yorker p64 S 4 '37

"Jeanette MacDonald [is] at her vocal and pulchritudinal best; and Allan Jones, while not a very good actor, is a charming chap with a gorgeous voice. . . It seemed to me that there was too much plot, rather weak romance, and altogether too much war stuff." Rob Wagner

+ — Script p14 Ag 14 '37

"It is lavish, sprightly, romantic, and long. An hour of it is lovely."

Stage p6 S '37

"This expensive picture was adapted from the pre-War stage success of the same name but contains practically nothing of the original except Rudolf Friml's tunes and Otto Harbach's song titles. Excellently directed by Robert Z. Leonard, the present version will be supremely satisfying to devotees of Friml, of Allan Jones, and of Miss MacDonald's beautifully denticulated soprano."

Time p50 Ag 23 '37

Trade Paper Reviews

"The typical lavishness of a Hunt Stromberg musical production, Robert Z. Leonard's masterful direction, a stirring screen play based on the popular operetta and the lilting airs of Rudolf Friml combine to furnish Jeanette MacDonald a vehicle in which she easily reaffirms her place as one of the screen's most accomplished actresses. Family."

+ Boxoffice p15 Jl 31 '37

"Definitely in the 'big money' category—that's 'The Firefly.' And the appraisal goes double, applying equally to the heavy production investment of Metro and the golden returns that distributor and exhibitors everywhere can anticipate. Here, in short, is a colorful costume musical that cannot fail to add lustre to the studio's well-established reputation and enhance the industry's cherished prestige."

+ Film Daily p9 S 2 '37

+ Motion Pict Daily p6 Jl 22 '37

"Estimate: topnotch."

+ Phila Exhibitor p38 Ag 1 '37

"In its present form it may be exhibited in several two-a-day spots as a roadshow, which would permit an intermission. Tossed into the routine of regular picture house release, however, its length will militate seriously against its popularity. . . One must seriously criticize the sepia tint of the print which is monotonous and not nearly so effective in photographic reproductions as the conventional natural tone. . . 'The Firefly' is somewhat heavy footed. Its romantic scenes lose some of their charm. The emphasis is too strong on the melodramatic. When trimmed to proper length, which will tighten the story interest, [it] will be a money getter. It has size (too much, right now) and plenty of class."

+ — Variety p16 Jl 28 '37

"[It] will be a delight to any audience and a comfort to any exhibitor. It should do smash business. It will further enhance the box office value of Miss MacDonald and moves Allan Jones up a big notch as a romantic songster. As against its many pictorial, melodic and dramatic merits, the picture's faults are those of overlength, too much dalliance with the French-

Spanish war sequences in which the progression occasionally drops to ponderous levels to tax audience power."

+ Variety (Hollywood) p3 J1 21 '37

terest on its own and so the star doesn't have to stress his familiarly uncouth mannerisms and outlandish gags. Still not meaty enough for single billing, but acceptable in the duals."

+ Variety p29 S 1 '37

FIRST LADY. Warner 82min

Cast: Kay Francis, Anita Louise, Verree Teasdale, Louise Fazenda, Marjorie Rambeau

Director: Stanley Logan

Screen writer: Rowland Leigh

Based on the play of the same title by George S. Kaufman and Katharine Dayton. It portrays a behind-the-scene intimate view of how two politically ambitious wives of cabinet members in official Washington society try to further their husband's careers.

Trade Paper Reviews

"Subtle and satirical comedy essaying to rib social and political circles of Washington, this is highlighted by a brilliant cast and sparkling dialogue. It is super-sophisticated entertainment and will have above-par appeal to the carriage trade, but can hope for nothing more than average reception by the great masses of theatre patrons."

+ — Boxoffice p27 S 11 '37

"None of the rich comedy and satire of the play has been lost in the transfer of 'First Lady' to the screen. Stanley Logan has done a high class job of directing, getting a full quota of laughs out of the various sequences."

+ Film Daily p9 S 3 '37

+ Motion Pict Daily p6 S 1 '37

"Warners has made an amusing, although somewhat chatty version of Jane Cowl's legitimate starring vehicle. . . [It] is good film material of the drawing room type. An excellent cast, good direction and a tasteful production unite to make it a satisfactory first run entertainment. It will be Greek in the foreign cinemas."

+ Variety p22 S 1 '37

FLIGHT FROM GLORY. RKO 66min Ag 20 '37

Cast: Chester Morris, Whitney Bourne, Onslow Stevens, Van Heflin, Richard Lane

Director: Lew Landers

Original story: Robert D. Andrews

Screen writers: David Silverstein, John Twist

"The setting of the story is a little air field in the Andes, where Onslow Stevens reigns as the cruel, money-mad air line head whose planes fly supplies from the coast to the mines. In his determination to make money, he sacrifices lives in worn out planes, always picking his pilots from men grounded in the states. . . Into this scene is plunged Whitney Bourne, as the trusting bride of Van Heflin, disgraced American pilot." Variety (Hollywood)

Audience Suitability Ratings

"Vivid, breath-taking scenes of airplanes in flight highlight this melodrama. Mature." Am Legion Auxiliary

"Intelligently directed and well cast, it will hold interest of adult and family groups but is too intense for children." Calif Cong of Par & Teachers

"A program picture which is surprisingly interesting because of the subject, the dramatic treatment and the work of an experienced cast. . . The story is in good taste, the only unpleasant situations are brought about by the loneliness and desperation of the pilots and the greed of the men for whom they fly. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Gruesome melodrama. Mature." DAR

"Adults." Nat Soc of New England Women

"A remarkable delineation of manly character and logical reasoning, creating a sympathetic feeling for the supreme sacrifice of the supposed weakling. A tense drama with romantic relief. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 28 '37

"It is a tense, gripping picture. . . A serious insight into a phase of aviation rarely seen, and not always pleasing. Mature audience."

Gen Fed of Women's Clubs (W Coast)
Ag 18 '37

"Objectionable in part."

Nat Legion of Decency Ag 19 '37

"Frequent casualties weaken the morale of the camp. A heavy, nerve-wracking film not lightened by the love interest. Adults."

— + Sel Motion Pict p12 S 1 '37

"Some excellent flying shots and quite a few crack-ups in the story. Family."

Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews

"Young people & adults."

Christian Science Monitor p17 Ag 28 '37

"After seeing a half-dozen million dollar productions, one is in just the right mood to enjoy a picture like this. Owing to the superior direction given it by Lew Landers, it has as its chief asset a total lack of those annoying little things—unbelievable incidents, story divergence to scoop up extraneous comedy, too loud dialogue, and things like that—

FIT FOR A KING. RKO 73min O 15 '37

Cast: Joe E. Brown, Helen Mack, Paul Kelly, Harry Davenport

Director: Edward Sedgwick

Original story: Richard Flournoy

"Story has Joe E. Brown as a newspaper copy boy, striving to become a reporter on his uncle's paper, but nixed by the short-tempered editor. Finally gets an assignment to cover the sailing of an aged Archduke and stows away on the boat to get the yarn. He and a rival reporter compete in a hectic scramble after the nobleman." Variety

Trade Paper Reviews

"Gangster story with a new refreshing slant, this, first of Harold Shumate's productions for Republic, easily transcends in entertainment values and production excellence the budget class in which it was made."

+ Boxoffice p27 S 11 '37

"This one follows the usual Joe E. Brown formula, showing the hero slightly out of the running for a good part of the film footage, and then making a grand recovery for the finale, and coming in a big winner. . . A grand fairy tale for the youngsters."

+ Film Daily p15 S 1 '37

+ Motion Pict Daily p2 Ag 31 '37

"Above the Joe E. Brown average because, for the first time in too long, it carries a reasonably strong story. Plot maintains in-

FLIGHT FROM GLORY—Continued

which make us wonder how producers can be so stupid. . . David Silverstein and John Twist made a consistent and always interesting screen play."

+ Hollywood Spec p9 Ag 14 '37

Trade Paper Reviews

"The romance, drama and thrills of commercial flying have been deftly caught in this intelligently produced and well-acted film, which, despite its depressing overtones can be played across the board for stellar box office returns."

+ Boxoffice p23 Ag 14 '37

+ Motion Pict Daily p4 Ag 10 '37

"A low budget picture, this has some surprise entertainment with plenty to recommend it for neighborhoods, duals."

+ — Phila Exhibitor p46 Ag 15 '37

"Possessing distinctive entertainment features, such as an unusual scene for its action . . . and a group of characters seldom encountered in motion pictures or fiction, 'Flight From Glory' rates way above the average of program releases. It contains ingredients which might have lifted it into conspicuous first run classification if it had been more pretentiously produced, and acted by a cast of better known players who possess box office draw."

+ Variety p19 Ag 11 '37

"[It] is one of those unexpected low budget pictures that creep out of the studios now and then to help pile up the box office grosses. The picture is plenty okay for all types of trade and while it is essentially material for the duals, it will prove of definite value in the double bill de luxers as well as in the neighborhoods."

+ Variety (Hollywood) p3 Ag 5 '37

FOOL'S COMEDY. C. I. A. 70min J1 7 '37

Cast: Assia Norris, Eduardo de Filippo, Peppino de Filippo

Director: G. Righelli

Filed in Italian with no English subtitles. Also called 'Una Commedia Fra I Pazzi.' It tells the story of two brothers who make a precarious living as vaudeville stunts. They take an unemployed French actress under their wing and fall in love with her. Their search for food for her is solved when she runs away with a violinist.

Newspaper and Magazine Reviews

"Unless you can understand Italian you are not likely to enjoy greatly 'Fool's Comedy,' for the picture has no English subtitles. . . The piece has been staged well, moves rapidly and its comedy is frequently obvious. Nevertheless, to an outsider it seemed far from exciting entertainment." Marguerite Tazelaar

+ — N Y Herald Tribune p14 J1 8 '37

"It may be classified as harmless, mostly slapstick entertainment calculated to fill in a program until something worth while turns up." H. T. S.

+ — N Y Times p20 J1 8 '37

Trade Paper Reviews

"Mildly diverting slapstick comedy; appeal confined to Italian-speaking fans."

+ — Film Daily p10 J1 12 '37

FOOTLOOSE HEIRESS. Warner 59min Ag 21 '37

Cast: Craig Reynolds, Ann Sheridan, Hugh O'Connell, Anne Nagel

Director: William Clemens

Screen writer: Robertson White

"Story is that of the blue blood in disguise who subdues a madcap and wilful girl all over again. But this time the masterful youth arrives on the scene on the rods of a freight train in time to prevent the marriage of the girl to a worthless youngster of her own set. Her father, who gives in to all her whims, but this one, enlists the aid of the masterful hobo." Variety (Hollywood)

Audience Suitability Ratings

"It is enjoyable light entertainment. . . Family." Am Legion Auxiliary

"Mediocre. Adults." Calif Cong of Par & Teachers

"The situations are amusing but quite obvious. Unnecessary drinking. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A lively, amusing light farce. Mature." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 28 '37

"Adults."

Nat Legion of Decency Ag 5 '37

"A, Y & C: good."

Parents' M p44 O '37

"Mature."

Sel Motion Pict p5 S 1 '37

Trade Paper Reviews

"[It is] lightweight. . . No draw names, with just an average story, though some of the dialogue is snappy, generally the picture is below par. Estimate: for neighborhoods, duals."

+ — Phila Exhibitor p47 Ag 15 '37

"A romantic farce, that is none too romantic nor noticeably funny, 'The Footloose Heiress' will barely pass as a program filler. Devoid of draw names, and possessing very little to build it through word of mouth, its chances at the box office are decidedly slim."

+ — Variety (Hollywood) p3 J1 28 '37

FORLORN RIVER. Paramount 55min J1 2 '37

Cast: Larry Crabbe, June Martel, Harvey Stephens

Director: Charles Barton

Screen writers: Stuart Anthony, Robert Yost

Based on the novel of same title by Zane Grey. A western melodrama.

Audience Suitability Ratings

"Natural settings and good characterizations make this an enjoyable film. Family." Am Legion Auxiliary

"A thrilling Western, pictorially interesting, with plenty of action. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"Daring riding through beautiful country, herds of horses in action and a well worked out plot with some good comedy. Family." Nat Soc of New England Women

"The basic idea is sufficiently entertaining but the development of the plot soon becomes boring. Adolescents, 12-16: no value; children, 8-12: no."

— Motion Pict R p5 J1 '37

"Family."

Nat Council of Jewish Women Je 30 '37

"Adults."

Nat Legion of Decency J1 1 '37

"A: good; Y & C: unsuitable."

Parents' M p72 S '37

"Mature."

Sel Motion Pict p7 S 1 '37

"A murder mystery, cleverly told in a highly amusing manner. Family."

Wkly Guide Je 26 '37

Newspaper and Magazine Reviews

"The Great Gambini" is a definitely clever murder mystery. Mordaunt Hall

+ Boston Transcript p6 Je 26 '37

"There has been some effort to tell the story freshly. . . Very fair entertainment."

+ Film Wkly p29 J1 24 '37

"It's an engaging idea, but one, in the film as previewed, not altogether realized. The factors which contribute most toward its realization are some striking instances of originality in both the story and the titles, and the polished characterization of Akim Tamiroff. What will determine the film's merit is some careful editing—and perhaps some retakes." Bert Harlen

+ Hollywood Spec p12 Je 19 '37

"Smart direction and a delightful performance by Akim Tamiroff make 'The Great Gambini' a moderately entertaining screen mystery. The story itself is insubstantial. It mixes too many false clues with rather trying comic relief and it frequently forgets about that thing called suspense." Howard Barnes

+ N Y Herald Tribune p8 J1 12 '37

"Akim Tamiroff . . . plays the charmingly sinister Mr. G. of 'The Great Gambini.' . . But, clever as he is, he is unable to magic his little picture out of the Class B compartment of murder mysteries." F. S. Nugent

+ N Y Times p20 J1 12 '37

"As a novelty, 'The Great Gambini' has its moments. . . The film not only ceases to be amusing but also fails to supply the thrills and excitement one is entitled to expect." William Boehnel

+ N Y World-Telegram p15 J1 13 '37

Reviewed by John Mosher

New Yorker p64 J1 24 '37

"Akim Tamiroff's suavely amusing performance is the major note in this otherwise minor composition."

+ News-Wk p26 J1 24 '37

"Possibly the idea was to film a divinely devastating rib on all how-why-and-who sagas; somewhere along the line, discouragement and uncertainty wrecked the plan. The cast all appear bewildered by the erratic convolutions of plot and treatment." Herb Sterne

+ Script p15 J1 17 '37

Trade Paper Reviews

"The Great Gambini" represents an obvious effort to fit Akim Tamiroff to suitable film material. As such the murder mystery under this title succeeds, but story, production, action, performances and comedy fail to blend for enough punch to produce better than ordinary entertainment."

+ Variety p20 J1 14 '37

GUN SMOKE RANCH. Republic 56min
My 5 '37

Cast: Robert Livingston. Ray Corrigan.
Max Terhune

Director: Joseph Kane

Original story: Oliver Drake. Jack Natteford

A western melodrama.

Trade Paper Reviews

"This series featuring the Three Mesquiteers is developing an original style of humor that is very refreshing, and serves to relieve the monotony of the routine horse operas with their eternal fights and chases."

+ Film Daily p11 S 9 '37

+ Motion Pict Daily p2 S 9 '37

H

HEART'S DESIRE. Gaumont British
78min J1 10 '37

Cast: Richard Tauber. Paul Graetz. Frank Vosper. Diana Napier

Director: Paul Stein

Original story: Lioni Pickard

Screen writers: Bruno Frank. L. du Garde Peach

Filmed in England. "Tauber is a Viennese bierstube tenor. He is persuaded by the daughter of a London impresario to leave his beloved Wien for the more glamorous role of a tenor in Covent Garden. He forgets his Viennese sweetheart in the blandishment and adulation of his London public, is disillusioned, and finally abandons fame and riches for the simple sausages, love and beer of his native city." (Cue)

Audience Suitability Ratings

"A: pleasing; Y: very good; C: if it interests."
Christian Century p911 J1 14 '37

"General patronage."

Nat Legion of Decency J1 22 '37

"[It] is a film which is a delight both for the eye and the ear. No one could possibly see this production without feeling happier and more satisfied with present conditions."

+ Sel Motion Pict p16 D 1 '36

"Tauber's singing gives it its chief attraction. Family."

Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"[It is] surely one of the most delightful, original operatic films since the screening of the almost legendary 'Zwei Herzen in Drei-Viertel Takt.' . . It is, in a sense, a typical and melodious Viennese musical, but is modified to meet the British idea of necessary 'plot.' . . Tauber's . . . rendition of Viennese lieder is second to none in the world—and this alone makes 'Heart's Desire' a must to all music lovers."

+ + Cue p43 J1 17 '37

Trade Paper Reviews

"While class patrons will enthuse over Richard Tauber's glorious tenor voice and rate this English-made film thoroughly delightful entertainment, average audiences will probably find this a dull and rambling narrative with few redeeming features. Family."

Boxoffice p75 Ag 21 '37

"The flimsiest of story threads is employed to put Richard Tauber in position to exhibit his fine tenor voice in a series of songs. Not only is the story flimsy, but it is crude and

HEART'S DESIRE—Continued

amateurish. . . This flat theme is told without color, charm or snap, and the direction and acting are both lacking."

+ — Film Daily p14 Jl 15 '37

"A fine production for the art house, a music fest for the music lovers, a clean, human story, this has possibilities for the neighborhood house in a suburban class area. Tauber's voice is positively magnificent."

+ Phila Exhibitor p33 Jl 15 '37

"Quickie grab to cash in on Richard Tauber's fine voice. But there's little else to the picture. Plot is aggressively commonplace, score is undistinguished, supporting cast is weak and the production is inadequate. 'Heart's Desire' will hardly be that for the exhibitor, though Tauber's reputation may get it by in the art houses."

— + Variety p21 Jl 14 '37

HEROES OF THE ALAMO. Sunset 75min Ag 19 '37

Cast: Earl Hodgins. Bruce Warren. Ruth Findlay

Director: Harry Fraser

Screen writer: Roby Wentz

"It is a faithful story of the events leading up to the fall of the improvised Alamo Fort and the massacre of 138 brave Texans by the Mexicans." Film Daily

Audience Suitability Ratings

"A more romantic story woven around this episode would have made it more satisfying to general audiences. Family." Calif Fed of Business & Professional Women's Clubs

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 7 '37

"While the production values are not outstanding, the heroes of Texas are very well presented by a large cast, the settings and photography are interesting, the musical score appropriate and significant and a real effort has been made to present a thrilling bit of American history. Family."

Gen Fed of Women's Clubs (W Coast)
Jl 28 '37

"In spite of the fact that the production is rather amateurish in many respects, it manages to hold interest and is quite exciting in the battle scenes. Adolescents, 12-16: yes; children, 8-12: exciting."

+ — Motion Pict R p5 Ag '37

Newspaper and Magazine Reviews

"As far as historical interpretation is concerned, the picture treats of the event with the naivete of a horse opera. Production values are minimized, much of the photography is harsh, and the story movement is frequently choppy. . . The picture may have some drawing power in Texas, where, through patriotic ardor, audiences may read into it elements of story and interpretation which are not there. Discriminating Texans, however, will probably resent having the famous legend of their state told so shoddily." Bert Harlen

— + Hollywood Spec p15 Ag 14 '37

Trade Paper Reviews

"A conglomeration of stock shots and jerky action, almost completely devoid of the intimate romance and atmosphere so necessary to the successful presentation of historical drama, this is a carelessly made low-budget production that will find few takers among the average class of action-lovers. Adults."

— Boxoffice p21 Ag 28 '37

"Well acted and directed independent vividly recreates Texan history."

+ Film Daily p15 Ag 5 '37

+ Motion Pict Daily p12 Ag 4 '37

"Garrison scene is the highlight of the picture. Rest is routine screen fare with romance thinly woven into the plot, a weak dual biller that will go best with the youngsters. Spectacular battle scenes are above average for independent production but there is too much repetition."

— + Phila Exhibitor p47 Ag 15 '37

"Picture is one of those occasional independent offerings that show unusual production value and contain elements of showmanship that are definitely box office for the general run of ticket buyers."

+ Variety (Hollywood) p3 Jl 31 '37

HIDEAWAY. RKO 60min Ag 13 '37

Cast: Fred Stone. Emma Dunn. Marjorie Lord. J. Carrol Naish

Director: Richard Rosson

Original story: Melvin Levy

Screen writers: J. Robert Bren. Edmund L. Hartmann

"Stone is a ne'er-do-well father of a family living in an abandoned house, which belongs to a city crook who bought it for a hideaway. Crook and his two pals, hunted by an enemy gang, blow in for a quiet vacation from metropolitan vicissitudes. . . Rival crooks put in an appearance and kill the hideouts." Variety

Audience Suitability Ratings

"Mature. Family." Calif Cong of Par & Teachers

"[It is] a simple program picture. . . The humor is of the homespun variety and even the 'badmen' are mellowed by the wholesome surroundings. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"It is amateurish, inconsistent and developed in the cinema style of an earlier decade. It is a pity to waste Fred Stone's real comedy gift on this indifferent and slipshod production. No drinking. Family." Nat Soc of New England Women

"An unconvincing offering of the old-line gangster melodrama. . . Poor entertainment with too much of the crude slapstick variety of humor. . . Waste of time. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 21 '37

"Though a bit slow in the beginning the direction is most adequate, all material effectively used: the cast fittingly chosen, Fred Stone as the lazy husband most natural and convincing while Emma Dunn as the hard working wife is very good. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
Ag 11 '37

"General patronage."

Nat Legion of Decency S 2 '37

"A & Y: mediocre; C: possible."
Parents' M p44 O '37

"Family."

Sel Motion Pict p12 S 1 '37

Newspaper and Magazine Reviews

"If the gentle reader is a devotee of hayseed drama, he will get his fill of it in this opus. . . It is all pretty obvious stuff, but there are a few situations which are genuinely funny."

— + Hollywood Spec p15 Jl 31 '37

"If you must, you will have to see for yourself how Old Man Peterson meets the racketeer problem. The proceedings are far from believable. Worse yet, they drag badly, and Stone fails to help matters." (1 star) Beverly Hills

Liberty p52 S 11 '37

"Amid indefatigable sallies of elementary humor, the season's low in screen stories and direction gives a rambling account of an up-State hillbilly who captures a gang of New York racketeers without valor aforethought. Fred Stone is the chief victim in the cast."

— — News-Wk p22 Ag 7 '37

Trade Paper Reviews

"Tailored-to-measure for the down-to-earth tastes of the small town and neighborhood audiences, this picture has, nevertheless, a wide enough appeal for other classes of audiences to make it a good bet at any box office. Family."

+ Boxoffice p15 Jl 31 '37

"Fairly effective comedy-drama with bulk of appeal to rural audiences."

+ — Film Daily p6 Ag 2 '37

+ — Motion Pict Daily p15 Jl 22 '37

"Estimate: best for neighborhoods, duals."

+ — Phila Exhibitor p39 Ag 1 '37

"They don't come as bad as this one very often. It's just as well. Preview audience gave it a razzin', laughing at the wrong spots, and applauding the wrong speeches. Film deserved the rough treatment. It's third rate in every respect. Comes under the pay-or-play clause of exhibition contracts. Many exhibitors will pay for it and not play it."

— — Variety p18 Jl 21 '37

"A mild, but fairly enjoyable comedy that will find its best spots with the family trade and the hayseed areas, 'Hideaway' is a homespun piece that is so rural in conception and delineation that only the whistle stops will get any real entertainment out of it."

— + Variety (Hollywood) p3 Jl 19 '37

HIGH, WIDE AND HANDSOME. Paramount 115min O 29 '37

Cast: Irene Dunne, Randolph Scott, Dorothy Lamour, Raymond Walburn, Charles Bickford, Elizabeth Patterson, William Frawley, Alan Hale

Director: Rouben Mamoulian

Lyrics: Oscar Hammerstein, II

Music: Jerome Kern

Screen writers: Oscar Hammerstein, II, George O'Neill

"Irene Dunne is right at home as Sally Waterson, the medicine show songbird who marries the young Pennsylvania farmer, Randolph Scott as . . . Peter Cortlandt, the farmer who dreams of 'rock oil's' future . . . depicts the struggle of the Pennsylvanians to complete the first pipe line and confound the scheming railroad magnates, headed by Brennan (Alan Hale). Story mounts to a smashing climax as a carnival troupe, elephants and all, dashes to the aid of Cortlandt's forces and takes a hand in routing Brennan's hirelings after a pitched battle." Film Daily

Audience Suitability Ratings

"Handsomeness is the word for this epic musical film, and one may add colorful, amusing and sometimes thrilling. . . This is guaranteed entertainment for all." T. J. Fitzmorris

+ America p432 Ag 7 '37

"Excellent. Mature." DAR

+ + Fox W Coast Bul Ag 21 '37

"Jerome Kern's beautiful music, picturesque sets and costumes, and convincing characterizations by the entire cast make pleasant entertainment out of the story." Am Legion Auxiliary

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 28 '37

"[It is] a lot of fun. It has everything that a rousing melodrama should have besides a delightful musical score and an imposing amount of factual information. . . Its real triumph is the climax, a terrific free-for-all fight that will make you want to climb on your seat and cheer. Adolescents, 12-16: very entertaining; children, 8-12: tiring and over exciting."

+ + Motion Pict R p5 Ag '37

"General patronage."

Nat Legion of Decency Jl 29 '37

"A, Y & C: excellent."

Parents' M p44 O '37

"The entire production is vivid, picturesque, and one of the season's best. Family."

+ + Sel Motion Pict p9 S 1 '37

"Family."

Wkly Guide Jl 31 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p21 Jl 31 '37

"[It] is far from handsome, even though it may be pretentious as judged from Hollywood production standards." J. P. Cunningham

— + Commonweal p368 Ag 6 '37

"A long, elaborate and engaging excursion into one of the most colorful phases of America's industrial history, a loving and richly detailed recreation of quaint and curious Americana, a melodious and charming musical comedy romance—'High, Wide and Handsome' is all of these, and in addition a rousing good show. . . Irene Dunne is starred, and both her acting and singing should win her further prestige. But it is to Randolph Scott, as the gallant champion of the oil men, that the meatiest role is given. He comes through superbly with the best performance of his career."

+ Cue p13 Jl 31 '37

"Portrays rise of the oil industry—supposedly. Actually glorified Western transplanted to Pennsylvania. Acting: exaggerated. Plot: confused, somewhat silly."

— + Digest p26 Ag 21 '37

"A bold, broad blend of Western and musical comedy traditions. . . For those who do not attach too much importance to credibility, it is magnificent, boisterous entertainment."

+ + Film Wkly p23 Ag 28 '37

"There is a big screen story . . . but Paramount has made a poor job of developing it. 'High, Wide and Handsome' is the title of its effort which results only in being low, narrow and tawdry, with here and there some spots which would have shown to better advantage in better company. . . The main trouble with the offering is that it is not convincing, that its main incidents are not presented in a manner to make an audience believe them. . . The preview audience . . . did not accord even one scene the reward of audible applause."

— Hollywood Spec p8 Jl 31 '37

"It has ambitious pretensions—but it falls down pretty badly. Not that a lot of money wasn't spent in this effort to recapture the spirit of 'Show Boat'. . . Unfortunately, the picture's action is slow, the motivation old-fashioned." (2½ stars) Beverly Hills

Liberty p53 Ag 28 '37

"Mr. Mamoulian . . . has interpreted the musical numbers with the same originality that he used in 'The Gay Desperado.' The new picture's happiest moment is that in which Miss Dunne sings to the pigs she is feeding, and the entire barnyard joins in the chorus. 'High, Wide and Handsome' is a well-made action melodrama. . . Cut to formula, it looks like a sound commercial venture." Eileen Creelman

+ N Y Sun p25 Jl 22 '37

"A richly produced, spectacular and melodious show, it moves easily into the ranks of the season's best and probably is as good an all-

HIGH, WIDE AND HANDSOME—*Cont.* around entertainment as we are likely to find on Broadway this Summer." F. S. Nugent
+ + N Y Times p15 J1 22 '37

"The simplest way to describe [it] . . . is to say that it is magnificent entertainment. In it you will find practically all the ingredients that go to make up the sort of film that one can enjoy from beginning to end. . . 'High, Wide and Handsome' is a film of uncommon quality, a superb piece of picture telling which nobody who finds pleasure in the cinema can afford to miss." William Boehnel

+ + N Y World-Telegram p20 J1 22 '37

"Rouben Mamoulian's handling of the story leaves something to be desired (he's pretty preoccupied with apple blossoms and hillsides) but the general effect of the picture is pleasant." Russell Maloney

+ — New Yorker p49 J1 31 '37

"[It] is colorful and ingratiating. . . . Reputedly costing \$1,900,000, the film represents Paramount's most pretentious undertaking since Adolph Zukor took charge of production." News-Wk p22 J1 31 '37

"It's great drama if you can forget your funny bone. The songs are pretty poor, and Alan Hale gives the best performance." Rob Wagner

Script p14 Ag 14 '37

"Over 'High, Wide and Handsome' more superlatives are likely to be spilled than it deserves; it is indeed difficult to withhold the most lavish panegyrics from a film which gives such a full measure of entertainment. . . . Mamoulian . . . has run amok in the fertile jungles of hokum, and to run amok as successfully as this is perhaps dangerous for a man of his intelligence. . . . Many will want to see the film twice—technicians, in order to analyze the ingenuity of the shooting and the cutting—lovers, because, it creates for them scenes they can never so perfectly achieve for themselves—and perhaps, critics, who may creep in to make sure they were not wrong, and fight once more against the befuddlement of their senses by this magnificent charlatany." Basil Wright

+ + Spec p347 Ag 27 '37

"It's generous, fanciful melodrama—handsome hero, beautiful heroine, ugly villain, a chase—buoyed by spontaneity of acting and directing. *The lively moments come often.*"

+ — Stage p6 S '37

"Of the tried & true ingredients for large-scale musical melodrama, 'High, Wide and Handsome' omits none. . . . Directed with broad strokes by Rouben Mamoulian, it is shrewd, symphonic, sentimental mass entertainment, which should satisfy most cinemaddicts, surprise almost none."

+ Time p34 Ag 2 '37

Trade Paper Reviews

"Through sheer weight of spectacular production and proven cast names this unusual offering should garner a place among the season's box office and entertainment leaders, albeit it is a picture somewhat difficult to classify. Family."

+ Boxoffice p15 J1 31 '37

"Paramount rides high, wide and handsome with this seasonal curtain raiser and the exhibitor will have largely himself to blame if the picture fails to gallop similarly into the money column. From medicine show start to oil fields finish, the Kern-Hammerstein play with music has what it takes to click with Johnny Q. Public, his Missus and the children."

+ Film Daily p12 J1 22 '37

"The result is a money show. Mostly, it is good neighborhood family production, regardless of economic strata."

+ Phila Exhibitor p38 Ag 1 '37

"When cut down . . . it should shape up better. . . . After teeing off vigorously, [it] flounders as it progresses, and winds up in a melo-

dramatic shambles of fisticuffs, villainy and skullduggery which smacks of the serial film school."

+ Variety p16 J1 28 '37

"An interesting, and by all portents a very lucrative, experiment in popular screen entertainment is Paramount's 'High, Wide and Handsome.' . . . With the name of Irene Dunne and the music of Kern and Hammerstein to sell, showmen should have no difficulty with this one."

+ Variety (Hollywood) p3 J1 22 '37

HIT THE SADDLE. Republic 58min Mr 3 '37

Cast: Bob Livingston. Ray Corrigan. Max Terhune

Director: Mack V. Wright

Screen writer: Oliver Drake

A western melodrama.

Trade Paper Reviews

+ Motion Pict Daily p10 J1 29 '37

"This remains up to the Mesquiteers standard which certainly has been established as a high one during the first season of these pictures. Estimate: okay Western."

+ Phila Exhibitor p42 F 1 '37

"Lacking a feminine angle, this hayseed drama is nil from the emotional standpoint. It is funny in spots and lively. Musically, it's not so hot. Its two tunes are mediocre, but its speedy popgun routine should help to fit this horse opera on the multiple screens for interest to the inveterate buckshot fans and the juveniles."

+ Variety p25 Ag 4 '37

HOLLYWOOD COWBOY. RKO 60min My 28 '37

Cast: George O'Brien. Cecilia Parker. Maude Eburne. Joe Cairns

Director: Ewing Scott

Music director: Abe Meyers

Screen writers: Dan Jarrett. Ewing Scott

This is the third in the series of O'Brien starring productions. "O'Brien, a Hollywood cowboy star, and Cairns, a scenarist, are vacationing in Wyoming. Cecilia, Maude Eburne's niece, believes they are real cowboys and induces her aunt to use them on her ranch." (Film Daily)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitable for any age that enjoys light comedy with western action. Family." Am Legion Auxiliary

"Good casting, excellent outdoor photography, and an unusual idea. Adults: good; young people: good; children: good. Family." Calif Cong of Par & Teachers

"A sincere effort was made in this to inject a little novelty into the plot development of the regulation Western story. . . . The use of the social unrest in the matter of strikes, the use of the airplanes to stampede cattle and the quite excellent routing of the stampeding airplane will make this of interest to more mature audiences, but the racketeering element is not particularly desirable for children. Mature." Calif Fed of Business & Professional Women's Clubs

"With one exception, the film is well cast, scenically very beautiful, and ethically sound. Family." Nat Soc of New England Women

"Clean, with interesting angles and romance, a few good laughs and lovely scenery. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Je 19 '37

"Enjoyable for all ages."

+ Gen Fed of Women's Clubs (W Coast)
Je 9 '37

"This modernized, timely melodrama proves that an old worn formula can be good entertainment when brought up-to-date, intelligently written and pleasingly cast. Family & junior matinees."

+ Nat Council of Jewish Women Je 9 '37

"A, Y & C: good Western."
Parents' M p34 Jl '37

"Enjoyable for all ages."
Sel Motion Pict p8 S 1 '37

Newspaper and Magazine Reviews

"[It] does merit little attention but for its genuinely funny dialogue, amusing performance and fine views of open country with white-capped mountains in the distance. Played straight by its cast of brawny cowboys in ten-gallon hats and high-heeled boots, the piece is full of unconscious humor, and some conscious." Marguerite Tazelaar
+ N Y Herald Tribune p4 Jl 24 '37

"The insidious thing about this 'Hollywood Cowboy' concoction is that after a few sips you get to like it. It somehow imparts a rational appearance to a situation that calls for George O'Brien, as the Western star of a film company on location, to step out of his film-within-the-film rôle into that of a real-life ranch hand." J. T. M.
N Y Times p12 Jl 24 '37

Trade Paper Reviews

"'Hollywood Cowboy' makes for a highly pleasant hour. It has just enough excitement to take it over the action hurdles, lots of smooth-running and up-to-the-minute comedy passages and an ingratiating George O'Brien. Narrative moves along a little too leisurely for a Western, but the production is studded with so many comedy and romantic interludes that the pace proves of small importance."
+ Variety p16 Jl 28 '37

HOOSIER SCHOOLBOY. Monogram 62min Jl 7 '37

Cast: Mickey Rooney, Anne Nagel, Frank Shields

Director: William Nigh

Screen writer: Robert Lee Johnson

Based on the novel of the same title by Edward Eggleston. "[Mickey Rooney plays] the poor boy whose father is a shell-shocked war hero taken to drink and looked down upon by the townspeople in the small country community. Anne Nagel appears as the new school teacher, who takes an interest in the youth, fights to prevent him being expelled from school, and through her humanitarian instincts gradually works the regeneration of Mickey and his father." (Film Daily)

Audience Suitability Ratings

"It is rather heavy-handed in its moralizing but manages to hold more than a fair interest in its melodramatic action. . . There is a slightly acid commentary on small-town tongues which gives bite to the generally wholesome tone of the picture." T. J. Fitzmorris
+ — America p360 Jl 17 '37

"A sad picture but one with a good moral. Family." Am Legion Auxiliary

"Adults and family will enjoy this drama with an undercurrent of romance and regeneration. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Fair presentation of strike issues. Mature. Family." DAR

"Family." Nat Soc of New England Women

"A stirring dramatic presentation. . . Mickey Rooney deserves credit for this outstanding and sympathetic performance supported by an adequate cast under good direction. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Ag 7 '37

"An enjoyable, worthwhile picture. Family."
Gen Fed of Women's Clubs (W Coast)
Jl 28 '37

"Although it is rather dated in the method of approach, the old story of the Hoosier schoolboy has been filmed in a satisfactory manner. . . It is a good picture for boys. Adolescents, 12-16: good; children, 8-12: possible, except for the sensitive."
+ Motion Pict R p5 Ag '37

"[It is] charming and thought-provoking. Family."

+ Nat Council of Jewish Women Jl 28 '37

"General patronage."

Nat Legion of Decency Jl 8 '37

"A, Y & C: excellent."
Parents' M p32 Ag '37

"Family."

Sel Motion Pict p13 S 1 '37

"[It is] a true and moving story of small-town life. . . Good entertainment. Family."
+ Wkly Guide Jl 10 '37

Newspaper and Magazine Reviews

"This one not only provides good entertainment, but it goes in for no little social commentary, taking some trenchant pokes at the meanness of small town life, with its gossip, intolerance, and class distinction, and airing as well the conflicting views of capital and labor as they feature in a milk strike. . . Some of the scenes are so human that more than once the spectator finds a catch in his throat." Bert Harlen
+ Hollywood Spec p10 Jl 17 '37

Trade Paper Reviews

"A down-to-earth rural drama superbly acted and directed in a manner that emphasizes sentiment and human interest. Mickey Rooney steps into the front rank of screen juveniles with his natural and appealing performance in the title role, his talents being mainly responsible for the picture's high entertainment value."
+ Boxoffice p29 Jl 17 '37

"This is a grand human interest production that will strike the popular fancy. Mickey Rooney is really sensational, his great performance in this picture lifting him up to the lead among the juvenile Hollywood contingent. Mickey while acting the boy throughout, at the same time shows a mature quality in his work that stamps him as a real actor."

+ Film Daily p11 Je 29 '37

+ Motion Pict Daily p13 Je 29 '37

"Estimate: very satisfactory program."
+ Phila Exhibitor p36 Jl 15 '37

"Thoughtful and dramatic study of boy psychology. Effectively made and convincingly played. Lack of top names will retard it at the box office and there aren't too many plugging possibilities in its theme. But it's a compelling film which word of mouth might turn into a sleeper."

+ Variety p21 Je 30 '37

"It is a serious drama of boy psychology thoughtfully written, effectively produced and convincingly played. It is weak on box office names, but it may do okay business on word-of-mouth."

+ Variety (Hollywood) p3 Jl 1 '37

HOPALONG RIDES AGAIN. Paramount 65min Ag 20 '37

Cast: William Boyd. George Hayes. Russell Hayden

Director: Lesley Selander

Screen writer: Norman Houston

Based on the novel *Black Buttes* by Clarence E. Mulford. A western melodrama.*Audience Suitability Ratings*

"Clean entertainment for all ages." Am Legion Auxiliary

"Suspenseful, swift-moving, it offers some beautiful mountain scenery, as well as intelligent direction and adequate acting." Calif Cong of Par & Teachers

"A good family film." Nat Soc of New England Women

"There is a pleasing romance and plenty of thrills in line of duty. Family." S Calif Council of Fed Church Women

Fox W Coast Bul S 4 '37

"Breezy entertainment for the family. Family & junior matinee."

+ Gen Fed of Women's Clubs (W Coast) Ag 25 '37

Trade Paper Reviews

"So long as Harry Sherman continues to make Westerns of this high entertainment calibre, there will always be a place in the production field and in the hearts of the fans for this original and old reliable type of picture. Family."

+ Boxoffice p21 Ag 28 '37

"The best and classiest of all the Hopalong is this one. Some grand locations have been so beautifully photographed by Russell Harlan that they can rank with the finest in outdoor work."

+ Film Daily p4 Ag 17 '37

+ Motion Pict Daily p6 Ag 16 '37

"Estimate: very good Western."

+ Phila Exhibitor p8 S 1 '37

"It stands out as one of the best of the entire series and with the reputation piled up by 12 preceding pictures, it is hard to figure this one doing anything but good box office."

+ Variety (Hollywood) p3 Ag 12 '37

HOT WATER. 20th century-Fox 50min O 22 '37

Cast: Jed Prouty. Shirley Deane. Spring Byington

Director: Frank R. Strayer

Original story: Ron Ferguson. Eleanor De Lamater

Screen writers: Robert Chapin. Karen De Wolf

This is the sixth picturization of the Jones Family. "This time Pa Jones, after vociferous protests against crooked civic government, is inveigled into running for mayor of Maryville. With the questionable support of his younger son who publishes a home-printed newspaper branding the incumbent mayor as a grafter, Pa wages a hot campaign and appears certain of victory until his elder son is framed on a drunk-driving charge by the villainous henchmen of the town's bosses." (Boxoffice) Also called *The Jones Family In Hot Water*.

Audience Suitability Ratings

"Good family entertainment." Am Legion Auxiliary

"This affords not only good entertainment but social value for mature and family audiences." Calif Cong of Par & Teachers

"This picture in the popular series maintains the high standard set by the others, with a nice blending of comedy and drama. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"A good comedy, well handled with some serious points. Mature." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 7 '37

"This picture, one of the very best, swiftly paced, cleverly dialogued and marked by very good direction, is refreshingly entertaining. Family."

+ Gen Fed of Women's Clubs (W Coast) Jl 28 '37

"Another 'Jones Family' comedy, the best of the series so far. Family."

+ Nat Council of Jewish Women Jl 28 '37

"A, Y & C: excellent."

Parents' M p44 O '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p19 S 4 '37

Trade Paper Reviews

"Followers of the Jones Family series will be more than satisfied with this latest offering, which shows improvement over previous efforts, and its clean-cut comedy and human performances should win new friends for the Jones clan. Family."

+ Boxoffice p27 Jl 17 '37

+ Motion Pict Daily p16 Jl 12 '37

"Estimate: nice program; best for neighborhoods, twin bills."

+ — Phila Exhibitor p42 Ag 1 '37

"Moving at a fast tempo along the lines of a well handled story, the Jones Family in 'Hot Water' is excellent program fare."

+ Variety (Hollywood) p3 Jl 9 '37

I

I COVER THE WAR. Universal 65min Je 4 '37

Cast: John Wayne. Gwen Gaze. Don Barclay. James Bush

Director: Arthur Lubin

Original story: Bernard McConville

Screen writer: George Waggoner

"Wayne and Don Barclay, as newsreel men have been sent to Samari to get shots of a troublesome tribal chieftain in action. The Arabian chief has been worrying the British. James Bush, Wayne's young brother, is determined to become a newsreel man over Wayne's protests. He takes Wayne's line pass, and unknowingly aids Jack Mack and Franklyn Parker, posing as newsreel men, in smuggling guns to the Arabians." Film Daily

Audience Suitability Ratings

"It is a good resume of outdoor adventure and suited for general patronage." T. J. Fitzmorris
+ America p360 Jl 17 '37

"A rather negative film with a trite plot. Mature." Am Legion Auxiliary

"Good entertainment for all except very nervous children." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Boys will enjoy this western-ish desert film. Mature-family." DAR

"An interesting story with good ethical appeal, fair acting and direction. Family, although perhaps too exciting for young children." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Jl 24 '37

"This [is a] fast paced picture, replete with suspense. Family."
+ Gen Fed of Women's Clubs (W Coast)
Jl 14 '37

"Suitability: adults & adolescents." A. R.
Mo Film Bul p146 Jl '37

"The material is well handled and desert scenes are well filmed. Adolescents, 12-16: yes; children, 8-12: exciting."
+ Motion Pict R p6 Ag '37

"Some good comedy and dialogue and a rather pleasing leading lady somewhat serve as redeeming features. Family."
+ — Nat Council of Jewish Women Jl 15 '37

"General patronage."
Nat Legion of Decency Jl 8 '37

"A, Y & C: good melodrama."
Parents' M p72 S '37

"Family, though perhaps too exciting for young children."
Sel Motion Pict p8 S 1 '37

Newspaper and Magazine Reviews

"Far more could have been done in a screen offering concerned with the activities of news reel experts, than is set forth in this 'I Cover the War.' Actually there have been in the past much better pictures dealing with the same idea." Mordaunt Hall
— + Boston Transcript p4 Ag 21 '37

"Young people & adults."
Christian Science Monitor p17 Ag 28 '37

"'I Cover the War' is an ingeniously romantic fable which never stoops to logic." F. S. Nugent
+ — N Y Times p10 Ag 2 '37

"Although its faults are grievous and call for punitive measures, let us not be too harsh with the feeble, slipshod and slightly foolish melodrama called 'I Cover the War.'" William Boehnel
— + N Y World-Telegram p13 Ag 2 '37

Trade Paper Reviews

"Action plus comedy plus romance is the formula on which this thrilling story . . . is built. Family."
+ Boxoffice p31 Jl 10 '37

"This is a happy mixture of melodrama and comedy and offers John Wayne a new type of role."
+ Film Daily p10 Je 29 '37

+ Motion Pict Daily p4 Je 28 '37

"With an excellent title for selling purposes, plenty of action, 'I Cover the War' shapes up as a satisfactory action-melodrama that should please thrill devotees."
+ Phila Exhibitor p64 Jl 1 '37

"This Arabian desert picture should prove to be dashingly appealing to juveniles. It is genuine, multiple bill stuff and definitely deserves a place on screens in houses where customers are not particular about their kind of entertainment."
+ — Variety p12 Jl 7 '37

"The Trem Carr production, 'I Cover the War,' should get good box office results. John

Wayne emerges as a definite attraction. The direction of Arthur Lubin is excellent."
+ Variety (Hollywood) p3 Je 24 '37

I MET HIM IN PARIS. Paramount 87min My 28 '37

Cast: Claudette Colbert. Melvyn Douglas. Robert Young. Lee Bowman. Mona Barrie

Director: Wesley Ruggles

Music: John Leipold

Music director: Boris Morros

Screen writer: Claude Binyon

Based on a short story of the same title by Helen Meinardi. Snow scenes filmed at Sun Valley, Idaho and Lake Placid. "The story: Claudette Colbert, a dress designer in New York, finds her Paris vacation dying on her hands until two Americans, Melvyn Douglas, serious-minded dramatist, and Robert Young, attractive and susceptible playboy, appear and begin a friendly rivalry in entertaining her." (Hollywood Reporter)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A neat piece of light entertainment. Suitability: family." A. V.
+ Mo Film Bul p127 Je '37

"The film is entertaining because of many amusing situations and superlatively good pictures of snow sports in the lovely winter playground at Sun Valley. It is sophisticated but very lightly handled, and is gay, pleasant entertainment. Adolescents, 12-16: too unconventional; children, 8-12: no."
+ Motion Pict R p4 Je '37

"A: excellent; Y: mature; C: no."
Parents' M p32 Ag '37

Newspaper and Magazine Reviews

"It may not be very serious fare but it bounces along from the slap-stick to the sophisticated, and despite some rather noticeable gaps manages to be pleasant light entertainment."
+ — Canadian M p34 Jl '37

"Adults & young people."
Christian Science Monitor p15 Jl 10 '37

"Delightful, delicious and delovely comedy, with Claudette Colbert, Roland Young and Melvyn Douglas the three points of a fast-moving triangle."
+ Judge p22 Ag '37

"The comedy is smartly, brightly told in a gentle and casual mood of comedy. . . Actually the best performance of the film is that of the new recreation spot, Sun Valley, Idaho, which plays Switzerland with remarkable verisimilitude." (3 stars) Beverly Hills
Liberty p51 Jl 3 '37

"[It] is another of those themes that permit of an infinite variety of treatment. 'I Met Him in Paris' was one of the better varieties, the sort of impertinent comedy which Hollywood, when it does well, does really well. . . The director twists, the dialogue crackles, and the actors enjoy themselves enormously."
+ Sight & Sound p82 Summer '37

"There are reports going the rounds that the cure for all summer ills is a little sketch entitled 'I Met Him in Paris.' Well, it may not be exactly a panacea, but it's good for what bores you. . . [The] romance is mildly amusing in itself; but the real fun is in the snow." Katharine Best
+ Stage p60 Jl '37

I TRE INNAMORATO. Piedmont 61min
Je 16 '37

Cast: Assia Noris. Antonio Gandusio.
Osvaldo Valenti

Director: Nunzio Malasomma

Original story: Antonio Lega

Screen writer: Anna Giammarino

Italian dialogue film without English subtitles. "The story deals with the illegitimate daughter of a prominent actress. While riding on a bus the young lady meets Antonio Gandusio, and, although she is engaged to another, she comes to live at his home. The love affair reaches a critical point with marriage in the balance, but in the nick of time the discovery is made that she is really his daughter." (Film Daily)

Newspaper and Magazine Reviews

"The vivacious Assia Noris, already popular at the Broadway Cine Roma, is the charming center of 'Three Persons in Love,' a fast-moving comedy romance. . . . The spectators enjoyed the merry incidents ending in two marriages, one rather delayed." H. T. S.

+ N Y Times p19 Je 17 '37

Trade Paper Reviews

"There is little of interest here for English-speaking audiences as the feature's dialogue is entirely in Italian, and untranslated by titles. . . . The drama will scarcely repay patrons other than those familiar with Italian."

+ Film Daily p7 Je 24 '37

ISLAND CAPTIVES. Principal 53min

Cast: Eddie Nugent. Joan Barclay. Henry Brandon

Director: Glenn Kershner

Screen writer: Al Martin

"The story deals with murder, smuggling, shipwreck, forgery and a lecherous beach-comber pursuing a palpitating maiden across the South Sea Island sands." Variety

Trade Paper Reviews

"Logical market for this one is the secondaries, and then chiefly for fans of not-too-particular tastes, for considered generally the picture presents a trite story, brittle dialogue and some pretty stilted acting. . . . It is the puerility of the dialogue, plus inept direction, that throttles most of the players' abilities."

+ Film Daily p6 Jl 29 '37

"Estimate: weak, for neighborhoods duals."

+ Phila Exhibitor p43 Ag 1 '37

"Pathetic trifle. Not even the incurably credulous moppets who infest Saturday matinees in the neighborhoods could swallow this one. Script is a welter of impossible melodramatic hokum. Casting is unfortunate and the acting would wring a barnstormer's heart."

+ Variety p16 Jl 28 '37

IT CAN'T LAST FOREVER. Columbia
66min Jl 15 '37

Cast: Ralph Bellamy. Betty Furness. Robert Armstrong

Director: Hamilton MacFadden

Screen writers: Lee Loeb. Harold Buchman

"A farce about a man who builds up a reputation as a Master Mind by trickery until his psychic power astonishes even himself." Wkly Guide

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Jl 22 '37

"A & Y: poor; C: no."

Parents' M p44 O '37

"Adults."

Sel Motion Pict p13 S 1 '37

"Family."

Wkly Guide Jl 10 '37

Newspaper and Magazine Reviews

"The narrative follows the most obvious and main-traveled course, with not entirely successful pauses. . . . With a bit of ingenuity, the writers might have developed into gay comedy the rueful plight of a master mind who tried to guess wrong and couldn't. But there wasn't, they didn't and 'It Can't Last Forever' won't, which is probably just as well." F. S. Nugent

+ N Y Times p22 Jl 30 '37

"[It] is told in a clumsy and indifferent manner. Made up of familiar materials. 'It Can't Last Forever' has been given a familiar treatment, and although it tries to relieve the monotony of its commonplace narrative with a few slapstick interludes and a reasonably exciting ending, the general result is pretty flat." William Boehnel

+ N Y World-Telegram p8 Jl 30 '37

"[It is] an ineffectual little comedy. . . . Maybe, if you're very unintelligent and uncritical, you wouldn't object to it." Russell Maloney

+ New Yorker p34 Ag 7 '37

Trade Paper Reviews

+ Motion Pict Daily p11 Jl 30 '37

"Slowly paced, yet filled with good comedy dialogue, this will serve as nice summer filler. Estimate: lightweight program."

+ Phila Exhibitor p33 Jl 15 '37

"For the smaller double bills where the audiences aren't so difficult to please it will do as the No. 2 feature. Turned out in a routine manner, it belongs in the also-ran class. . . . [It is a] trite story."

+ Variety p13 Jl 7 '37

IT COULD HAPPEN TO YOU. Republic
71min Je 14 '37

Cast: Alan Baxter. Andrea Leeds. Owen Davis, Jr. Astrid Allwyn

Director: Phil Rosen

Screen writers: Samuel Ornitz. Nathanael West

The story deals with Alan Baxter, a racketeer who runs a school to help foreigners become American citizens. When he is short of money, he kills a man and robs him. In the end, hounded by his misdeeds, he commits suicide.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency Jl 8 '37

"A: depressing melodrama; Y & C: no."

Parents' M p44 O '37

"Adults."

Sel Motion Pict p13 S 1 '37

Newspaper and Magazine Reviews

"[It is told in an] overwrought, frequently hysterical manner, and with such a rapid shifting of scenes, and such scant attention to character development, that the action is often suggestive of an early 'flicker' melodrama. The

film, in short, is so jerky, scrappy, and incoherent, with such unbelievable characters and situations, that it cannot be expected to hold audiences." Bert Harlen

— **Hollywood Spec** p11 J1 3 '37

Trade Paper Reviews

"The limitations of a short production budget prove to be this film's greatest handicap. Given suitable and adequate backing, it could have been a powerful and unusual story with plenty of sure-fire entertainment elements."

— + **Boxoffice** p83 Je 26 '37

"There is enough well-paced action in this story, and a sufficient quantity of twists, some of which are incongruous but nevertheless entertaining, to make it acceptable to average audiences. The yarn cuts into channels infrequently tapped by producers, and consequently has a strong savor of originality."

+ **Film Daily** p11 Ag 18 '37

+ **Motion Pict Daily** p9 J1 2 '37

"Estimate: lightweight."

Phila Exhibitor p60 J1 1 '37

"So-so melodrama with an old-fashioned plot. No marquee names and word-of-mouth won't be so hot. Looks destined for below-decks dualer, where it should carry its share."

— + **Variety** p13 J1 7 '37

"Deep melodrama turned into good entertainment makes 'It Could Happen to You' a welcome addition on any dualer. The picture is not fitted for any first runs, but it will be enjoyed by any audience seeking a heavy balancer against a light feature."

+ — **Variety (Hollywood)** p3 Je 16 '37

IT HAPPENED IN HOLLYWOOD. Columbia 70min S 7 '37

Cast: Richard Dix. Fay Wray. Victor Killian

Director: Harry Lachman

Original story: Myles Connolly

Screen writers: Ethel Hill. Harvey Ferguson. Sam Fuller

"This is the story of a cowboy star who ceases to shine with the coming of the talkies. . . [He] becomes desperate, sets out to rob a bank, encounters real bandits, is quick on the trigger, shooting three of the hold-up men. This puts him back on the front pages of the press, back in the movies." **Phila Exhibitor**

Trade Paper Reviews

+ — **Motion Pict Daily** p4 Ag 10 '37

"Estimate: okay program."

+ **Phila Exhibitor** p33 J1 15 '37

"Built around Hollywood during the transition from silence to sound, 'It Happened in Hollywood' is the kind of yarn that makes a direct hit with audiences. Lending itself well to exploitation possibilities and carrying plenty of dramatic weight, it should be a box office winner."

+ **Variety** p3 Je 26 '37

IT'S ALL YOURS. Columbia 80min S 1 '37

Cast: Madeleine Carroll, Francis Lederer, Mischa Auer, Grace Bradley

Director: Elliott Nugent

Original story: Adelaide Heilbron

Screen writer: Mary C. McCall, Jr.

"Miss Carroll, secretary to Francis Lederer's uncle, is made heiress to the latter's huge fortune. Francis is the off-and-on-heir according

to his uncle's whims, and the uncle dies during one of the wrong ones for Francis. Madeleine loves the boy, but she wants to make a man of him first and hopes that in the meantime he will fall for her." **Film Daily**

Audience Suitability Ratings

"A: depends on taste; Y: perhaps; C: no." **Christian Century** p119 S 8 '37

"Family. Excellent work by attractive well cast players; clever direction; sparkling dialogue and an abundance of comedy give this picture high entertainment value."

+ **Gen Fed of Women's Clubs (W Coast)** J1 28 '37

"General patronage."

Nat Legion of Decency S 2 '37

"A, Y & C: entertaining comedy." **Parents' M** p44 O '37

"It is a bright and engaging comedy. . . The dialogue is particularly good and Mischa Auer's part is one of his most amusing ones. Family."

+ **Wkly Guide** Ag 28 '37

Newspaper and Magazine Reviews

"Young people & adults."

Christian Science Monitor p19 S 4 '37
Digest p30 S 4 '37

"A good comedy spirit is the distinguishing feature of 'It's All Yours,' through which Madeleine Carroll, Francis Lederer, and Mischa Auer romp with a keen appreciation of nonsense. Not the least of the nonsense in the film is the story itself, which is an obviously fabricated affair." Bert Harlen

+ **Hollywood Spec** p13 Ag 14 '37

"This one is amusing but a trifle strained at times. The humor, we regret to report, runs a little thin. . . The events are fairly diverting, thanks chiefly to Madeleine Carroll, the prettiest girl in films." (2½ stars) **Beverly Hills**

Liberty p61 S 18 '37

"Consistently amusing, sometimes hilarious, this comedy romance whips itself into a light-headed froth. . . Mischa Auer steals the picture."

+ **News-Wk** p26 Ag 21 '37

"It is good. Light, facile, and gay, the adventure of a playboy and a girl who tries to straighten him out launches a well-planned attack on the funnybone and completely vanquishes that appendage. . . Madeleine Carroll and Francis Lederer receive top billing, but, as good as they are, they haven't a chance against Mischa Auer. He is immense, a two-legged riot." Herb Sterne

+ **Script** p16 Ag 14 '37

Trade Paper Reviews

"This is an entertaining fable decked out with beautiful production and chockful of nonsensical comedy in the best modern manner."

+ **Boxoffice** p23 Ag 14 '37

"Any audience should find it a swell piece of entertainment, one which should play to some nice box-office returns."

+ **Film Daily** p11 J1 28 '37

+ **Motion Pict Daily** p12 Ag 4 '37

"The cast is better than the story in this one. It is slow in getting started. Estimate: just program."

+ — **Phila Exhibitor** p43 Ag 15 '37

"Elaborately produced with excellent box office names and intriguing story, 'It's All Yours' is still something of a disappointment. It drags at the beginning and although it picks up tempo toward the middle it leaves the distinct impression that it isn't all it should be."

+ — **Variety (Hollywood)** p3 J1 24 '37

IT'S LOVE I'M AFTER. Warner 70min

Cast: Leslie Howard, Bette Davis, Olivia de Havilland, Patric Knowles, Eric Blore

Director: Archie L. Mayo

Original story: Maurice Hanline

Screen writer: Casey Robinson

This farce comedy opens with Miss Davis and Howard, Shakespearean stars, playing the tragic finale of Romeo and Juliet with whispered interpolations of heated, spiteful remarks. A young society girl (Olivia de Havilland) falls in love with Howard and is appealed to by the girl's fiance. Howard agrees to disillusion her because he plans to marry Miss Davis, but his boorish acting only makes Miss de Havilland more infatuated. In a laugh-filled finale, he accomplishes the task.

Audience Suitability Ratings

"Splendid acting, hilarious situations and witty dialogue make this picture highly entertaining for the mature audience." Am Legion Auxiliary

"Mature. Family." Calif Cong of Par & Teachers

"This lively, satirical comedy is a happy combination of excellent direction, acting and continuity. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature." DAR

"Highly diverting and deftly handled with clever dialogue and spontaneity. Attractive settings and good lighting. Mature." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 7 '37

"The skill of the director is evidenced in the excellent handling of all material resulting in a production of unusual merit, a bit sophisticated but scintillating and delightful. Family."

+ Gen Fed of Women's Clubs (W Coast) JI 28 '37

"This is a delicious comedy with a cast that guarantees entertainment. Adolescents, 12-16: sophisticated; children, 8-12: no."

+ + Motion Pict R p6 Ag '37

"A clever, delicious comedy is this vehicle which introduces Leslie Howard and Bette Davis in roles of a new type. . . Fine bits of Shakespeare are tossed off in a light and comic manner, and the opening sequences are mirth provoking. Family."

+ + Nat Council of Jewish Women JI 28 '37

"General patronage."

Nat Legion of Decency Ag 12 '37

"A & Y: good sophisticated comedy; C: mature."

Parents' M p44 O '37

Newspaper and Magazine Reviews

"[It is] an outstanding comedy which hustles along so rapidly you scarcely have time between scenes to straighten your face before wrinkling it again with a new set of grins. . . 'It's Love I'm After' is an intelligent comedy, but by no means only for highbrows. Its situations are elemental enough to entertain all grades of audiences."

+ Hollywood Spec p8 JI 31 '37

Trade Paper Reviews

"Exhibitors can prepare to dust off that SRO sign and brace themselves for landslide business on this laugh-avalanche. It is sprightly and smart, rollicking and roisterous—one of the gayest comedies of this, or any other, season. Family."

+ Boxoffice p17 JI 31 '37

"Not in many moons has Leslie Howard played such a grand role of satiric comedy. . .

'It's Love I'm After' should spell box-office for the better class theaters, and though sophisticated, it has enough down to earth comedy to be a big draw in the smaller spots also."

+ Film Daily p10 JI 30 '37

+ Motion Pict Daily p9 JI 26 '37

"Estimate: good comedy."

+ Phila Exhibitor p35 Ag 1 '37

"Theatre operators will be wise to shift their booking dates in preparation for extended runs for this comedy, one of the best in many months, and one that is loaded with box office personalities for the bright lights, and plenty of laughing power to keep it going before capacity audiences until everyone has a chance to see it. . . The best that can be said about it is not too good."

+ Variety p18 JI 21 '37

"Endowed with everything that is needed to make a great comedy, 'It's Love I'm After' should not fail to score as one of the outstanding box office triumphs of the season. . . If there is anything wrong with the picture it is the fact that it has so much punch that the laughs carry over from one sequence to another, making it difficult at times to hear all the lines."

+ Variety (Hollywood) p3 JI 17 '37

J**JONES FAMILY IN HOT WATER.** See Hot water**K****KING OF GAMBLERS.** Paramount 75min Ap 23 '37

Cast: Claire Trevor, Lloyd Nolan, Akim Tamiroff, Helen Burgess

Director: Robert Florey

Music & lyrics: Ralph Rainger, Richard A. Whiting

Music director: Boris Morros

Original story: Tiffany Thayer

Screen writer: Doris Anderson

"The conflict is between Akim Tamiroff as a ruthless slot machine racketeer and Lloyd Nolan as an entirely realistic reporter. The clash comes over Claire Trevor, a cabaret singer who is admired by both men." Hollywood Reporter

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitability: adults & adolescents." E. P. Mo Film Bul p128 Je '37

Newspaper and Magazine Reviews

"To this way of thinking 'King of Gamblers' is a swell picture. A racketeer story with a theme far from fresh or original, and treatment that occasionally makes you conscious of the slick wheels turning in its technical equipment, it nevertheless, is an absorbing tale, done in inspired flashes. . . It is Grade A entertainment." Marguerite Tazelaar

+ + N Y Herald Tribune p6 JI 3 '37

"Unscrupulous editing and the conscienceless substitution of camera angles and mechanical dissolves for ideas and genuine suspense have made a superficially presentable melodrama out of 'King of Gamblers.'" B. R. C.

+ — N Y Times p18 JI 3 '37

"It is a fast moving picture and quite exciting, and it is well played by Akim Tamiroff. . . The script has no distinction and the film in general does not match the effectiveness of its forerunner, 'Bullets or Ballots.'" Douglas Gilbert

+ — N Y World-Telegram p9 J1 3 '37

KING SOLOMON'S MINES. Gaumont British 80min J1 17 '37

Cast: Cedric Hardwicke, Roland Young, Paul Robeson, Anna Lee, John Loder

Director: Robert Stevenson

Screen writers: A. R. Rawlinton, Charles Bennett, Ralph Spence

Based on the novel of same title by H. Rider Haggard. Filmed in Africa and England. It concerns an Irish girl who pursues her father across jungles and deserts in Africa. Accompanied by three Englishmen and a mysterious black native they climb almost impassable mountains, suffer from hunger and thirst, fall into the hands of enemies and escape, are pursued by a witch doctor through a fabulous diamond mine, live through an underground explosion, flee from a volcano and at last find the girl's father and the legendary jewels of the Biblical King Solomon.

Audience Suitability Ratings

"A great deal has been done for the tale by way of elaborate and authentic staging but it is not a film for small imaginations. . . It is sufficiently exciting and spectacular to satisfy the ordinary entertainment needs." T. J. Fitzmorris

+ America p360 J1 17 '37

"Suitability: family; especially good for children over 11." E. P.
Mo Film Bul p123 Je '37

"General patronage."
Nat Legion of Decency J1 8 '37

"A, Y & C: good melodrama."
Parents' M p72 S '37

"Adults & young people."
Sel Motion Pict p13 S 1 '37

"Much of it photographed in Africa, it has an excellent scenic and native background and its action parts are stirring. Family."
+ Wkly Guide J1 3 '37

Newspaper and Magazine Reviews

"Young people & adults."
Christian Science Monitor p19 S 4 '37

"There is a sad lack of histrionics, with Sir Cedric Hardwicke, Roland Young, Paul Robeson, Anna Lee and John Loder contributing little or nothing to the play, possibly excepting Robeson. . . The production is a technical achievement, if not a large artistic event." J. P. Cunningham

+ — Commonweal p307 J1 16 '37

"The star-studded motion picture . . . is excellent entertainment—expertly acted, beautifully photographed, crammed with exciting, spectacular and highly picturesque material. . . Accept the conventions of adventure fiction and you will find this superb stuff."
+ + Cue p13 J1 10 '37

"Best of all, and the real reason for going to the picture no matter how much 1937 has outgrown Mr. Haggard's naivete, is Paul Robeson. The director, Robert Stevenson, very wisely used every device in his kit to play up Robeson's possibilities. . . Mr. Haggard was also responsible for 'She' an item which terrified most of the critics when they were faced with

attending 'King Solomon's Mines.' Their fears were quite unfounded. Gaumont-British did justice to its fantasy."

+ Digest p34 J1 17 '37

"A very satisfactory screen version of the Rider Haggard story, especially commendable for the excellence of the African backgrounds. . . The acting is very efficient, and the film very well worth seeing, despite one or two false touches."

+ Film Wkly p27 J1 3 '37

"Four grand performers do their best to give this disconnected picture some semblance of drama. There are, however, several exciting fight scenes with authentic looking tribesmen and some excellent photography of African jungle and desert."

+ — Judge p23 Ag '37

"The film of 'King Solomon's Mines' is not as exciting as the book used to be. . . The film has weaknesses from which the book was free. . . Once Mr. Robeson is engaged for a part, singing becomes inevitable. And 'King Solomon's Mines' responds a little ludicrously to operatic treatment. Ungenerous though it seems to say so, this film would probably have been better with a lesser artist in Mr. Robeson's place, and if the interest had been focused more directly on his adventures."

New Statesman & Nation p148 J1 24 '37

"The fifty-year old novel has been nicely shifted to the screen. . . It might have been improved by a more sharply defined pace. It could scarcely have had better players. Moreover, the film has an unstinted production, deft photography and effective superimposition of shots. [It] would probably have retained considerable flavor with any treatment. It is distinguished here by a high degree of realism and downright brilliant performances." Howard Barnes

+ N Y Herald Tribune p6 J1 3 '37

"This is an unusual film for the spring of 1937. It has all the atmosphere of a serial, or an adventure comic strip. It is, of course, many degrees better than 'She' which marked low ebb for the season of its release. 'King Solomon's Mines' is juvenile thriller stuff, but neither silly nor pretentious. It tells a fantastically incredible story with no visible effort at modernization." Eileen Creelman

+ — N Y Sun p12 J1 3 '37

"It is a reliable thriller, guaranteed to delight the youngsters and reasonably certain of holding the attention of the rest of us. . . Call it an exciting make-believe, which doesn't have to be taken seriously to be enjoyed." F. S. Nugent

+ N Y Times p18 J1 3 '37

"[It] has the added distinction of a superb cast. . . It is unfortunate they have so little to do, for 'King Solomon's Mines' is a scrambled series of thrills, attenuated and often difficult to follow." Douglas Gilbert

+ — N Y World-Telegram p9 J1 3 '37

"It makes a passable movie." John Mosher
+ — New Yorker p55 J1 10 '37

"At moments the film lives up to our expectations. . . But that is all. The rest of the film suffers severely from the unwarrantable liberties which the scenario department [has] taken. One would have thought that a plot so naively direct, and characters so simply and clearly conceived would have been a ready-made scenario to suit all box-office considerations." Basil Wright

+ — Spec p203 J1 30 '37

"'King Solomon's Mines' is good-old-fashioned adventure. . . [It] is as rich in scenery as it is in make-believe."

+ Time p30 J1 12 '37

Trade Paper Reviews

"This is one of the best English pictures that this reviewer has seen to date. Picture has a good, sound action story, capable direc-

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

KING SOLOMON'S MINES—*Continued*
tion, adequate cast, and above all, outstanding
photography."

+ Canadian Moving Pict Digest p6 J1 31 '37

"The adaptation of the H. Rider Haggard novel makes swell melodrama fare. At times it goes so melodramatic that it approaches the style and tempo of the Hollywood serial. But there is no denying the power and sweep of the scenes."

+ Film Daily p8 J1 2 '37

+ Motion Pict Daily p3 J1 1 '37

"This is a hodgepodge of varying entertainment values, with plenty showmanship angles, the general result pleasing. While the motivations are unsavory, the heroine Anna Lee, a thorough if 'cute' liar, these factors are probably not enough to make this unsuitable for children. Estimate: pleasant draw with saleable angles."

+ Phila Exhibitor p33 J1 15 '37

"Here is a slab of genuine adventure which should return dividends in U.S. theatres. . . If the popular houses can accept its half-throttle speed, they'll get all the thrills and entertainment they want."

+ Variety p21 Je 30 '37

KLIU, THE KILLER. Henry de la Falaise 52min Ag 16 '37

Cast: Natives

Director: Henry de la Falaise

A jungle film produced in Indo-China with a native cast of Mois tribesmen. Filmed in Technicolor last year without sound but with English subtitles. "The hero, Bhat, covers himself with glory by shooting Kliou, the tiger, with a poisoned arrow and wins the hand of the gracefully formed daughter of the tribe's chief." (N Y Herald Tribune)

Newspaper and Magazine Reviews

Digest p30 S 4 '37

"[It] should prove of genuine interest to those who fancy the screen for vicarious travel. . . Jungle pictures leave me singularly apathetic, but I judge that most of the material in 'Kliou, the Killer' is comparatively authentic and the color is subdued and restful. . . It is not strong on excitement." Howard Barnes

+ N Y Herald Tribune p10 Ag 17 '37

"A slight thread of romance guides action along its essentially documentary way. . . The story is what is known, in newspaper shop talk, as 'piped,' which means—piped." B. R. C.

N Y Times p15 Ag 16 '37

Trade Paper Reviews

"Here is a one-man production, produced and directed by the Marquis Henri de la Falaise, and as these native habitat pictures go, it has some novelty appeal but its story and native acting are definitely in the amateur class and the film cannot hold the interest of the average American audience for the running time."

+ Film Daily p7 Ag 23 '37

+ Motion Pict Daily p2 Ag 18 '37

"Scarcely more than a travelog, gaudied and glorified, about the only spotting for the picture is as an adjunct to the usual bill holding forth at an art house. Technicolor job is good, nicely catching the lush and multi-pigments of the jungle country. . . Film is silent, when it would have been much enhanced by sound, absence of which is inexplicable. Titles are rather poorly written."

+ Variety p39 Ag 18 '37

KNIGHT WITHOUT ARMOR. United artists 99min J1 8 '37

Cast: Marlene Dietrich, Robert Donat, Irene Vanbrugh, John Clements

Director: Jacques Feyder

Screen writers: Frances Marion, Lajos Biro, Arthur Wimperis

Based on the novel Without Armor by James Hilton. Filmed in England. Robert Donat plays a British newspaper correspondent in Russia who is caught between revolutionary and counter-revolutionary mobs, hunted by first one and then the other, and escapes from each predicament with amazing artistry. Miss Dietrich portrays a beautiful Russian Countess for whom Donat risks his life when he falls in love with her and attempts to smuggle her to safety.

Audience Suitability Ratings

"Some of its dramatic failings are made up by the visual distinction and the spirited direction it boasts. Owing to Miss Dietrich's penchant for public bathing and to less obvious items, the film is mildly suggested as entertainment that is better suited to adults." T. J. Fitzmorris

America p384 J1 24 '37

"A: very good of kind; Y: strong and mature; C: no."

Christian Century p1055 Ag 25 '37

"Direction is excellent and the cast good. Mature." Am Legion Auxiliary

"In spite of excellent photography and an unprejudiced presentation, it is too long and too harrowing to hold audience attention. Mature." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"The film is marred by Hollywoodish bathing scenes, a gruesome suicide, and slow tempo. Adults. Good." DAR

"An engrossing film with good acting, careful attention to detail and authentic historic atmosphere. Mature." Nat Soc of New England Women

"Heavy mature fare." S Calif Council of Fed Church Women

Fox W Coast Bul J1 24 '37

"An intensely gripping drama of the Russian revolution, vividly presented and highly descriptive. . . The picture, episodic in form, is slowly paced and very long, but so expertly directed that it will hold its audience from the beginning to end. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) J1 14 '37

"The direction of individual scenes is good, sometimes excellent, but the film as a whole is formless. Suitability: adults & adolescents." W. F.

+ Mo Film Bul p124 Je '37

"Robert Donat fits into his part with ease, but Marlene's beautiful countenance remains unperturbed by the discomforts and horrors which surround her. . . It is a grim, absorbing spectacle of a people in revolution, probably the most realistic filming of Russians en masse which has been made outside the territory of the U. S. S. R. Adolescents, 12-16: too brutal; children, 8-12: terrifying."

Motion Pict R p6 Ag '37

"Mature."

Nat Council of Jewish Women J1 15 '37

"Adults."

Nat Legion of Decency J1 15 '37

"A: good; Y: mature; C: too mature." Parents' M p32 Ag '37

"Mature."

Sel Motion Pict p3 S 1 '37

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; -- Exceptionally Poor

"Extremely well directed, colorful and tense with the perils of a desperate situation. Mature."

+ Wkly Guide J1 10 '37

Newspaper and Magazine Reviews

Reviewed by Laura Elston
Canadian M p52 Je '37

"Adults & young folks."

Christian Science Monitor p17 Ag 21 '37

"The British Cinema may well be proud of Alexander Korda's contribution to James Hilton's novel, which, despite some sharp contrasts in photoplay construction, in the main reaches artistic heights. . . The technical quality of 'Knight Without Armor' is high, the crowd scenes particularly effective, the comedy amusing and the types excellent, with considerable originality of setting." J. P. Cunningham

+ Commonweal p324 J1 23 '37

"It is a fast, exciting well-produced and well-acted romantic melodrama. . . It is frequently reminiscent of other capture-and-escape films of its type, but is distinguished by the alert, realistic and swift performance of Robert Donat. . . It all makes for whopping good screen entertainment, and is helped along by an excellent cast."

+ Cue p13 J1 10 '37

"[It is] somewhat disappointing. . . Mr. Korda has let the public down a bit. 'Knight Without Armor' is, after all, an honest, straightforward picture intended for every one but students of Russian history and cinema sophisticates."

+ — Digest p34 J1 17 '37

Judge p23 Ag '37

"It has been handsomely translated to the screen. There are few flaws in the pictorial texture, Jacques Feyder . . . has filmed the action in stunning sequences and the physical appointments of the piece are superb. In the midst of all this splendor, Mr. Hilton's muted romance . . . is singularly pallid. The backgrounds definitely dwarf the personal drama." Howard Barnes

+ N Y Herald Tribune p12 J1 9 '37

"It is an exciting piece, in spite of its length, a beautifully written script and direction crowding an incredible amount of action into its nearly two hours of footage. This English production, one of the best offered for many months, is well up to any standards Hollywood hopes to set." Eileen Creelman

+ + N Y Sun J1 9 '37

"The Music Hall broke its fast, and ours, by serving up a solidly entertaining romance. . . It is a soundly narrated picture—colorful, romantic, melodramatic, and a first-rate entertainment." F. S. Nugent

+ + N Y Times p18 J1 9 '37

"The picture is one of the most resourceful and highly satisfying melodramas the English studios have sent us in a long time. . . [The work of] Marlene Dietrich and Robert Donat . . . quite definitely makes this one of the best shows of the midsummer season." William Boehnel

+ + N Y World-Telegram p6 J1 9 '37

"'Knight Without Armor' is a perfect vehicle, a great barouche of an affair, to convey [Marlene Dietrich's] talents." John Mosher

New Yorker p54 J1 10 '37

"Whether or not the story that tore Dietrich from Hollywood and Donat from a sickbed was worth all the trouble is debatable. . . Everything considered, although 'Knight Without Armor' is not the Art that might have been expected from Alexander Korda, it is superior entertainment."

+ News-Wk p20 J1 3 '37

"[It is] a curious but by no means uninteresting combination of Karl Marx and the 'Perils of Pauline.' . . Its principal virtue is magnificent direction and photography. Its principal weak-

ness: a naïve and repetitive narrative pattern in which its principals never assume the status of real human beings."

+ — Time p45 J1 19 '37

Trade Paper Reviews

"Marlene Dietrich does the best emoting of her career. Robert Donat also turns in a splendid performance. Alexander Korda production, however, winds in and out of a very long-drawn-out plot with typical British thoroughness, till almost two hours of screen time are consumed. . . The reaction of the average American audience to the heavy tempo throughout, with nothing of the lighter motif to relieve the strain, is problematical."

+ — Film Daily p8 J1 9 '37

+ Motion Pict Daily p2 Je 10 '37

"Its appeal is mainly class. It is a lavishly accurately finished production excellently cast, marvelously well photographed. . . The picture, a canvas of the Russian Revolution, almost is lost in its own immensity. It tries to tell too much for a motion picture."

+ Phila Exhibitor p61 J1 1 '37

"'Knight Without Armor' should do all right over here without setting any box office on fire. Picture has plenty of action and star appeal."

+ Variety p20 J1 14 '37

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LADY ESCAPES. 20th century-Fox 63min
Je 18 '37

Cast: Gloria Stuart, Michael Whalen, George Sanders, Cora Witherspoon, Gerald Oliver-Smith, June Brewster

Director: Eugene Forde

Music director: Samuel Kaylin

Screen writer: Don Ettlinger

Based on a novel and play, My Second Wife, by Eugene Heltai. "Gloria Stuart and Michael Whalen marry, only to find her mother, Cora Witherspoon, a meddling soul who rapidly becomes a menace in the new home. They finally agree, after a year of battling, on a divorce, but seek to find Miss Stuart an ideal second husband." [Variety (Hollywood)]

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A smooth production saves this sophisticated farce from looking a trifle foolish. . . This [is a] sometimes amusing, often banal comedy for adults." T. J. Fitzmorris

+ — America p156 Ag 14 '37

"Adults: mediocre; young people: uninteresting; children: no." Calif Cong of Par & Teachers

"The action is constant, with a great deal of slapstick comedy, with a good cast in a silly story. Mature." Calif Fed of Business & Professional Women's Clubs

"True love has anything but a smooth course in this trite story of the childish quarreling and china throwing of newly weds. Mature. Mediocre." DAR

"Impossible situations and silly slapstick comedy in a domestic comedy in which a trained monkey provides practically the only entertainment value. Adults." Nat Soc of New England Women

"This rather unpleasant story of married life, while presented in a light vein, is too trite, slapstick and unconvincing. Strictly mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 19 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

LADY ESCAPES—Continued

"Attractive mounting, smart dialogue, clever characterizations, and lively direction combine to make this an amusing, gaily patterned sophisticated farce. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)
Je 9 '37

"The theme seems to be a popular one, judging by its recurrent use in films. In this picture, it is treated in light comedy style, verging on slapstick and makes only fair entertainment. Adolescents, 12-16: too sophisticated; children, 8-12: no."

+ — Motion Pict R p5 J1 '37

"Farce at its lowest ebb! An excellent cast struggled to the end to make entertainment of this obvious, trite story which contained some sparkling repartee but very little plot."

— Nat Council of Jewish Women Je 9 '37

"Adults."

Nat Legion of Decency J1 29 '37

"A: tiresome farce; Y & C: no."

Parents' M p72 S '37

"Adults."

Sel Motion Pict p5 S 1 '37

"Amusing dialogue and lively situations. Family."

+ Wkly Guide J1 17 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 J1 24 '37

Trade Paper Reviews

"Though capably played, directed, 'The Lady Escapes' lacks the necessary punch."

+ — Phila Exhibitor p61 J1 1 '37

"Passable B comedy on the strength of the performances of its two leading players, Gloria Stuart and Michael Whalen. Picture is a dueler, but on marquee value and Miss Stuart's and Whalen's playing should be a fair prospect for upper billing."

+ — Variety p17 Ag 25 '37

LADY OF PARADISE. See Signora paradiso

LAST TRAIN FROM MADRID. Paramount 75min Je 25 '37

Cast: Dorothy Lamour, Lew Ayres, Gilbert Roland, Karen Morley

Director: James Hogan

Music director: Boris Morros

Original story: Paul Hervey Fox, Elsie Fox

Screen writers: Louis Stevens, Robert Wyler

The last train out of war-stricken Madrid carries the captain of the defending army, the woman he loves and an old prison comrade and friend of the captain. Both men are in love with the woman. Learning this, the captain makes a sacrifice similar to Dickens's Sydney Carton.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"It is not a pretty picture, for war is not pretty; and no attempt is made to gild the horror. The opposing political factions are not designated; the human qualities of each character cause the audience to be interested in the personalities, not the issues. Certainly, the

futility of war as a method for settling differences of opinion is apparent throughout the entire picture."

+ Bul on Current Films Je 28 '37

"A: fair of kind; Y: doubtful; C: no."

Christian Century p87 J1 7 '37

"Some good dramatic scenes, but the whole is somewhat disconnected. Valuable as a plea against war, but too many horrible killings for any but Adult audiences." Am Legion Auxiliary

"Well worked out melodrama against the ugly background of modern warfare. Adults only." Calif Cong of Par & Teachers

"Good. Adults." DAR

"A vivid picture of the confusion and horror of war high-lighted by fine loyalty between friends. Realistically acted. Adults." Nat Soc of New England Women

"An impartial constructive story furnishing a strong indictment against war. Mature." S Calif Council of Fed Church Women

"It is the kind of exciting yarn that might have been told with any country or any war in the background. Adolescents: sophisticated; children: no." Women's Univ Club, Los Angeles
Fox W Coast Bul J1 3 '37

"Adults & young people. While the picture is based on civil war, the human element is kept in the foreground giving it unusual interest."

+ Gen Fed of Women's Clubs (W Coast)
Je 23 '37

"Forged passes are not detected and the forces of law and order arrange their behaviour in alternate spasms of thoroughness and inefficiency so that the suitably happy ending may be achieved. A topical title, and that in doubtful taste, is the only justification for this film. Suitability: adults." H. F.

— Mo Film Bul p147 J1 '37

"In an effort to be neutral in their sympathies, the producers have overlooked many dramatic opportunities, and while a good cast struggled with a disjointed plot the result is unconvincing. . . Although the subject is timely the story might have transpired in any of a number of European cities, today. Adults."

Nat Council of Jewish Women Je 23 '37

"A: fair; Y: doubtful; C: no."

Parents' M p72 S '37

"Adults."

Sel Motion Pict p7 S 1 '37

Newspaper and Magazine Reviews

"The story itself deftly sidesteps the risky business of taking sides, and is, frankly, merely a good melodramatic handling of a complex 'Grand Hotel' plot. It is exciting enough, to be sure, but falls far short of being either the gripping human or important social document that might easily have emerged out of such a subject."

+ — Cue p16 Je 19 '37

"None of the stories is very well developed, and the pace is very slow. A capable cast struggles, with varying success, to overcome the stilted dialogue. Disappointing."

— Film Wkly p28 J1 10 '37

"It is unfortunate that certain evidences of haste in production keep this picture from being the impressive melodrama which it might have been. . . The film has an economy and directness which are very effective. However, an even more subtle balance could have been accomplished had greater care been expended on the film." Bert Harlen

+ — Hollywood Spec p13 Je 19 '37

"It is better than some of the more pretentious items of the month."

+ Judge p23 S '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The title, and the idea, are better than the picture itself. The story too often droops into conventional melodrama, clichés of thought and speech. It seems like a hurried job as far as the writing goes, perhaps because the film tried to tell too much in too little time. That makes for sketchiness, of characterization, as well as plot." Eileen Creelman
— + N Y Sun p31 Je 19 '37

"Heralded as the first picture . . . to deal with the Spanish civil war . . . [it] should not be accepted too literally or too seriously. True, it treats of the Spanish revolution, but merely as Hollywood has, in the past, regarded the melodramatic turmoils of Ruritania and Zenda. It is simply a topical and different background for a glib little fiction." F. S. Nugent
+ — N Y Times p20 Je 19 '37

"It is a disorganized picture, full of unrelated sequences presumably introduced for 'character' or to avoid dangerous political entanglement. . . . [It] is a wholesome and credible narrative and might have well been a telling picture if related with simplicity and reticence." Douglas Gilbert
— N Y World-Telegram p12 Je 21 '37

"Just another drummy, it sedulously refuses to become either pertinent or impertinent. . . . This screen play plods along; it vainly attempts to juggle successfully four parallel plots." Herb Sterne
— Script p11 Jl 3 '37
Time p51 Je 28 '37

Trade Paper Reviews

"It will have to struggle for a good showing at the wicket. Bolstered by an intriguing title, picture is weak on cast names and has a befuddled tale to tell. . . . It is all so patently manufactured as to annoy an audience."
— + Variety p12 Je 23 '37

A LAWMAN IS BORN. Republic 61min Je 21 '37

Cast: Johnny Mack Brown. Iris Meredith. Warner Richmond

Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: George H. Plympton

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Jl 8 '37

Trade Paper Reviews

"A better-than-average story with considerable feminine appeal takes this outdoor drama out of the 'routine Western' category. Family."
+ Boxoffice p15 Jl 31 '37

"It is a lively prairie picture, nicely photographed. Will score with star's following."
+ Film Daily p18 Je 28 '37

+ Motion Pict Daily p9 Jl 2 '37

"Estimate: above average Western."
+ Phila Exhibitor p60 Jl 1 '37

"'A Lawman is Born' is a first-class Western. It has plenty of action, is produced with reasonable care and is much better acted than most. Should be a natural for Saturday matinees and may hold up fairly well as a runner-up dueler."
+ Variety p13 Jl 7 '37

LEAGUE OF FRIGHTENED MEN. Columbia 71min My 25 '37

Cast: Walter Connolly. Lionel Stander. Eduardo Ciannelli. Irene Harvey

Director: Alfred E. Green

Screen writers: Eugene Solow. Guy Endore

Based on the novel of the same title by Rex Stout. "Nero Wolfe, the eccentric super-sleuth uncovers the man responsible for a series of murders among a college class of old graduates, that has been attributed falsely to one of the members, crippled by a college prank." (Sel Motion Pict)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: good thriller; C: mature."

Christian Century p889 Jl 7 '37

"General patronage."

Nat Legion of Decency My 27 '37

"A & Y: good; C: no."

Parents' M p38 Ag '37

Newspaper and Magazine Reviews

Judge p23 Ag '37

"Walter Connolly [is] a perfect specimen for the part. . . . Although the picture is hardly a masterpiece, it manages to be amusing and absorbing, and it should offer you your money's worth." Marguerite Tazelaar
+ N Y Herald Tribune p16 Jl 2 '37

"It should be reported that 'The League of Frightened Men' is a well-knit mystery, and well played out." J. T. M.
+ N Y Times p25 Jl 2 '37

"It is a gem of a picture. . . . It is the most intelligent and literate and best acted murder mystery I have seen in months." Douglas Gilbert
++ N Y World-Telegram p8 Jl 2 '37

Reviewed by John Mosher

New Yorker p55 Jl 10 '37

News-Wk p24 Jl 10 '37

Trade Paper Reviews

"Entertaining murder mystery for audiences generally and particularly men patrons."
+ Film Daily p6 Jl 6 '37

+ Motion Pict Daily p8 Jl 6 '37

LIFE OF EMILE ZOLA. Warner 123min O 2 '37

Cast: Paul Muni. Gale Sondergaard. Joseph Schildkraut. Gloria Holden. Donald Crisp. Morris Carnovsky

Director: William Dieterle

Original story: Heinz Herald. Geza Herczeg

Screen writers: Norman Reilly Raine. Heinz Herald. Geza Herczeg

It is the story of the man whose passion for truth and justice caused him to fight a nation in his championship of the cause of the exiled Captain Alfred Dreyfus.

Audience Suitability Ratings

"It is one of Hollywood's little ironies that such a splendidly effective film as this should be so shallow an attempt at screen biography. . . . The production is mechanically fine, handsomely mounted, with an appropriate musical accompaniment and convincing characterizations. . . . It is a pity, however, that all the

LIFE OF EMILE ZOLA—Continued

noise should be made by the one side. . . You must see this film, but you may be pardoned for not seeing Zola. He was dreadfully miscast as Paul Muni. At any rate, leave the children home." T. J. Fitzmorris
America p456 Ag 14 '37

"A & Y: excellent; C: mature."

Christian Century p1119 S 8 '37

"[It is] an exceptional photoplay. Mature-family. Excellent." DAR

+ + Fox W Coast Bul Ag 21 '37

"Truly a super-production, one that will live in the memory long after it is seen. Family-mature." Am Legion Auxiliary

"A notable cast and director with the co-operation of skilled technicians have achieved a stimulating and inspiring drama. Mature." Calif Cong of Par & Teachers

"In technique this film establishes a new peak. Voices are notably well modulated. A superb cast supports Paul Muni in his greatest role. Continuity is exceptionally clear and the illusion is never broken. Mature." Nat Soc of New England Women

"It is a film to delight discriminating critics of the screen and at the same time, one to grip and maintain the interest of mass audiences who will suffer and rejoice in Zola's superb fight for justice. Not understandable to small children, otherwise family." Mrs T. G. Winter
Fox W Coast Bul S 4 '37

"This is an inspiring and notably fine picture. Family."

+ + Gen Fed of Women's Clubs (W Coast)
Ag 25 '37

"Superb characterizations by Muni as Zola and by Schildkraut as Dreyfus lack reality in the later sequences in which they are portrayed as elderly, even feeble men while their respective wives, remaining untouched by time or the tremendous suffering through which they have passed, are shown as lovely twenty-year-old girls. A further hindrance to what is almost a top flight picture is the fact that the story has a double focus of interest. The freeing of Dreyfus after the long fight to bring out the truth naturally constitutes the highly dramatic climax of the picture with the result that Dreyfus, and not Zola, becomes the focal point of the story. Adolescents, 12-16: yes; children, 8-12: no interest."

Motion Pict R p5 J1 '37

"General patronage."

Nat Legion of Decency J1 29 '37

"A, Y & C: excellent biographical drama." Parents' M p44 O '37

"Warner Brothers has carved its niche in the hall of fame, for 'The Life of Emile Zola' is one of the truly great pictures of all time. Family. Best of the month."

+ + Sel Motion Pict p2 S 1 '37

"Family. Outstanding. Warner marches on with still another proof that biography can be more thrilling and entertaining than fiction. It is difficult in a few words to praise this picture and its cast enough. . . Suggested for school and library use. Worth keeping permanently available. Recommended to the Committee on Exceptional Photoplays."

+ + Wkly Guide Ag 14 '37

Newspaper and Magazine Reviews

"Young people & adults."

Christian Science Monitor p19 S 4 '37

"Warner Brothers, pioneers in that field, cinematically, emerge as able biographers with their admirable telling of 'The Life of Emile Zola,' an outstanding dramatic and artistic presentation. . . 'Zola' is as entertaining as it is biographically enlightening." J. P. Cunningham
+ + Commonweal p347 J1 30 '37

"Magnificent is the word for 'Zola'—it is magnificent in conception, in production, in performance. . . Paul Muni's performance as Zola is probably the finest of his career."

+ + Cue p13 Ag 14 '37

"Warner Brothers have made a film of stature. 'The Life of Emile Zola' is a moving and mighty drama. . . Zola, besides being one of the screen contributions, is as packed with heart-throbs, melodrama and low comedy as the most compelling pot-boiler. . . Muni's work in the title role of 'Zola' is so far superior to his interpretation of Pasteru—so superlative in comparison to any one you want to name—that this department temporarily abandoned its job of being critical."

+ + Digest p31 Ag 14 '37

"It is a graphic, arresting picture of a great man, of an absorbing period in world history, of a great injustice. And Paul Muni, who seemed to us to fail in a measure as the Chinese coolie crusader of 'Good Earth,' gives a detailed vivid, rounded picture." (4 stars) Beverly Hills

Liberty p51 Ag 14 '37

"Mr. Muni's Zola is so far from the sprawling genius of the books as to be of all things a fussy and somewhat schoolmasterly reformer. The result is not uninteresting; indeed it is often rather fine, and Mr. Muni has done with clear skill what he has done. The unphotographable truth, however, was more impressive. . . It is, considering the many good things in it, a worthy film. But it is not among the best, and in the nature of things it could not be." Mark Van Doren

+ Nation p246 S 4 '37

"'The Life of Emile Zola' is one more of the mature jobs Hollywood has turned out, pretty much against the best expectations. . . [It] is important above other things a further incorporation of pretty solid home truths into a frivolous movie, and it is certainly good to see Hollywood discovering that it can make the actual people of history as exciting in a general way as their costumes." Otis Ferguson

+ New Repub p48 Ag 18 '37

"As a portrayal, it ranks even higher than [Paul Muni's] memorable impersonation of Pasteru. As a biographical film, this new Warner Brothers offering stands pre-eminent. . . Mr. Muni has made 'The Life of Emile Zola' uniquely his, but he has had splendid acting support. . . [It is] a great screen biography." Howard Barnes

+ + N Y Herald Tribune p10 Ag 12 '37

"This vivid page from history belongs among the finest films, not just of this year but of Hollywood's long history. The picture has a great subject, one handled by writers and director with excellent taste as well as showmanship. . . Mr. Muni and his director, William Dieterle, again deserve the congratulations and gratitude of every one who enjoys a great picture. 'The Life of Emile Zola' comes pretty close to being that. Maybe it is that." Eileen Creelman

+ + N Y Sun p12 Ag 12 '37

"Rich, dignified, honest and strong, it is at once the finest historical film ever made and the greatest screen biography, greater even than 'The Story of Louis Pasteur.' . . It is a story told with dramatic strength, with brilliant language and with superb performances. . . Others are scarcely less worthy and another of 1937's 'best ten' has arrived." F. S. Nugent

+ + N Y Times p14 Ag 12 '37

"Warner Brothers . . . gave us another distinguished photoplay that bears witness to the fact that the American cinema is unmistakably alive. . . 'The Life of Emile Zola' once again shows the screen as a brilliant interpreter of biography and a powerful medium for the dissemination of righteously indignant wrath." William Boehnel

+ + N Y World-Telegram p15 Ag 12 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"There is an active interest which is sustained from the beginning until the end. . . The result is a picture of considerable distinction. The primary and outstanding reason for its success is the Muni performance. . . Mr. Muni conveys the power of the man, it seems to me, in a way really to satisfy the Zola authorities." John Mosher

+ + New Yorker p62 Ag 14 '37

"It is almost inevitable that facts must be tampered with if drama and suspense are to be served in a screen biography. But this new film . . . achieves a validity of its own: it catches the spirit of the crusading French novelist. . . In cast and the countless details of production so important to plays of this type, 'The Life of Emile Zola' is film-making at its best. Nevertheless, all other virtues are dominated by Muni's amazing ability to step into another man's character and make it his own."

+ + News-Wk p19 Ag 14 '37

"It is being hailed on all sides as a masterpiece. . . The public has been told and told and told that here is a great picture. *It's true.*"

+ + Stage p6 S '37

"[It] is probably the outstanding prestige picture of the season. It is also one of the best shows. . . Paul Muni says that in any performance he will be satisfied if he leaves with his audience one unforgettable moment. Audiences of 'Zola' will probably recall at least three."

+ + Time p34 Ag 16 '37

Trade Paper Reviews

"Another of the production enigmas which are becoming more and more frequent, here is a picture, the future of which is difficult to predict. Analyzing its values from a critical perspective, it must be heralded as one of the finest productions ever brought to the screen. Yet, there is a very definite doubt as to its financial potentialities because there is no certainty as to its mass appeal."

Boxoffice p27 Jl 17 '37

"You will lose all idea of time as you watch the various chapters unfold themselves on the screen, and as you watch the acting of one of the world's greatest actors, Mr. Paul Muni. As for box-office appeal, take your 'Louis Pasteur' grosses, and double them, and you will get an idea of what to expect from 'The Life of Emile Zola.'"

+ Canadian Moving Pict Digest p6 Ag 28 '37

"Mark this down as one of the best pictures of 1937 and several other years. It has been made with distinction and sincerity. It is a radical departure from the usual screen storytelling."

+ Film Daily p8 Jl 2 '37

+ Motion Pict Daily p2 Jl 1 '37

"Estimate: good class production."

Phila Exhibitor p33 Jl 15 '37

"Warners' most ambitious film production of many months, 'The Life of Emile Zola' is a vibrant, tense and emotional story. . . It is finely made and merits high rating as cinema art and significant recognition as major showmanship."

+ Variety p21 Je 30 '37

"A forceful document and the colorful life of a literary celebrity have been powerfully and eloquently fitted to screen entertainment. . . It should fare impressively at the box-office, being a word-of-mouth picture, with the Muni name to start the momentum."

+ Variety (Hollywood) p3 Je 29 '37

LIFE OF THE PARTY. RKO 75min S 3 '37

Cast: Joe Penner, Gene Raymond, Parkyakarkus, Harriet Hilliard, Victor Moore, Helen Broderick

Director: William A. Seiter

Dance director: Sammy Lee

Lyrics: Herbert Magidson, George Jessel

Music: Allie Wrubel, Ben Oakland

Music director: Roy Webb

Original story: Joseph Santley

Screen writers: Bert Kalmar, Harry Ruby, Viola Brothers Shore

"Helen Broderick, an agent, tries hard to get Harriet, a socialite singer, an audition with a band. Gene Raymond, heir to millions, is watched over by Moore. Gene meets and falls in love with Harriet. When Harriet's mother, Ann Shoemaker, insists that she marry Joe Penner, Gene comes to her rescue and poses as her husband. After some complications, they really decide to get married." Film Daily

Audience Suitability Ratings

"The picture is marred by too much repetition, and will be disappointing to those who expect a story filled with life and action, such as is suggested by the title. Mature." Am Legion Auxiliary

"This is an enjoyable light entertainment." Calif Cong of Par & Teachers

"A gay little musical farce which will be diversion for those not too critical in their choice of entertainment. . . Joe Penner's antics are a matter of taste, but are never offensive. Mature." Calif Fed of Business & Professional Women's Clubs

"Forced comedy. Mature." DAR

"Family." Nat Soc of New England Women

"Fairly entertaining. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 28 '37

"A lightly entertaining musical farce, featuring the talents of well-known comedians, each performing in his own particular manner. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) Ag 18 '37

"Mature."

Sel Motion Pict p5 S 1 '37

Newspaper and Magazine Reviews

"Depends upon whether you like the kind of things of which it is composed and if you can see anything funny in the efforts of Joe Penner and Parkyakarkus. . . The trouble with each picture of the kind is the competition provided it by so many others of the same kind. We are beginning to tire of them. To do well at the box-office, the newest one has to top all that went before."

+ — Hollywood Spec p9 Ag 28 '37

"Run-of-the-mill musical comedy."

+ — News-Wk p27 S 6 '37

Trade Paper Reviews

"Audiences can be depended upon to accept this bonanza of buffoonery with enthusiastic applause. It is tuneful, gay, and well supplied with top comedy names. Family."

+ Boxoffice p21 Ag 28 '37

"This mixture of wild comedy and romance should please audiences generally. Joe Penner leads a battery of comedians and delivers with his brand of fooling."

+ Film Daily p4 Ag 24 '37

+ Motion Pict Daily p2 Ag 21 '37

"A lavish production and swell cast have been given this one. Estimate: plenty to sell."

+ Phila Exhibitor p8 S 1 '37

LIFE OF THE PARTY—*Continued*

"A mild musical which should prove fairish entertainment and do fairly at the box office. There is no walloping name in the cast but a stalwart lineup of featured players which will in the aggregate, attract some business. Film will mostly get upper-line dual bracketing."

+ — Variety p17 Ag 25 '37

"For the customers who react to the distinctive antics of Joe Penner, Parkyakarkus, Helen Broderick and Victor Moore, Billy Gilbert and several lesser comics in the cast, the picture offers a fairly deep dish of amusement on the laugh side, with Gene Raymond and Harriet Hilliard taking care of the light and buffooned romantic requirements."

+ — Variety (Hollywood) p3 Ag 20 '37

LIMELIGHT. See Backstage

LITTLE HERO. See Piccolo eroe

LONDON BY NIGHT. MGM 68min J1 30 '37

Cast: George Murphy. Rita Johnson. Virginia Field

Director: William Thiele

Lyrics: Bob Wright. Chet Forrest

Music: Dr. William Axt

Screen writer: George Oppenheimer

Based on the play, *Umbrella Man*, by Will Scott. A mystery story.

Audience Suitability Ratings

"This is only a fair sample of a mystery thriller and wholly unlikely either to puzzle or terrify the average audience. It leans too heavily upon the time-honored supports of this type of melodrama and manages to be effective at all only by virtue of several well conceived performances." T. J. Fitzmorris

+ — America p456 Ag 14 '37

"Too many murders for children, but good entertainment for the mature audience." Am Legion Auxiliary

"The story calls for many melodramatic scenes and only the fine work of the director, the cast and the photographer, lift it from the mediocre. Adults & family." Calif Cong of Par & Teachers

"The picture is well produced and cast with acting honors going to Virginia Field, as a cockney waitress. Adults." Calif Fed of Business & Professional Women's Clubs

"Suspenseful. Mature-family. Mediocre." DAR

"Parts are well taken and one's attention is held throughout, although there are discrepancies and many loose ends in the plot. For mature audiences who like this type of film." Nat Soc of New England Women

"[It is] a gripping picture. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 14 '37

"Intelligent direction, unusually effective photography, and appropriate music give this picture high entertainment value for its type."

+ Gen Fed of Women's Clubs (W Coast) J1 28 '37

"General patronage."

Nat Legion of Decency Ag 12 '37

"A: good; Y: possible; C: no." Parents' M p88 O '37

"Adults & young people."

Sel Motion Pict p13 S 1 '37

"Family."

Wkly Guide J1 31 '37

Newspaper and Magazine Reviews

"The interest of the audience is held intently after the picture has gotten on its way, though the opening portion is rather slow. . . As the hero, George Murphy plays with ease and ingratiation, glossing over some rather implausible moments in his role. . . Rita Johnson has an arresting vitality in her work, and a good command of stage technique, but she has not grasped the requirements of the motion picture medium."

Hollywood Spec p14 J1 31 '37

"A mystery-murder that gets off to a slow start, but makes your hair stand on end during the final sequences. . . As unpretentious screen entertainment 'London by Night' will do, in spite of certain tedious stretches, the usual clichés attending the regulation film mystery, and action that does not always have point. Its misty settings are imaginatively photographed and a spooky atmosphere is maintained, even though the characters obviously feel the strain of sustaining suspense all the time."

Marguerite Tazelaar

+ — N Y Herald Tribune p10 Ag 13 '37

"[It] is a class B-minus mystery film screened in a persistent fog which apparently affected every one involved. . . We have seen less credible mystery films." F. S. Nugent

+ — N Y Times p13 Ag 13 '37

"'London by Night' is a first rate shocker, with plenty of fog, disguises, shots in the dark and mysterious figures to make you white around the gills and enough comedy at exactly the right intervals to relieve the strain." William Boehnel

+ — N Y World-Telegram p14 Ag 12 '37

"I was amused by [this] trifling thriller. . . The thing [is] fair fun." John Mosher

+ — New Yorker p60 Ag 21 '37

Trade Paper Reviews

"'Quick, Watson, the needle!' It will be needed to inject even a semblance of showmanship and entertainment into this rubber-stamp murder mystery, the most mysterious part of which is the question as to why Metro made it—probably the worst picture produced by that company in several seasons. Family."

— — Boxoffice p17 J1 31 '37

"Suspense is the keynote of this mystery. Under William Thiele's direction that quality makes for sustained interest. In the program classification, it should fill the bill. As the plot unravels, one wonders why a lot of things happen, but they are all answered satisfactorily."

+ Film Daily p10 J1 20 '37

+ Motion Pict Daily p2 J1 19 '37

"It runs through the projection machine as just another picture. Estimate: weak dualler."

— Phila Exhibitor p38 Ag 1 '37

"This is an instance where quality is there, but drawing power isn't. Picture has received careful attention from the hands which moulded it and while not outstanding as a killer-melodrama, takes precedence over the majority of this type turned out. Even though lacking in any name strength, it should do satisfactorily."

+ — Variety p19 Ag 4 '37

"Mediocre murder melodrama, with a high death rate, but very little genuine excitement, grisly or otherwise. It has only the story to sell, and since this falls short on entertainment, 'London by Night' will have to serve as a routine time-passer in the general run of duals."

+ — Variety (Hollywood) p3 J1 17 '37

LOVE FROM A STRANGER. United artists 75min My 14 '37

Cast: Ann Harding. Basil Rathbone. Binnie Hale

Director: Rowland V. Lee

Screen writer: Frances Marion

Based on the play of the same title by Frank Vosper. Filmed in England. The story is that of a poor girl who wins a big lottery and falls in love with a stranger who has come to rent her house. She marries him and finds that he is a homicidal maniac about to murder her. How she outwits him makes a suspenseful ending.

See issues of March 29 and June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"It is tense and fascinating for those who have strong nerves. Adults." Am Legion Auxiliary

"The skillful build-up to a horror finish will prove interesting picture material to the moviegoer who relishes spine-chills. Definitely not for children. Adults: matter of taste; young people: no; children: no." Calif Cong of Par & Teachers

"The picture fairly throbs with an intensity that leaves one limp. The skillful acting and versatility of Basil Rathbone and Ann Harding will interest many, but the unpleasant theme will limit its general audience appeal. Adult." Calif Fed of Business & Professional Women's Clubs

"Good. Suspenseful, though slow, horror drama. Adults." DAR

"Gripping, horrifying, authentic, ably directed and startlingly well acted. Adults with strong nerves." Nat Soc of New England Women

"Just the right amount of balancing humor with excellent cast support to furnish dramatic relief to an exceptionally fine presentation of a thoughtful, heavy subject, definitely mature." S Calif Council of Fed Church Women
Fox W Coast Bul Je 12 '37

"Adolescents, 12-16: impossible; children, 8-12: no interest." + — Motion Pict R p4 Je '37

LOVE IN A BUNGALOW. Universal 66min Je 27 '37

Cast: Nan Grey. Kent Taylor. Jack Smart. Hobart Cavanaugh

Director: Raymond B. McCarey

Original story: Eleanor Griffin. William Rankin

Screen writers: Austin Parker. Karen De Wolf. James Mulhauser

The story tells the romantic adventures of a girl who is hostess of a model bungalow. A brash young salesman, temporarily out of a job, takes refuge in the house and they both hear a prize contest announced over the radio for a letter from a happily married couple. They collaborate on the letter and win the prize. Then they have to collect some children in order to win. Their deception is discovered but in the end they marry and collect the prize money.

Audience Suitability Ratings

"A: ordinary; Y: passible; C: little interest." Christian Century p119 S 8 '37

"Enjoyable, light entertainment for family." Am Legion Auxiliary

"Adults and family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Acting, dialogue and direction seem a bit amateurish, but the film affords easy laughter for family audiences." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul J1 24 '37

"[It is] a light, breezy comedy, smartly directed. Family."

Gen Fed of Women's Clubs (W Coast)
J1 14 '37

"This slight and improbable story is flippantly but quite amusingly told. There is more dialogue than action, but the director keeps things moving at a brisk pace. Suitability: family." E. P.

+ — Mo Film Bul p147 J1 '37

"Really the nicest part of this light and rather inconsequential picture is the model home in which a pretty young hostess spends her days. Adolescents, 12-16: amusing; children, 8-12: not much interest."

Motion Pict R p6 Ag '37

"A novel situation, attractive settings and two refreshing young people fail to compensate for the unconvincing foolishness in this forced, overlong, slapstick comedy. Family."

— Nat Council of Jewish Women J1 15 '37

"General patronage."

Nat Legion of Decency Je 24 '37

"A, Y & C: fair."

Parents' M p72 S '37

"[It is] a rather amusing story. Family." "The film affords easy laughter for family audiences."

+ Sel Motion Pict p6 S 1 '37

Wkly Guide Je 19 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 Ag 7 '37

"[It] is a tale with an engaging novelty. The story is told in a breezy style, and with grace and charm, but it just misses its mark because of irrelevancies in the story, which result in a lack of proportion and emphasis in the plot structure. There is also too much talk, and the film slows up noticeably in spots." Bert Harlen

+ — Hollywood Spec p9 J1 17 '37

"A determined little comedy that, despite its limited budget, makes a valiant effort to compete with more heavily subsidized releases in grandeur as well as mad hilarity." Herb Sterne

+ — Script p74 J1 14 '37

Trade Paper Reviews

"Universal can well be proud of this slightly insane and definitely delightful comedy, and any exhibitor can well be certain that his audiences will get plenty of enjoyment from it."

+ Boxoffice p27 J1 17 '37

"It is the sort of breezy stuff that fills the bill as a light-weight program offering. . . Under Raymond McCarey's direction, the piece moves at a lively pace."

+ Film Daily p6 J1 7 '37

+ — Motion Pict Daily p20 Je 25 '37

"Lightweight comedy, this has a slow start, but picks up speed, winding up in nice fashion. Estimate: pleasant, best for neighborhoods, twin bills."

+ — Phila Exhibitor p64 J1 1 '37

"Synthetic little story for adolescents, written, directed and acted in an amateurish manner, 'Love in a Bungalow' touches low in audience appeal and box office draw. Will be shoved into secondary dual spots when nothing else is available."

— Variety p12 J1 7 '37

LOVE IN A BUNGALOW—(Continued)

"A cockle-warming little chuckler for the family trade. It is a minor offering with a cast that has to put it over without added benefit of names, but it is well turned out, can be sold as a breezy, joyous hour's entertainment."

+ — Variety (Hollywood) p3 J1 3 '37

LOVE TAKES FLIGHT. Grand national
70min Ag 13 '37

Cast: Bruce Cabot, Beatrice Roberts, John Sheehan, Astrid Allwyn

Director: Conrad Nagel

Music director: Abe Meyer

Original story: Ann Morrison Chapin

Screen writers: Lionel Houser, Mervin J. Houser

"Beatrice Roberts, the stewardess, is in love with the plane's pilot, Bruce Cabot. A film producer sees her and offers her a film contract which she turns down for she and Bruce have plans for a flight to Manila. Bruce meets the screen star, Astrid Allwyn who gets him into pictures where he is successful and also the object of her affections. Beatrice . . . arranges a solo hop to Manila. She goes even though Bruce tries to dissuade her. Knowing nothing of navigation, she becomes nervous en route when Bruce comes out from his hiding place. With his assistance, they reach the goal." Film Daily

Trade Paper Reviews

"Without the general production excellence and story material which has characterized many recent Grand National films, this picture rates only as supporting bill material, despite the efforts of Bruce Cabot and John Sheehan to give it strength. Family."

+ — Boxoffice p23 Ag 7 '37

"Aviation and romance in an interesting plot make it pleasing program fare."

+ Film Daily p10 J1 30 '37

— + Motion Pict Daily p8 J1 29 '37

"Well written story with some good thrills, suspense, it is Conrad Nagel's initial directorial effort, showing promise. Estimate: just program."

+ — Phila Exhibitor p43 Ag 15 '37

"Poorly cast and loosely directed plane yarn is entirely too airy for discriminating patrons. For the dualers. . . Conrad Nagel's attempt at directing is still an attempt."

— + Variety p39 Ag 18 '37

"Poorly produced and amateurish in acting standards, 'Love Takes Flight' is the type of picture that drives trade away and shakes public confidence in what the theatres have to offer. It can fare no better than at the bottom of a double bill and for that purpose it should be trimmed at least 10 minutes. The result would be 10 minutes less imposition on the customers."

— — Variety (Hollywood) p3 J1 28 '37

LOVE UNDER FIRE. 20th century-Fox
70min Ag 20 '37

Cast: Loretta Young, Don Ameche, Frances Drake, Walter Catlett

Director: George Marshall

Screen writers: Gene Fowler, Allen Rivkin, Ernest Pascal

Based on the play, *The Fugitives*, by Walter Hackett. "Miss Young is [a supposed] thief. . . Fact is, a diamond necklace which belongs to her employer never was returned to the safety

deposit box in London, and the Scotland Yard dicks are on her trail. Ameche catches up with her in a Spanish town as the revolution busts wide open. He sings to her about love while they are dancing, just before the machine guns let loose." (Variety)

Audience Suitability Ratings

"Nothing much seems to have been left out of this slight story which could add to the excitement that was sought and the confusion that resulted. It is a tangled detective story. . . Loretta Young and Don Ameche make what little they can of this muddled melodrama. It is unobjectionable for family patronage." T. J. Fitzmorris

— + America p528 S 4 '37

"A; mediocre: Y & C; doubtful interest or value."

Christian Century p1087 S 1 '37

"Family." Calif Cong of Par & Teachers

"Mediocre. Questionable ethics. Adults." DAR

"For adults who enjoy the type." Nat Soc of New England Women

"The comedy introduced by Borrah Minevitch and his gang is uncouth and harsh and has no connection whatever with theme and plot. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 14 '37

"Mature audience. The director does his best with rather time-worn material."

Gen Fed of Women's Clubs (W Coast) J1 28 '37

"General patronage."

Nat Legion of Decency Ag 26 '37

"A & Y; good; C; possible."

Parents' M p88 O '37

"It has a plausible story. . . Adults & young people."

Sel Motion Pict p12 S 1 '37

"Family."

Wkly Guide Ag 14 '37

Newspaper and Magazine Reviews

"Young people and adults."

Christian Science Monitor p17 Ag 28 '37

"Quite an ordinary picture. Excellent in acting, direction and production, the story fails to uphold its end."

+ — Hollywood Spec p10 Ag 14 '37

"There is a sparkle about 'Love Under Fire' that makes it ingratiating entertainment despite its hackneyed plot and other faults. . . Following in the footsteps of those light, farcical pictures so much the craze now, such as the 'Thin Man' series, or that utterly delightful film 'Topper,' [it] attempts the facetious in the same casual, careless manner. It does not always bring it off, and that is why it cannot be classed with these A-1 comedies, but, because of occasional scenes, it does not sink to the commonplace." Marguerite Tazelaar

+ — N Y Herald Tribune p6 Ag 28 '37

"It is neither very robust nor very original. Considering that 'Love Under Fire' is a mild little comedy produced for the summer trade, none will be likely to quarrel with its noticeable shortcomings except those who take their proletarian uprisings seriously and those who have come to expect more red meat in the concoctions served up by Gene Fowler." J. H. D.

+ — N Y Sun p12 Ag 28 '37

"It would be easy to cast a stern, adult glance at the Messrs. Walter Hackett, Gene Fowler, Allen Rivkin and Ernest Pascal for trifling with the Spanish civil war as they do in 'Love Under Fire,' but for any except the most priggish it is going to be hard indeed to conceal a glint of amusement." B. R. C.

+ N Y Times p8 Ag 28 '37

"If you happen to have any prejudice, one way or another, about that tragic and seemingly endless conflict, you will find the nonsense at the Roxy as embarrassingly fantastic as the writer did. . . You may gently dismiss it as one more in Hollywood's long list of absurdities." G. R.

— N Y World-Telegram p9 Ag 28 '37

"Political issues have caused Spain to run with blood, but the studios steadfastly refuse to view the fracas as other than a background against which boy meets girl. . . More torches, music, and nonsense would have brightened the opera-boufferies." Herb Sterne

Script p11 Ag 28 '37

"It is an agreeable lot of nonsense adroitly arranged (for no good reason) against the background of a Spanish revolution. . . It has an unpretentiously preposterous plot."

+ — Time p62 S 6 '37

Trade Paper Reviews

"Here is the time-tried cops-and-robbers plot laid in a new and novel setting—the Spanish civil war—with a strong cast, smooth direction and capable production, all of which point toward enthusiastic reception by theatre audiences in any spot. Family."

+ Boxoffice p75 Ag 21 '37

"[It is] light and amusing romantic comedy."

+ Film Daily p7 Ag 16 '37

+ Motion Pict Daily p22 Ag 9 '37

"With lots of hokum that will go to make good entertainment, this moves along nicely. Estimate: enjoyable program."

+ Phila Exhibitor p47 Ag 15 '37

"They got all tangled up making this one, and no wonder. . . Not all the Zanuck horses and men—and he used some of best writing, producing and directing talent available—were able to put these weird ingredients into one entertainment with satisfactory results. 'Love Under Fire' is an unconvincing melodrama with music, and it isn't so hot."

— + Variety p34 Ag 11 '37

"Lacking many of the essential points of good entertainment, 'Love Under Fire' will none the less hit the spot. . . The picture will undoubtedly prove easy to exploit and profitable from the box office viewpoint, but, viewed from a production angle, it is still unconvincing and a bit slow. . . It manages to maintain only slight suspense and the ultimate outcome is as easy to guess as the dateline on tomorrow's newspaper."

+ — Variety (Hollywood) p3 Ag 7 '37

LOWER DEPTHS. Garrison S 10 '37

Cast: Jean Gabin. Louis Jouvet. Jazy Prim. Jany Holt. Vladimir Sokoloff

Director: Jean Renoir

Screen writers: E. Zamiatine. J. Campaneez

Based on the play of same title by Maxim Gorki. French dialogue film with English subtitles. It portrays the Russian version of a flophouse where men and women degraded by untold misery sink, too hopelessly to long for an escape. The film was awarded the Louis Deluc prize as the best film of the year and its director was made a Chevalier of the Legion of Honor.

Newspaper and Magazine Reviews

"It comes to America bearing the accolade of at least two foreign awards. . . In the face of these evidences of foreign acclaim this reviewer must go on record as not recommending 'The Lower Depths' for general cinema patronage. It is, to be sure, an interesting transcription of Gorki's play. It contains at least two outstanding performances and several

unusually deft minor portrayals, but it loses much of the dramatic impact of the original while retaining its drabness."

— + Cue p45 S 11 '37

"Maxim Gorki's celebrated play has been given powerful screen treatment. . . The penetrating and documented study of humanity's backwash has been set forth in terms of brooding realism and has been given new and exciting form. . . Mr. Renoir . . . aided by magnificent backgrounds and superlative acting, has converted the Gorki material into true motion picture idiom." Howard Barnes

+ N Y Herald Tribune p8 S 11 '37

"This is a production superior to most Continental films, all of which must be judged by standards lower than Hollywood talkies. 'The Lower Depths' is both intelligently acted and directed." Eileen Creelman

+ N Y Sun p12 S 11 '37

"It is a mature, impressive, extraordinarily fascinating production. . . These are 'The Lower Depths' where—as Gorki said—nothing happens. But if little or nothing does, still there is fascination in watching it. . . If Hollywood could do nothing half so well, we should be content."

F. S. Nugent

+ N Y Times p20 S 11 '37

"The power and strength of Gorki's theme and a set of really magnificent performances are sufficient to overcome the handicaps of Jean Renoir's gauche and artless direction, and so the French screen version of 'The Lower Depths' emerges a film well worth seeing in spite of its defects." William Boehnel

+ — N Y World-Telegram p9 S 11 '37

"It's a good version, too, with some fine examples of putrescence, and no nonsense."

John Mosher

+ New Yorker p95 S 11 '37

M

MAKE A WISH. RKO 75min Ag 27 '37

Cast: Bobby Breen. Basil Rathbone. Marion Claire. Henry Armetta

Director: Kurt Neumann

Music: Oscar Straus. Louis Alter. Paul F. Webster

Music director: Dr. Hugo Riesenfeld

Screen writers: Gertrude Berg. Bernard Schubert. Earle Snell

"Original story tells of life at a boys' summer camp in the Maine woods. . . Bobby is a first-year boy. Lad meets Rathbone, who gets inspiration for his new operetta from reading letters sent to Bobby by the boy's mother, one-time operetta star. . . Bobby brings them together, mother makes a smash hit in her stage comeback, and boy is in line for a kindly stepfather." Variety

Audience Suitability Ratings

"An amiable mixture of sentiment and music make an appealing film of this Bobby Breen vehicle. . . The picture is better than average family entertainment." T. J. Fitzmorris

+ America p456 Ag 14 '37

"A: enjoyable; Y: good; C: very good."

Christian Century p119 S 8 '37

"For those who like Bobby Breen. Family."

Wkly Guide Ag 28 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p19 S 4 '37

"'Make a Wish' starts off with a promising locale of a boys' camp in Maine. It's regular, but quickly loses that advantage through the

MAKE A WISH—Continued

artificialities of Bobby and a brand of dialogue that grown-up writers fancy to be the language of youth. A smothering atmosphere of sweetness pervades all." Herb Sterne

+ — Script p12 S 4 '37

"Bobby Breen's . . . shrill singing tends to raise the hackles of the sensitive. . . Basil Rathbone, who is forced by the exigencies of his role to regard this child with affection, was never cooler."

Time p62 S 6 '37

Trade Paper Reviews

"An idyllic story, obviously designed as a vehicle to afford an opportunity for Master Bobby Breen to display his vocal wares—which have never been better—this is, as a direct consequence, somewhat limited in its audience appeal. It will be great stuff with the juveniles, with dyed-in-the-wool Breen fans and with music lovers generally, but it will require pressure selling before it can hope to attract universal attention from the fans."

+ Boxoffice p24 S 4 '37

+ Motion Pict Daily p2 Ag 25 '37

"It should be a nice grosser at the box office, thanks to the popularity of the child star. . . It looked as if good selling ingredients were present, with the child appeal perhaps the strongest. Estimate: depends on Bobby Breen."

+ Phila Exhibitor p8 S 1 '37

"Bobby Breen . . . has another good film in 'Make a Wish.' The sentiment is plastered on pretty thick but the music composed by Oscar Straus has distinct quality and the production as a whole rates important bookings for family trade."

+ Variety p17 Ag 25 '37

"As a fairy tale . . . addressed to the family trade, 'Make a Wish' is fairly interesting and holds promise of satisfactory boxoffice history. For adult audiences—excepting the music—it is a mild and innocuous entertainment and will need all the forcing and exploitation it can stand."

+ — Variety (Hollywood) p3 Ag 24 '37

MAN WHO CRIED WOLF. Universal
66min Ag 29 '37

Cast: Lewis Stone. Tom Brown. Barbara Read

Director: Lewis R. Foster

Screen writer: Charles Grayson. Cy Bartlett

"A famous Australian actor comes to New York to avenge the murder of his wife and succeeds in building up a foolproof alibi for the murder he plans to commit." Wkly Guide

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 19 '37

"Family."

Wkly Guide Ag 7 '37

Trade Paper Reviews

"An excitingly novel screenplay, plus a suave performance by the ever dependable Lewis Stone, gives mystery lovers and audiences in general a picture that is marked for excellent business everywhere."

+ Boxoffice p27 S 11 '37

"A happy combination, of a story which is off the beaten path, a cast which is at all times more than adequate, and a technical solidity exemplified by skillful direction on the part of Lewis R. Foster, plus exceptionally effective photography by George Robinson, makes this murder yarn stand out boldly and favorably."

+ Film Daily p11 Ag 19 '37

+ Motion Pict Daily p3 Ag 19 '37

"With a fairly plausible yarn, it is a show that can be sold. Estimate: nice program."

+ — Phila Exhibitor p9 S 1 '37

MANDARIN MYSTERY. Republic 59min
D 7 '36

Cast: Eddie Quillan. Charlotte Henry. Rita LaRoy. Wade Boteler

Director: Ralph Staub

Screen writers: John F. Larkin. Rex Taylor. Gertrude Orr. Cortland Fitzsimmons

Based on the mystery story, *The Chinese Orange Mystery*, by Ellery Queen. A young detective investigates a murder and the mysterious disappearance of a valuable Chinese stamp which is a collector's item.

See issue of December 28, 1936 for other reviews of this film

Trade Paper Reviews

"A very ingenious murder mystery which moves along at a fast pace, and relieves the tension with good comedy bits. . . It should please the thrill fans who like some laughs mixed in with the general screen excitement."

+ Film Daily p6 Je 23 '37

"This is an illustration of how palatable a [mystery] can be made when several capable players are in the cast, no matter how wandering the direction or how much miscasting and juggling of story. Because of the three last-mentioned defects, 'The Mandarin Mystery' only rates a place in double-picture set-ups. Word-of-mouth may help."

+ — Variety p33 Je 23 '37

MARRIED BEFORE BREAKFAST.
MGM 70min Je 18 '37

Cast: Robert Young. Florence Rice. June Clayworth

Director: Edwin L. Marin

Music: David Snell

Original story: Harry Ruskin

Screen writers: George Oppenheimer. Everett Freeman

"Story concerns Robert Young, a carefree fellow who has his own ideas about getting on in the world. One of his brainstorm clicks and he cashes in heavily. To show what kind of a guy he is he fetes all his acquaintances. One of his escapades involves Florence Rice, the affianced of another man, and June Clayworth, a ritzy miss engaged to Young. After a hectic night Young is cast aside by the society girl and winds up with Miss Rice." Variety (Hollywood)

Audience Suitability Ratings

"This is strictly lightweight material, but it is carried off with ingratiating humor, and ought to amuse the whole family." T. J. Fitzmorris

+ America p312 Jl 3 '37

"A: stupid; Y & C: no value."

Christian Century p935 Jl 21 '37

"A light and frivolous, laugh-provoking farce. Mature." Am Legion Auxiliary

"Mediocre. Mature." DAR

"Good warm weather entertainment. Mature." Nat Soc of New England Women

"Fast moving, fun for the family." S Calif Council of Fed Church Women

"Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Jl 3 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"It will provide an evening of lively fun. Family."

+ Gen Fed of Women's Clubs (W Coast)
Je 23 '37

"The picture is very good fun, it has quick movement, some originality of direction, and is acted by a capable team. Suitability: family; especially children under sixteen." N. H.

+ Mo Film Bul p147 J1 '37

"The swift moving comedy of Robert Young and Florence Rice is all that saves this farce from complete mediocrity. Family."

+ Nat Council of Jewish Women Je 23 '37

"General patronage."

Nat Legion of Decency Je 24 '37

"Mature."

Sel Motion Pict p6 S 1 '37

"A & Y: enjoyable comedy; C: possible."

Parents' M p72 S '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p21 J1 31 '37

"The romantic nonsense in this provocatively titled film is strung on a slender but infinitely tangled thread of plot and provides pleasant enough light summer entertainment."

+ Cue p27 J1 31 '37

"This new comedy is a grossly fabricated affair, but a good tempo, some mildly funny lines and situations, and the engaging comedy style of Robert Young make it an entertaining enough B picture, which should click with audiences not too discriminating." Bert Harlen

+ — Hollywood Spec p10 J1 3 '37

"As remarked before, it isn't very funny and yesterday morning's audience received it with the sort of tepid apathy which morning audiences reserve for dull shows seen at before noon admission rates. . . . There scarcely seems any valid reason for the existence of the film at all. Unless it is once more to demonstrate the contempt, probably justifiable, in which film executives hold film audiences." L. B.

— N.Y. Herald Tribune p8 J1 23 '37

"'Married Before Breakfast' is too deliberate and too light to be of much importance. It has its funny moments, moments which would have been much funnier if directed more casually. [It] might have seemed like a trail-breaker a year ago. Now it follows along the crazy pattern of the light comedy cycle." Eileen Creelman

+ — N.Y. Sun p10 J1 23 '37

"'Married Before Breakfast' is just about as pleasant a romantic comedy as one could wish for on a warm afternoon. . . . It is made-to-order entertainment for any one who has secretly harbored a desire to cast off the shackles of convention and give vent to those suppressed impulses. . . . Lest this sound like a completely enthusiastic report, let us voice an objection to the three 'laughing gangsters'. . . . Their extraneous presence might well have been left on the cutting-room floor." T. M. P.

+ — N.Y. Times p16 J1 23 '37

"This light, spontaneous comedy bats an energetic entertainment home run. Studio politics may relegate it to secondary position on double bills, but don't permit that to keep you from seeking it out. It will more than repay the ennui caused by sitting through some of those pretentious and dull super supers that are making the rounds." Herb Sterne

+ Script p12 Je 26 '37

Trade Paper Reviews

"Adept comedy direction, a laugh-crammed script and a trio of swell performances . . . make this farcical comedy a hit, bound to click in any situation. Dialogue is crisp and witty, the action is fast and the whole picture is one Metro may take bows for. Family."

+ Boxoffice p21 Je 19 '37

"Light entertainment with romance and comedy angles will please younger element."

+ — Film Daily p7 J1 26 '37

+ Motion Pict Daily p4 Je 17 '37

"Estimate: pleasant program."

+ Phila Exhibitor p57 J1 1 '37

"This one is the kind of picture which prompts the 'let's call the whole thing off' refrain. It has practically nothing in its favor."

— — Variety p16 J1 28 '37

"It's all a lot of nonsense, it's all in fun and it's the kind of farce appreciated to the fullest. 'Married Before Breakfast,' light and breezy, is amusing from start to finish."

+ Variety (Hollywood) p3 Je 14 '37

MARRY THE GIRL. Warner J1 31 '37

Cast: Mary Boland. Frank McHugh. Hugh Herbert

Director: William McGann

Original story: Edward Hope

Screen writers: Sig Herzig. Pat C. Flick. Tom Reed

Based on the novel of the same title by Edward Hope. The farced story depicts the tribulations of an editor and his sister who are opposed to the marriage of their niece and are trying to run a newspaper with a comic staff. There are complicated love affairs, a supposed kidnapping and gangster activities.

Audience Suitability Ratings

"A: waste of time; Y: poor; C: no."
Christian Century p1119 S 8 '37

"A promising cast is wasted in this slapstick farce that is null in entertainment. [It has] a silly, disconnected story. Not recommended." Am Legion Auxiliary

"A good cast fails to lend credence to this absurdity. . . . Small raison d'etre." Calif Cong of Par & Teachers

"Mediocre. Utterly inane story. Waste of time. Adults." DAR

"No recommendation." Nat Soc of New England Women

"This [is a] poorly directed picture, with silly and tiresome acting. Waste of time. Mature." S Calif Council of Fed Church Women

— Fox W Coast Bul My 22 '37

"Despite the best efforts of a large and able cast, good photography and excellent scenery, this inane picture will fail to hold the interest of audiences. Adults."

— Gen Fed of Women's Clubs (W Coast)
My 12 '37

"It takes clever writing and acting to make scatter-brained characters funny. . . . The audience [will find this] thoroughly uninteresting. Adolescents, 12-16 & children, 8-12: no."

— Motion Pict R p5 Je '37

"General patronage."

Nat Legion of Decency My 27 '37

"A, Y & C: waste of time."

Parents' M p38 Ag '37

"A pointless, confused story set in a news office which resembles a lunatic asylum. Chaos and inane comedy. A new low in class C comedy."

— — Sel Motion Pict p7 Je '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p17 Ag 21 '37

"[It] contains more tried and true comedians per square foot than this department ever recalls observing in one motion picture before. Their combined laugh getting talents should be

MARRY THE GIRL—Continued

enough to make a screaming success out of the most leaden scenario. Unfortunately that natural assumption is false. In spite of the cast, 'Marry the Girl' is dull and vapid and depressing. The story fails to generate interest and the gags fail to come off."

— Cue p13 Ag 7 '37

"'Marry the Girl' is not only a screen comedy that fails utterly to come off in terms of laughter; it is a distressing exhibition of thwarted acting." Howard Barnes

— N Y Herald Tribune p4 J1 31 '37

"Without Hugh Herbert, 'Marry the Girl' would hardly be worth mentioning. [He] pulls it occasionally up to entertainment." Eileen Creelman

— + N Y Sun p10 Ag 2 '37

"Like garlic, a little of the sort of stuff with which 'Marry the Girl' is flavored goes a long way, and there may, indeed, be other points of similarity. The Warner chefs tossed in chunks of every sort of comedy that has been seen or heard in the last few years, stirred the mixture madly with Hugh (Hoo) Herbert and a couple of camera tricks, and the result is a cinematic, and slightly sour, bouillabaisse." J. T. M.

— N Y Times p6 J1 31 '37

Trade Paper Reviews

"The nearest thing to absolute lunacy ever produced has been filmed by Warner in this picture. It is unadulterated slapstick—without rhyme or reason—unhindered by story or plot—a complete throwback to the days of Mack Sennett. Family."

Boxoffice p63 J1 24 '37

"Screw-balls galore abound in this contribution to the cycle of nutty pictures. It makes no sense, but gets a lot of laughs and that's its only purpose."

Film Daily p4 J1 13 '37

— Motion Pict Daily p4 J1 8 '37

"Estimate: good hokum comedy."

+ Phila Exhibitor p37 J1 15 '37

"Whimsy to end all whimsies. . . 'My Man Godfrey' is by comparison one of the soberest films of recent seasons. But while 'Marry the Girl' is goofier . . . it can't be compared to ['Godfrey'] in entertainment. . . Picture will probably get by on duals in the neighborhoods and should be a panic with juvenile audiences. But it will probably lay an egg in first runs."

— + Variety p18 Ag 4 '37

"Story itself is buried under an avalanche of nonsense, crazy situations and batty dialog. But nobody cares, its the hokey comedy ingredients and gags that make the picture a laugh-getter."

+ Variety (Hollywood) p3 J1 6 '37

MEET THE BOY FRIEND. Republic
60min J1 12 '37

Cast: David Carlyle, Carol Hughes, Warren Hymer

Director: Ralph Staub

Original story: Jack Raymond, Robert Arthur

Screen writer: Bradford Ropes

"Carlyle, America's number one crooner, is insured against marriage by Carol Hughes, who then proceeds to make him fall for her, thus keeping her investment safe. She nearly loses her policy and her boy friend when he discovers that her love is mercenary and not real. She, however, marries him just to prove he was wrong." Boxoffice

Audience Suitability Ratings

"A, Y & C: fair."

Parents' M p88 O '37

"Family."

Sel Motion Pict p13 S 1 '37

Trade Paper Reviews

"Another well produced and directed film—based from Republic, not slated for the big time, but plenty competent to do more than its share on any of the lesser bills, this picture is balanced and entertaining film fare. Family."

+ Boxoffice p29 J1 3 '37

"It's a flat number that ambles along unrelieved by clever situations or bright dialogue. . . It is all pretty hectic and confusing, and also unconvincing. The forced comedy bits are also pretty sad."

— Film Daily p10 J1 19 '37

+ Motion Pict Daily p2 J1 16 '37

"Estimate: pleasing for neighborhoods, duals."

+ — Phila Exhibitor p60 J1 1 '37

"Farce without laughs and a picture without box office prospects. Can't even laugh at this one, let alone with it. No name draw, press comment will be tough and word-of-mouth will be negligible."

— Variety p19 J1 21 '37

"Smart entertainment of the kind that pleases the neighborhood audiences and provides a lively companionship to any top-flight picture on the duals makes 'Meet the Boy Friend' a good prospect for box office returns. It lags in spots but this is obviously a cutting room problem that can be eliminated without losing any of the picture's worth and at the same time keeping it up to the needed length."

+ — Variety (Hollywood) p3 Je 19 '37

MEET THE MISSUS. RKO 65min Je 4 '37

Cast: Victor Moore, Helen Broderick, Anne Shirley, Alan Bruce, Edward H. Robins

Director: Joseph Santley

Screen writers: Jack Townley, Bert Granet, Joel Sayre

Based on the short story Lady Average by Jack Goodman and Albert Rice. "Victor Moore is a small-town barber whose managing wife, Miss Broderick, neglects her home in devotion to the contest craze. Especially is she after the title of Mrs. Midwestern and a prize of \$10,000 in the Happy Noodles Housewives' competition." (Hollywood Reporter)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y & C: perhaps amusing."

Christian Century p849 Je 30 '37

"Adults: entertaining; young people: good; children: mature. Family." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Highly diverting for family audiences." Nat Soc of New England Women

"A good relaxing clean burlesque displaying a great deal of ingenuity. . . A screamlined vehicle for the efficient Victor Moore-Helen Broderick team. Family." S Calif Council of Fed Church Women

Fox W Coast Bul J1 10 '37

"The picture is an expose of what has virtually become a national institution and while exaggerated contains enough humor to justify its making and entertain those who appreciate the satirical humor. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) Je 30 '37

"At times the comedy is quite crazy; and there is a slightly malicious air of 'debunking' about the story in general which is very acceptable." A. V.

+ Mo Film Bul p129 Je '37

"The picture is very thin entertainment, but Victor Moore always can be depended upon for some laughs. Adolescents, 12-16: no objection; children, 8-12: if with family."

+ — Motion Pict R p5 Je '37

"An entertaining farce in which there is much horseplay and some bits of plot. Family."

+ Nat Council of Jewish Women Je 30 '37

"A & Y: good; C: if interested."
Parents' M p38 Ag '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 Je 26 '37

"[It is] a fairish burlesque. . . Victor Moore is in it, though, which for us, at least, makes most any picture worthwhile."

+ — Judge p23 Ag '37

"If it isn't hairsplitting, permit us to observe that 'Meet the Missus' is a slightly better-than-typical Victor Moore-Helen Broderick vehicle. . . Its blatantly farcical situations are more in the two-reeler tradition than that of feature-length comedy, a tradition which seems, on the whole, more honored in the breach than the observance." B. R. C.

+ — N Y Times p25 Jl 2 '37

"Joseph Santley had every reason to go completely haywire with such good old Mack Sennett material, but his underplaying of the ridiculous action and dialogue makes the picture fairly sparkle. Another case of a B picture putting it all over some of these A super-colossals." Rob Wagner

+ Script p12 Je 26 '37

Trade Paper Reviews

"It is destined for the lower half of duals. Both Moore and Miss Broderick play their roles broadly and often with genuinely comic effect, when the story does not let them down."

+ — Variety p42 Jl 7 '37

MICHAEL O'HALLORAN. See Any man's wife

MIDNIGHT MADONNA. Paramount
56min Jl 2 '37

Cast: Warren William. Mady Correll. Kitty Clancy. Edward Ellis

Director: James Flood

Original story: David Bohem

Screen writers: Doris Malloy. Gladys Lehman

"[The story is] of a battle for custody of a 'lucky' youngster who has inherited a fortune. An old, reclusive judge is hoodwinked by perjured testimony against the mother into handing the child over to its negligent and mercenary young father who thinks thus to get his hands on the heritage." Variety (Hollywood)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: poor; C: no."

Christian Century p911 Jl 14 '37

"Good cast and smooth direction make this a pleasing program picture. Family." Am Legion Auxiliary

"Interesting character development lends conviction to a tawdry theme. Adults: interesting; young people: mature; children: no." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Questionable ethics. Adults." DAR

"It is so pervaded by the principle that 'the end justifies the means' that it is suitable only for adults." Nat Soc of New England Women

"[It is] a picture well balanced with humor and tears. . . The picture presents a mature problem." S Calif Council of Fed Church Women
Fox W Coast Bul Je 19 '37

"A well-staged drama, emotional in its appeal. . . The picture is deftly directed and ably cast. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
Je 9 '37

"The story is far-fetched, but has popular elements. The direction is good. Suitability: family." H. D. H.

+ — Mo Film Bul p148 Jl '37

"While the ethics are somewhat dubious, the story is nevertheless convincing and well acted throughout and the direction is understanding. Adults."

+ — Nat Council of Jewish Women Je 9 '37

"Adults."

Nat Legion of Decency Je 24 '37

"A: fair; Y: confused ethics; C: no."
Parents' M p72 S '37

"Adults."

Sel Motion Pict p7 S 1 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 Jl 24 '37

"This is the most trumped up piece of hokum I have seen in some moons. . . Audiences will get out of this film just what was put into it. Some of the obvious fabrication could have been glossed over by exceptionally clever direction, but Flood himself is not up to his standard in this one. Perhaps he was nonplused." Bert Harlen

— — Hollywood Spec p13 Je 19 '37

"It is at once syrupy, maudlin and dull. . . Audiences have a right to know that a moral is drawn, which, more intelligently conceived, might have resulted in a picture of interest." Marguerite Tazelaar

+ — N Y Herald Tribune p4 Jl 17 '37

"It is a conventional enough drama, never straying away from the accustomed pattern of such tales. The script is old-fashioned in its characterizations, firmly placing its people into two well-defined categories, hero and heavy." Eileen Creelman

+ — N Y Sun p13 Jl 19 '37

N Y Times p18 Jl 17 '37

"Fortunately, Broadway has a wealth of worth-while screen entertainment for sale at the moment, so there is no need to growl about this hapless little item. . . It is one of the least interesting of the summertime screen offerings." William Boehnel

+ — N Y World-Telegram p11 Jl 19 '37

"It all sounded preposterous to me." Russell Maloney

New Yorker p49 Jl 31 '37

Reviewed by Herb Sterne
Script p14 Jl 17 '37

Trade Paper Reviews

"Picture introduces four-year-old Kitty Clancy, is intelligently written around the child for this purpose. Estimate: okay program."

+ — Phila Exhibitor p57 Jl 1 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MIDNIGHT MADONNA—Continued

"Film, which will be found fairly entertaining by the family trade, is purely designed as a debut for four-year-young Kitty Clancy, mop-pet under new Paramount contract. Vehicle achieves its purpose on behalf of the youngster, but no more. Box office results are sure to be spotty."

+ — Variety p19 J1 21 '37

MR. DODD TAKES THE AIR. Warner

85min Ag 21 '37

Cast: Kenny Baker, Frank McHugh, Alice Brady, Gertrude Michael

Director: Alfred E. Green

Screen writers: William Wister Haines, Elaine Ryan

Based on a serial novel, *The Great Crooner*, by Clarence Budington Kelland. "Taylor, a radio sponsor, hears baritone Baker singing at a strawberry festival and induces him to come to New York to sing over the air. A minor throat operation affects Baker's voice and when he makes his radio debut Taylor hears a tenor instead of a baritone. He denounces Baker but telegrams and letters pour in, acclaiming the new singer." (Film Daily)

Audience Suitability Ratings

"The hero of this comedy is not to be confused with the late Mr. Deeds, either in person or ability to amuse. . . The production [is] satisfactory relaxation for the family." T. J. Fitzmorris

+ — America p504 Ag 28 '37

"A: hardly; Y & C: perhaps."

Christian Century p1055 Ag 25 '37

"Good. Despite a slow start, the film is great fun. Family." DAR

Fox W Coast Bul Ag 14 '37

"Pleasing entertainment for the family." Am Legion Auxiliary

"Mature & family." Calif Cong of Par & Teachers

"Kenny Baker's voice adds greatly to this lavishly staged, refreshing comedy which will please all audiences." Nat Soc of New England Women

"Wholesome entertainment for the family." S Calif Council of Fed Church Women

Fox W Coast Bul S 4 '37

"An entertaining, romantic musical comedy starring Kenny Baker of radio fame, who possesses not only an excellent voice but a pleasing stage presence. All ages."

+ Gen Fed of Women's Clubs (W Coast) Ag 25 '37

"General patronage."

Nat Legion of Decency Ag 19 '37

"A, Y & C: fair."

Parents' M p88 O '37

"Family."

Sel Motion Pict p14 S 1 '37

"[It is] made entertaining by Kenny Baker's refreshing and believable performance and Alice Brady's most temperamental of all temperamental operatic stars. Family."

+ Wkly Guide Ag 14 '37

Newspaper and Magazine Reviews

"Comedy (sic) with songs. Kenny Baker, assisted by Alice Brady and Gertrude Michael, makes a valiant attempt to turn a C. B. Kelland formula story into another 'Mr. Deeds.'" Digest p29 Ag 28 '37

"I advise you to see this Mervyn LeRoy production because some day you will like to recall having seen Kenny Baker in his first picture."

Hollywood Spec p10 J1 31 '37

"Right here let's admit that this is not another Mr. Deeds. It is pleasant enough, tenuous at times, mildly amusing at others. Kenny Baker is personable and ingratiating." (2½ stars) Beverly Hills

Liberty p62 S '37

"So far as this reporter is concerned, the only reason for seeing 'Mr. Dodd Takes the Air' is Alice Brady. Her take-off on a radio prima donna is something not to miss and during her all-too-brief moments on the screen the story takes on the semblance of life and actually becomes diverting film entertainment. Otherwise Mr. LeRoy appears to have produced this little gem in an off moment." Marguerite Tazelaar

+ — N Y Herald Tribune p10 Ag 12 '37

"It is moot whether there was any real need to have another crooner on the screen, especially one given to finishing all his songs in tender falsetto. . . The acting in the film is neither inspired nor inspiring, except for one short bit played by Alice Brady." J. H. D.

+ — N Y Sun p12 Ag 12 '37

"It is difficult to open one's heart completely to a motion picture that permits its central character to introduce, in what must be charitably assumed to be falsetto tones, such dangerous definitions, however lyric, as 'Love—that thing that makes a tiger tender as a dove.'" J. T. M.

N Y Times p14 Ag 12 '37

"It has very little in it to recommend. It is quite possible that there is material for a moderately entertaining film in the general outline of the narrative but as presented here it is stereotyped to the core. . . The plot is too familiar and threadbare to do much with." William Boehnel

+ — N Y World-Telegram p14 Ag 12 '37

"In spite of Alice Brady in an absurd mood, and some nice songs by a Mr. Kenny Baker, a product of radio society, 'Mr. Dodd Takes the Air' is no thriller." John Mosher

New Yorker p63 Ag 14 '37

"Despite the radio tenor's promising début, Clarence Budington Kelland's story . . . slows down to a routine jog after getting off to a brisk start."

+ — News-Wk p26 Ag 21 '37

"All movie and a yard of fun, there is absolutely no wear, tear, or strain on either the intellect or the emotions. . . Laughs are plentiful, romance is rampant, and there are a number of tunes you will forget to remember as soon as you exit." Herb Sterne

+ — Script p16 Ag 14 '37

Trade Paper Reviews

"The presence of radio's Kenny Baker, in his first starring film, adds much needed backbone to this only average production. Far below the standard for Mervyn LeRoy, the film will get by on the strength of its marquee names."

+ — Boxoffice p23 Ag 7 '37

"Mervyn LeRoy's new production is a pleasing musical comedy that serves as Kenny Baker's screen introduction. . . Director Alfred E. Green has done a fine job of blending the comedy, music and romance."

+ Film Daily p6 J1 29 '37

"Some excellent song numbers that the patrons will whistle on the way home and some snappy fast moving comedy will more than satisfy the customers. Exhibitors can cash in on the radio popularity of Kenny Baker. He's a hit in this picture, worth watching. Estimate: high rating program."

+ Phila Exhibitor p35 Ag 1 '37

"Kenny Baker steps from the microphone to the camera and gives a first rate performance in his first starring film. . . Fact is, Baker is about all there is that is worth cheering about in the film, which starts off at a good, swift pace, slows up badly in the middle

and peters out completely towards the end. Cause may be attributed to a script which lacks freshness and development."

— + Variety p16 J1 28 '37

"Potent entertainment of the popular sort, the kind that sends satisfied customers home to tell their neighbors not to miss the picture, makes 'Mr. Dodd Takes the Air' a sure fire box office attraction."

+ Variety (Hollywood) p3 J1 26 '37

MOONLIGHT ON THE RANGE. Spec-trum 53min

Cast: Fred Scott, Lois January, Al St. John, Dick Curtis

Director: Sam Newfield

Original story: Whitney Williams

Screen writer: Fred Myton

A western melodrama.

Trade Paper Reviews

"Starring Fred Scott in a dual role, this typical galloper is a splendid example of what shrewd and careful production can do to bring good, wholesome entertainment to the screen from a small budget. Family."

+ Boxoffice p17 J1 31 '37

"This one clicked 100% with a [juvenile] audience when previewed at a Saturday matinee which stamps it as sure fire for the juvenile trade. Estimate: good Western."

+ Phila Exhibitor p43 Ag 1 '37

"Aimed at the Saturday [juvenile] trade and action houses, 'Moonlight on the Range' is a fast moving, well handled Western that hits its mark. With a flock of gallopers under his belt, Fred Scott's name carries good box office value and his work in this picture is plenty okay for the clientele that likes excitement."

+ Variety (Hollywood) p3 J1 19 '37

MOUNTAIN MUSIC. Paramount 75min Je 18 '37

Cast: Bob Burns, Martha Raye, John Howard, Terry Walker

Director: Robert Florey

Dance director: LeRoy Prinz

Music: Sam Coslow

Music director: Boris Morros

Original story: MacKinlay Kantor

Screen writers: John C. Moffitt, Duke Atteberry, Russell Crouse, Charles Lederer

Terry Walker's father insists that Bob Burns marry his daughter to end a feud. Burns jilts the girl, flees and is hit over the head, losing his memory as a result. He meets Martha Raye, an ugly duckling, and agrees to marry her.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: stupid; Y & C: laughable but inane."
Christian Century p849 Je 30 '37

"Suitable for any age that enjoys this type of entertainment. Family." Am Legion Auxiliary

"A film whose sole purpose is that of hot-weather entertainment. Adults: farce; young people: amusing; children: yes. Family." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"Mildly entertaining for those who like the type. Family." Nat Soc of New England Women

"A type of mental deficiency of the 'hill-billy' variety is utilized to develop poor comedy. Absurd but harmless. Family." S Calif Council of Fed Church Women

"Slapstick comedy which grows rather boring as it progresses. Adolescents: yes; children: tiring. Family." Women's Univ Club, Los Angeles

Fox W Coast Bul J1 3 '37

"The picture has some clever imitations, pleasing music and dancing and will appeal to all who enjoy this type of comedy. Family."

+ Gen Fed of Women's Clubs (W Coast) Je 23 '37

"Perhaps Bob Burns and Martha Raye, with their peculiar type of comedy are more amusing as farcical background, for one is completely bored with a surfeit of slapstick antics and questionable humor."

— Nat Council of Jewish Women Je 23 '37

"General patronage."

Nat Legion of Decency J1 1 '37

"A, Y & C: absurd but harmless."
Parents' M p72 S '37

"Family."

Sel Motion Pict p6 S 1 '37

Newspaper and Magazine Reviews

"It is merely a vehicle for the amusing follies of Bob Burns and Martha Raye and if you like that sort of thing you will decidedly like this."

Canadian M p34 J1 '37

"Without undue optimism, we are probably safe in calling this the 1937 abyss in musicals. Adults & young people."

— Christian Science Monitor p17 Je 26 '37

"[It] manages to include in its loose, uneven framework a surprising amount of robust humor. . . The resulting crazy quilt of bare-faced nonsense is about as subtle as a kick in the pants, but, like that tried and true recipe for a belly-laugh, is nevertheless sure-fire."

+ Cue p16 Je 26 '37

"Frequently hilarious, if somewhat too 'hoked up,' is the first starring vehicle of Martha Raye and Bob Burns. The beginning of the picture offers a unique flavor in films, being a travesty on hillbilly life. . . I should like to have seen this atmosphere sustained throughout the picture, as an interesting satire might have resulted."

Bert Harlen

+ — Hollywood Spec p14 Je 19 '37

Judge p23 Ag '37

"It is rumored that there is a minority which does not find Miss Martha Raye's comedy terrific, colossal or divine, but these are fighting words to a Paramount audience. And it must be confessed that, with the help of Russell Crouse, Bob Burns and other luminaries, her antics in 'Mountain Music' will not completely depress her opponents. They will only deflate them a little." Marguerite Tazlaar

+ — N Y Herald Tribune p8 Je 24 '37

"[It is] one of the funniest films of the season. . . This is unabashed broad comedy, starting off as a travesty on mountaineer dramas and cheerfully submitting to plenty of slapstick all along the way. . . 'Mountain Music' is good fun." Elleen Creelman

+ + N Y Sun p22 Je 24 '37

"'Mountain Music,' is a broadly funny farrago of horsefaces and horselaughs that, at least, introduces the much-publicized Burns relatives to the world in all their eccentricity. . . Rufe Davis's one-man-band rendition of that latter-day folk-song, 'Mamma Don't 'low no Bull Fiddle Playin' in Heah,' is the musical high-spot of the show." J. T. M.

+ — N Y Times p30 Je 24 '37

MOUNTAIN MUSIC—Continued

"It is an amusing picture with good tunes and fast action, and if you care for the featured players you will find it appealing." Douglas Gilbert

+ N Y World-Telegram p23 Je 24 '37

"It is a model of Hollywood trash. I thought for a moment that 'Mountain Music' was going to startle us with its hillbillies. . . . Quickly the film slipped into routine comic stuff, with Bob Burns and Martha Raye up to just so-so tricks." John Mosher

+ New Yorker p49 Jl 3 '37

Trade Paper Reviews

"From featured comedy parts to stellar billing in one jump proves too much of a hurdle for Martha Raye and Bob Burns in this not-overly funny burlesque of mountaineer life and customs. Starting out with a smash, the picture weakens noticeably as the already thin plot is washed out completely by a series of disjointed comedy acts, and the broadly obvious farce, which will be acceptable to indiscriminate audiences, will prove too much for those who are more particular about their entertainment. Family."

+ Boxoffice p21 Je 19 '37

+ Motion Pict Daily p6 Je 10 '37

"Some good radio names will help at the box office as well as some good snappy song numbers. Estimate: good comedy program."

+ Phila Exhibitor p57 Jl 1 '37

"'Mountain Music' represents an honest though only mildly successful effort to fit Bob Burns and Martha Raye to a feature in which they top the cast. With all the hokem, slapstick and exaggerated background, it is still too lacking a lampoon to excite much interest."

+ Variety p20 Je 30 '37

MYSTERY OF THE HOODED HORSEMEN. Grand national 59min Ag 6 '37

Cast: Tex Ritter, Iris Meredith

Director: Ray Taylor

Screen writer: Edmund Kelso

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 26 '37

"The authentic prairie music of Tex Ritter adds enjoyment to an old time Western tale. Family."

+ Sel Motion Pict p14 S 1 '37

Newspaper and Magazine Reviews

"Perhaps it is because this part of the country sees scarcely a tithe of the Western output, but this matter of Tex riding the trail . . . seemed refreshing to this reviewer, after so much cinematic bubbly. . . . Tex's music is authentic prairie stuff. He is, in private life, a collector of folk ballads." J. T. M.

+ N Y Times p13 Ag 13 '37

Trade Paper Reviews

"A slow-moving Western that will nevertheless be okay for neighborhood houses or week-end dual bills. [It is a] routine story. Family."

+ Boxoffice p75 Ag 21 '37

"Strictly formula Western draws upon the Black Legion for only novelty."

+ Film Daily p10 Jl 30 '37

+ Motion Pict Daily p8 Jl 30 '37

"This is a satisfactory Western, with better technique than most, which helps. Plot has a novel twist. Estimate: satisfactory."

+ Phila Exhibitor p38 Ag 1 '37

"Film should fill the gap on twin bills. Aside from familiar story developments, some stilted acting and poor incorporation of obvious tune values, 'Hooded Horsemen' stands out as indicating nice possibilities for Tex Ritter."

+ Variety p25 Ag 4 '37

N**NAZAR STODOLYA.** Amkino 92min Ag 6 '37

Cast: A. M. Buma, L. L. Serdik, A. I. Vassilieva, M. I. Plivanoff

Director: G. M. Tassin

Screen writer: Ivan Kulik

Russian dialogue film dedicated to the Ukrainian people. Based on a poetic drama of same title by Taras Shevchenko. It is the romance of a serf in the 17th Century in Ukrainia.

Newspaper and Magazine Reviews

"There are colorful groupings of serfs and landed boyars, and a studied attempt to recreate the costumes and customs of the period, but it is a pedestrian and faltering production. . . . [It] can be recommended only to students of Ukrainian history." Howard Barnes

+ N Y Herald Tribune p4 Ag 7 '37

"[It] is a hopelessly jumbled romance. . . . A barbaric richness of costume and manners—especially table manners—a picturesque shagginess of countryside, like the face of Europe before the Norman Conquest, and a final orgy of liquidation, are production charms which do not offset a lagging story." B. R. C.

+ N Y Times p7 Ag 7 '37

"Even the most ardent supporter of Soviet films will have difficulty trying to find something pleasant to say about 'Nazar Stodolya.' . . . The story is long-drawn out and confused, the direction is amateurish and the acting is pretty awful. Not even the folk songs, dances and customs can atone for the film's mediocrities." William Boehnel

+ N Y World-Telegram p13 Ag 9 '37

Trade Paper Reviews

"This is a far from rugged feature, scarcely qualified to entertain domestic audiences. In addition to the element of confusion it presents, the story—one of folklore—and the settings—along the Dnieper in the seventeenth century—have little attraction."

+ Film Daily p11 Ag 18 '37

+ Motion Pict Daily p4 Ag 11 '37

"Picture is good only for a few isolated spots, and then very limited despite adequate English titling. . . . The meandering direction of G. M. Tassin, superfluous footage and vague sequences make several fairish performances and bits of superb photography not worth waiting for. Film is hopelessly tiresome even for warm weather patrons."

+ Variety p42 Ag 18 '37

NEW FACES OF 1937. RKO 102min Jl 2 '37

Cast: Joe Penner, Milton Berle, Parkyakarkus, Harriet Hilliard

Director: Leigh Jason

Screen writers: Nat Perrin, Philip G. Epstein, Irving S. Brecher, Harold Kussell, Harry Clork, Howard J. Green

Based on the short story, Shoestring, by George Bradshaw. "The wild story deals with Cowan, a crooked stage producer, who sells 85 per cent of his shows to each of several

'angels.' He deliberately presents 'flops,' but when 'New Faces' comes along, Thelma Leeds, his sweetheart, tells him off, and he leaves the show in the hands of Berle." (Film Daily)

Audience Suitability Ratings

"A: depends on taste; Y & C: probably amusing."

Christian Century p911 J1 14 '37

"Some lovely settings and excellent photography, but an over abundance of slapstick comedy limits the audience appeal. Matter of taste for family." Am Legion Auxiliary

"An insignificant plot serves as framework for the introduction to filmland of a number of radio favorites. Adults & young people: entertaining; children: yes. Family." Calif Cong of Par & Teachers

"The musical numbers are not particularly 'catchy' and the sets just average for this type, but the whole is interesting because of the antics of familiar radio personalities. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A very poor vaudeville revue. Vulgarities. Adults." DAR

"A variety of elaborate vaudeville skits and ballets, which, accompanied by uninspired dialogue, are for the most part, singularly dull and wearisome. If there is another show in town, don't waste time on this one. Mature." Nat Soc of New England Women

"The unfortunate exploitation of prominent radio artists from their natural field to the screen in keeping with the new demand to see as well as hear these favorites . . . [makes this] a flopping morsel of the hodge-podge variety, reverting back to the custard pie-slanging days hardly redeemed with a few pretty dance sets. Waste of time. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 17 '37

"Family."

Gen Fed of Women's Clubs (W Coast)
J1 7 '37

"Adolescents, 12-16: waste of time; children, 8-12: little interest."

Motion Pict R p7 Ag '37

"A long, tedious revue with but few refreshing moments to compensate for the arid stretches. . . Milton Berle appears to advance, but the rest of the cast should never have shown their faces in this dull, dry musical. Family."

— Nat Council of Jewish Women J1 7 '37

"General patronage."

Nat Legion of Decency J1 8 '37

"A, Y & C: good light entertainment."

Parents' M p72 S '37

"A matter of taste for family."

Sel Motion Pict p6 S 1 '37

"Just a show, with practically no plot, but a brisk succession of fun and music that is vastly entertaining. It is particularly well supplied with comedy. Family."

+ — Wkly Guide J1 3 '37

Newspaper and Magazine Reviews

"The theatre was packed with patrons who revealed by spasmodic gales of mirth that they were enjoying the patter and the clowning. It is after all merely a matter as to whether one is partial to the type of fun afforded by these players." Mordaunt Hall

Boston Transcript p4 J1 3 '37

"Family."

Christian Science Monitor p15 J1 10 '37

"This lavishly produced musical is pushed forward on the sheer weight of its cast personalities—but it is pushed too far, running too long, and it sometimes is not overskillfully blended." J. P. Cunningham

+ — Commonweal p324 J1 23 '37

"To me, it is by long odds the worst production of the season—the fourth in the life of the SPECTATOR which I walked out on before the end was reached. Which does not mean that you may not find it entertaining."

— Hollywood Spec p9 J1 3 '37

"'New Faces of 1937' has almost none of the fresh and beguiling quality one might have expected from the title. The principal performers are about as new as the turkey trot and the material has been patched together from odds and ends of vaudeville turns and specialty acts. . . On the whole it is a ponderous screen musical. Cutting would have helped—at just about any place in the production." Howard Barnes

+ — N Y Herald Tribune p16 J1 2 '37

"It is neither polished, nor subtle. Its comedy is slapdash, knock-down farce, ending in a frankly slapstick scramble. . . But the film has the technical finish of a big studio-made production. . . Much effort has been put into the picture. That is obvious. The effect, unfortunately, is not altogether happy. The picture is a weak show, one of those minor vaudeville musicals that happen along every once in a while." Eileen Creelman

+ — N Y Sun p3 J1 2 '37

"What 'New Faces' establishes is that screen audiences are so pathetically eager to be amused they will endure almost anything for the sake of a little laugh or two. I did think, though, that the picture went out of its way to prove it. . . [It] sags, possibly by the very weight of the material the producers have thrown into it." F. S. Nugent

+ — N Y Times p25 J1 2 '37

"It is a picture difficult to appraise. . . We might put it this way:—If you like Joe Penner, Milton Berle, Parkyakarkus and Harriet Hilliard's song deliveries you might like this picture. And those who do not care for their brand of comedy and melody may endure its hundred-odd minutes for the dancing, music and ensembles." Douglas Gilbert

N Y World-Telegram p8 J1 2 '37

"One may say of the film that if vaudeville be dead, it's buried here." John Mosher

— New Yorker p55 J1 10 '37

"To see this musical is to learn that names don't necessarily make a good movie. . . Song and story pop up now and then, but neither matter much."

— News-Wk p24 J1 10 '37

"If you happen to have a curiosity as to where Vaudeville has gone, drop in on this revuesical. . . Edward Small has a hit on his hands, and it is safe to predict that succeeding seasons will each bring a new edition of 'New Faces.'" Herb Sterne

+ Script p11 J1 3 '37

"The story . . . on which 'New Faces' is based contained a first-rate comedy idea. . . As rewritten by a battery of Hollywood scenarists, this idea is somehow boiled down to the skeleton for a succession of vaudeville turns most of which are as familiar as the players who take part in them."

Time p30 J1 12 '37

Trade Paper Reviews

"Here is a merry extravaganza, boasting a wide variety of entertainment and featuring an abundance of proven draw names. It will be accepted as top flight film fare by every type of audience and should pile up profit-bearing grosses in all its showings."

+ Boxoffice p31 J1 10 '37

+ Canadian Moving Pict Digest p6 J1 31 '37

"This is built for laughs and proves to be one of the funniest pictures screened in many moons. A big bouquet should be tossed in the direction of Leigh Jason for having guided the newcomers and oldsters to solid laugh returns."

+ Film Daily p10 Je 29 '37

+ Motion Pict Daily p4 Je 28 '37

NEW FACES OF 1937—Continued

"Comedy, music, pretty girls are combined in this, making topnotch entertainment. Estimate: money show; plenty to sell."

+ Phila Exhibitor p60 J1 1 '37

"[It] is not a good picture. It will bog down in the ace houses, but its multi-radio cast names should sustain it as the scale lowers. A salable picture but a disappointment. With some 20 minutes out it would shape up much better. Still, it's a hodgepodge of vaudeville, night club and radio talent, unskillfully blended and rather inanely promulgated."

— Variety p12 J1 7 '37

"[It] should garner impressive returns, somewhere short of smash. It sparkles much of the way, but will need some 20 minutes of footage clipped from the preview version to tighten slow and dull spots."

+ Variety (Hollywood) p3 Je 26 '37

NIGHT OF MYSTERY. Paramount
76min My 21 '37

Cast: Grant Richards. Roscoe Karns, Helen Burgess, Ruth Coleman

Director: E. A. Dupont

Music director: Boris Morros

Screen writers: Frank Partos, Gladys Unger

Based on the novel, *The Greene Murder Case*, by S. S. Van Dine. A mystery story filled with false clues and numerous suspects which is solved by Philo Vance.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: better not; C: no."

Christian Century p935 J1 21 '37

"An interesting combination of mystery and humour. Suitability: family."

+ Mo Film Bul p129 Je '37

"This is not so good as some of the picturizations of Van Dine's detective tales. It is taken from a book written some years ago, and evidently its defects are due in part to a rather outmoded style. The acting is only fair, and the characterizations are exaggerated. Adolescents, 12-16: no; children, 8-12: gruesome."

+ Motion Pict R p5 Je '37

"A: good; Y: mature; C: unsuitable."

Parents' M p62 J1 '37

Newspaper and Magazine Reviews

"The adaptation is muddled, the dialogue laborious, the cutting-job downright pedicular."

Herb Sterne

— Script p16 J1 17 '37

Trade Paper Reviews

"Philo Vancers have petered out as first-string mystery fare. . . Film will be shoved around, even on duals. One of the reasons is Grant Richards, who plays the part of Philo Vance, and is an unknown."

— Variety p21 Je 30 '37

NORTH OF THE RIO GRANDE. Paramount
72min Je 18 '37

Cast: William Boyd, George Hayes, Russell Hayden

Director: Nate Watt

Screen writer: Jack O'Donnell

Based on the novel, *Cottonwood Gulch*, by Clarence E. Mulford. A western melodrama.

Audience Suitability Ratings

"A: hardly; Y: fairly good; C: good but exciting."

Christian Century p1119 S 8 '37

"Good western scenery and old buildings form the background for this film. Family." Am Legion Auxiliary

"Adults: typical Western; young people: yes; children: they'll like it. Family." Calif Cong of Par & Teachers

"A fast moving Western with plenty of gun-play. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Waste of time. Mature-family." DAR

"Complicated story, overdrawn at times to the point of absurdity. Fine scenery, hard riding and a noble hero. Mature." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Adolescents: yes; children: if not too excitable." Women's Univ Club, Los Angeles
Fox W Coast Bul Je 26 '37

"This is an entertaining picture for all who enjoy the type. Family & junior matinee."

+ Gen Fed of Women's Clubs (W Coast) Je 16 '37

"Adolescents, 12-16: yes; children, 8-12: if not too excitable."

Motion Pict R p7 J1 '37

"Pleasing music, good horsemanship, the pleasing personalities of William Boyd and Bernadene Hayes and the usual delightful characterization of George Hayes as Windy relieve the slow-moving and somewhat dull direction. Family."

+ Nat Council of Jewish Women Je 16 '37

"General patronage."

Nat Legion of Decency J1 1 '37

"A, Y & C: good Western."

Parents' M p72 S '37

"Family."

Sel Motion Pict p8 S 1 '37

Trade Paper Reviews

"This fifth of the 1936-37 series of the popular Hopalong Cassidy Westerns is the best to date and scores a new high in action and entertainment for Producer Harry Sherman and his associates. Bill Boyd in the title role delivers his usual suave and convincing performance."

+ Boxoffice p83 Je 26 '37

"This 'Hopalong Cassidy' can be classed as one of the best of the series. The dramatic plot is developed in a highly suspenseful manner which is forever interesting. Thrill situations, worked out in strategic spots intensify the action. This technique will appeal especially to the [juvenile] audiences."

+ Film Daily p20 Je 22 '37

+ Motion Pict Daily p2 Je 19 '37

"Estimate: good."

+ Phila Exhibitor p60 J1 1 '37

"[It] is a lusty, stirring drama that rates as tops in the Hopalong Cassidy series and will be another credit notch in Harry Sherman's six-gun."

+ Variety (Hollywood) p3 Je 16 '37

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OH DOCTOR. Universal 66min My 16 '37

Cast: Edward Everett Horton, Donrue Leighton, William Hall, Eve Arden

Director: Ray McCarey

Screen writers: Harry Clork, Brown Holmes

Based on the novel of the same title by Harry Leon Wilson. "Horton is to become heir to

half a million in six months, if he lives. A gang of crooks buys his inheritance for \$50,000 cash. Then they all assemble in a Beverly Hills chateau determined to keep him alive at all costs." (Hollywood Reporter)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y & C: fairly amusing."
Christian Century p935 Jl 21 '37

"Suitability: family." E. P.
Mo Film Bul p130 Je '37

"A, Y & C: fair."
Parents' M p62 Jl '37

Newspaper and Magazine Reviews

"Edward Everett Horton . . . has been seen in a succession of weak-tea pictures which have had nothing to recommend them other than the presence of this long-nosed, lantern-jawed comedian. And that recommendation is outwearing its welcome. This farcical war-horse limps along rather painfully."

— Cue p50 Je 26 '37

"[It has] about fifty minutes of story-telling that ranges all the way from bad to worse. . . On first thought Mr. Horton seemed an ideal choice for the part of the hypochondriac. . . But somehow the rôle falls flat, perhaps because we have seen him too often under similar circumstances." T. M. P.
— N Y Times p20 Je 19 '37

Trade Paper Reviews

"It is a bang-up comedy that is a natural for the better double bills."
+ Canadian Moving Pict Digest p8 Jl 3 '37

"As familiar as E. E. Horton's nervous-wreck routine may be to film patrons, the comedian and his tricks are the mainstays of this exaggerated comedy-drama. Smooth dialog keeps this hokey picture from going completely corkscrew and it's sufficiently swift to please the fans in the multiple trade."
+ — Variety p33 Je 23 '37

OLD CORRAL. Republic 52min D 21 '36

Cast: Gene Autry, Smiley Burnette, Hope Manning

Director: Joseph Kane

Original story: Bernard McConville

Screen writers: Sherman Lowe, Joseph Poland

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 24 '36

Trade Paper Reviews

"Several elements combine to make this western entertainment of higher order than most prairie pictures. The story is close-knit and smoothly acted and directed. Photography is consistently good throughout."
+ Film Daily p9 My 11 '37

"Sub-standard Gene Autry mesquiteer musical, the plot of the piece, is a dwarfed vine on which is hung the dubious fruits of the singing of all the leads. . . Straight Western fans will dub it strictly a stiff."
— Variety p19 Ag 4 '37

ON AGAIN—OFF AGAIN. RKO 65min Jl 9 '37

Cast: Bert Wheeler, Robert Woolsey, Marjorie Lord, Patricia Wilder

Director: Edward F. Cline

Music: Dave Dreyer, Herman Ruby

Music director: Roy Webb

Screen writers: Nat Perrin, Benny Rubin

The comic pair are seen as business partners who are constantly quarreling with each other. They decide to engage in a wrestling match, the winner to own the company and the loser to be his servant. During the year of the arrangement they undergo many complications and then go back into business again though they never stop quarreling.

Audience Suitability Ratings

"It is a film which is trying very hard to be funny but lacks the essential high spirits and infectious nonsense which makes laughs come effortlessly. Suitability: adults & adolescents."
D. E. B.

— + Mo Film Bul p148 Jl '37

"General patronage."
Nat Legion of Decency Jl 29 '37

"A, Y & C: poor."
Parents' M p72 S '37

"A routine Wheeler and Woolsey comedy filled with cheap slapstick and constantly skirting the suggestive. . . It is a waste of time for those who discriminate in picture entertainment. Family."

— Sel Motion Pict p14 S 1 '37

Newspaper and Magazine Reviews

"It is a loose comedy in direct line with Wheeler-Woolsey tradition, and their loyal fans enjoy themselves no end." B. C. B.
Boston Transcript p5 Jl 24 '37

"Adults."
Christian Science Monitor p21 Jl 31 '37

"The comedy has a burlesque tinge, despite all the powerful benign influence of Czar Will Hays. The boys like to cast a blue aura over their antics, we fear. Here they are under wraps most of the time, restrained and, to be frank, rather dull." (0 stars) Beverly Hills
Liberty p54 S 4 '37

Trade Paper Reviews

"Geared to a high nonsensical pitch in the funniest film the veteran Wheeler-Woolsey comedy team has made in a long time, this fits admirably into the present audience trend toward sheer farce entertainment and should be received with open arms. Plenty of bright gags, smart dialogue and a minimum of story to disturb the stars' mad antics put the film well above standard. Family."

+ Boxoffice p63 Jl 24 '37

"This will please the Wheeler and Woolsey fans and will ring up a healthy total of laughs. Edward F. Cline has done an excellent job of guiding the comedians in their various antics."

+ Film Daily p10 Jl 12 '37

+ Motion Pict Daily p2 Jl 10 '37

"Estimate: typical Wheeler-Woolsey."
Phila Exhibitor p37 Jl 15 '37

"One of the most successful pictures the Wheeler-Woolsey combination has ever turned out. Much too long getting under way and has several dead spots thereafter, but for the most part a very funny film. Natural companion for dramas on the duals."

+ Variety p19 Ag 11 '37

"Containing better box office for general audiences than previous Wheeler and Woolsey comedies, this one is a cinch for fans of the

ON AGAIN—OFF AGAIN—Continued
comic pair and will find favor with those whose taste in screen comedies leans toward the non-sensical."

+ Variety (Hollywood) p3 J1 8 '37

ON SUCH A NIGHT. Paramount 70min Ag 27 '37

Cast: Grant Richards. Karen Morley. Roscoe Karns. Eduardo Ciannelli

Director: E. A. Dupont

Original story: Morley F. Cassidy. S. S. Field. John D. Klorer

Screen writers: Doris Malloy. William Lipman

"[The plot] confronts a decent, considerate weakling, Grant Richards, and a ruthless, implacable, completely vicious strong man, Eduardo Ciannelli, with the test of an 'act of God' flood. The flood traps them in an isolated house where the villain's gun-might is for the first time impotent." Variety (Hollywood)

Audience Suitability Ratings

"The dependable acting of a good cast holds together a weak plot. Family."

+ — Sel Motion Pict p14 S 1 '37

"The direction is notably good. Family."

+ Wkly Guide Ag 28 '37

Newspaper and Magazine Reviews

"Reviewing this picture will not be difficult. Slow, tedious, and pointless—that characterizes it aptly. There seems to be an idea for a story somewhere in the film, but nothing is made of it; or perhaps too much is made of it."

— Hollywood Spec p13 Ag 28 '37

Trade Paper Reviews

"The timely background of Mississippi River Valley floods, plus the ever dependable histrionics of Roscoe Karns, Alan Mowbray and Robert McWade, partially make up for a glaringly weak story, but leave this film only good enough for the lesser spots on duals. Family."

+ — Boxoffice p75 Ag 21 '37

"The Mississippi flood is used as the basis for an average program melodrama. Many of the scenes are quite spectacular, and E. A. Dupont, the director, has injected the sort of suspense that maintains interest."

+ — Film Daily p7 Ag 16 '37

+ — Motion Pict Daily p6 Ag 13 '37

"A mediocre offering with no outstanding performances, this has a few exciting moments, little suspense. Estimate: weak dual support."

+ — Phila Exhibitor p8 S 1 '37

"Another striking example that a picture is as good as its story, and no better. This one has so many confusing and baffling twists, and indefinitely conceived characters, that the thread of the narrative is soon lost. . . Bereft of any substantial boxoffice draft among its players, film's bid for favor depends solely on its story. . . [It] is ticketed for the lower bracket duals."

+ — Variety p27 Ag 18 '37

"An excellent cast labors valiantly to invest this topical melodrama with a sense of credibility and importance but fails to lift the synthetic and poorly organized narrative out of the bog. . . The action whips up some excitement and suspense, but its uneven quality and failure to sock its most interesting dramatic promises holds the picture to low level of entertainment and catalogs it as support in the lesser duals."

+ — Variety (Hollywood) p3 Ag 11 '37

100 MEN AND A GIRL. Universal 84min S 12 '37

Cast: Deanna Durbin. Adolphe Menjou. Alice Brady. Eugene Palette. Mischa Auer. Leopold Stokowski

Director: Henry Koster

Music: Frederick Hollander. Sam Coslow

Music director: Charles Previn

Original story: Hans Kraly

Screen writers: Bruce Manning. Charles Kenyon. James Mulhauser

Miss Durbin portrays a singer who organizes and manages 100 unemployed members of a symphony orchestra. The unemployed artists are offered a radio contract if they can obtain an outstanding conductor. After countless difficulties Miss Durbin succeeds in getting the aid of Leopold Stokowski.

Trade Paper Reviews

"The production and directorial team of Joe Pasternak and Henry Koster has brought to the motion picture screen a feature which is a rare treat for music lovers and at the same time one embodying all of the recognized entertainment elements to assure equal popularity among regular picture fans."

+ — Boxoffice p29 S 11 '37

"Tugging at the heart strings with its human interest story, superbly translated into entertainment, '100 Men and a Girl' is as close to perfect box office as anything that has come out of Hollywood in many a day."

+ — Film Daily p9 S 3 '37

"Deanna Durbin, whose comet streaked across the film sky a year ago in Universal's 'Three Smart Girls' is a bright, luminous star in her second picture '100 Men and a Girl' which is something new in entertainment, and a box office attraction way up among the leaders of the early season. . . This one is socko. It augurs much for Miss Durbin's future. She's arrived."

+ — Variety p18 S 8 '37

"'Beautiful' is the word for '100 Men and a Girl.' Smartly balanced in every phase of production, setting a new high for the more sombre type of music and refreshing in the lightness of its comedy, the picture, with proper exploitation, cannot help but be a box-office winner in any spot."

+ — Variety (Hollywood) p3 S 3 '37

ONE MILE FROM HEAVEN. 20th century-Fox 67min Ag 13 '37

Cast: Claire Trevor. Sally Blane. Bill Robinson

Director: Alan Dwan

Music director: Samuel Kaylin

Original story: Robin Harris. Alfred Golden

Screen writers: Lou Breslow. John Patrick

"The story deals with the successful efforts of Tex Warren, a young newspaper reporter, in clarifying a situation into which she has stumbled, wherein a young colored woman claims as her own a beautiful white child." Gen Fed of Women's Clubs (W Coast)

Audience Suitability Ratings

"A & Y; perhaps; C; no."

Christian Century p1087 S 1 '37

"A good supporting cast rounds out this highly entertaining film. Family." Am Legion Auxiliary

"Though an atmosphere of unreality pervades the picture, it maintains interest. Adults & young people: fair; children: tense. Possible for family." Calif Cong of Par & Teachers

"Racial tolerance is stressed. Mature-family. Good." DAR

"Mixed ethics and a not entirely convincing story. Adults." Nat Soc of New England Women

"The picture in general is a good example of nice direction and cast suitability. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Je 19 '37

"The unfolding of the drama is highly interesting and has many pleasing bits to lighten the tension. Satisfying entertainment for the family."

+ Gen Fed of Women's Clubs (W Coast)
Je 9 '37

"Enjoyment is a matter of taste. Adolescents, 12-16: nothing constructive; children, 8-12: no." Motion Pict R p6 J1 '37

"Family & junior matinees." Nat Council of Jewish Women Je 9 '37

"General patronage." Nat Legion of Decency Je 24 '37

"A. Y & C: good social drama." Parents' M p72 S '37

"Family. (The New England Women, the University Women and the Business and Professional Women consider this picture mature for children.) Outstanding."

+ + Sel Motion Pict p2 S 1 '37

"Family." Wkly Guide J1 24 '37

Newspaper and Magazine Reviews

"Young people & adults." Christian Science Monitor p17 Ag 28 '37

"Bill Robinson is featured in the picture, and his highly rhythmical tap work, though a foreign element in the story, does much to enliven the film. . . Situations are good, Alan Dwan has put good movement into the story, and the picture should prove entertaining for audiences not too exacting."

+ Hollywood Spec p18 J1 31 '37

"[It is a] hodgepodge of Class C celluloid." T. M. P.

— N Y Times p23 Ag 19 '37

Trade Paper Reviews

"Although the greatest care and judgment must be exercised in exploiting this film to prevent any friction from developing over the highly [explosive] phases in which it cautiously touches on what appears to be racial inter-marriage, there is no reason that, given judicious build-up, it cannot be good box office, for it carries a tremendous appeal to all women. Family."

Boxoffice p15 J1 31 '37

"Problem play misses fire when story nose-dives into gangster category."

— + Film Daily p10 J1 20 '37

+ Motion Pict Daily p3 J1 17 '37

"This starts out as a lively programmer. . . It rapidly develops into a sociological drama; moreover, it touches on the delicate topic of white, black race relationship. It is up to the exhibitor, who surely knows his followers. Estimate: an excellent programmer with class possibilities; lots of angles for big city audiences."

Phila Exhibitor p61 J1 1 '37

"They skate on pretty thin ice in this picture. . . Film has the advantage of being away from the stereotyped run of pictures, but whether the theme fits into the popular groove is something to think about. Cast is without names for the first runs; therefore, will fit into the second half of the duals."

Variety p18 J1 21 '37

"Despite worthy performances of thoroughly capable players, 'One Mile from Heaven,' misses, and for the most part by a mile, of even being an average programmer. It is an extremely mild offering that lacks most of the

ingredients that go to make up acceptable screen fare. Material in story and basic theme make it very doubtful if audiences will take the picture on face value or care much."

— Variety (Hollywood) p3 J1 15 '37

OURSELVES ALONE. Gaumont British 69min Ja 10 '37

Cast: John Loder. John Lodge. Antoinette Cellier. Niall MacGinnis. Bruce Lister. Clifford Evans

Directors: Brian Desmond-Hurst. Walter Summers

Screen writers: Dudley Leslie. Bryan Langley

Based on the play, *The Trouble*, by Dudley Sturrock and Noel Scott. First issued under title of *Ourselves Alone*, then changed to *River of Unrest* and recently changed to original title. "[It is] a Sinn Fein story of brutal ruthlessness, showing the unceasing feud between the Royal Irish Constabulary and the Irish Republican Army. . . It leads up to the point where the hero, in love with a sister of the leader of the Republican Army, shoots her brother, who is trying to escape, without knowing his identity. She is then placed in the position where she is forced to lure the man she loves to what seems inevitably his doom." (Variety) Filmed in England.

See issue of June 29, 1936 for other reviews of this film under title of *Ourselves Alone* and issue of March 29, 1937 under title *River of Unrest*

Audience Suitability Ratings

"A: mediocre; Y & C: little interest, less value."

Christian Century p567 Ag 28 '37

Newspaper and Magazine Reviews

"Without distinguished stars and on an obviously modest production budget Mr. Hurst has managed to recreate the tense, bitter and explosive atmosphere of civil war and turn out a grim and frequently exciting picture. If its awkward and unconvincing romance seriously hampers the total effectiveness of 'Ourselves Alone' there are many compensations in the form of interesting sidelights. . . [It] is not a film of major importance, but as unpretentious melodramas go, it is far superior to most of its competitors."

+ — Cue p13 Ag 7 '37

"Technically and authentically superior to the rest of the Celtic epidemic, but less speedy. For select audiences who winced at 'The Informers' Hollywood flare."

+ Digest p29 Ag 28 '37

"Desmond-Hurst, the Irish director. . . brings to 'Ourselves Alone' characteristic introspection and camera imagination, in certain scenes, but his continuity and pace could bear improvement. It is the jerky, episodic treatment which interferes with a smooth and flowing conception of the story." Marguerite Tazelaar

N Y Herald Tribune p4 J1 31 '37

"The picture, whatever its technical lacks, has a tang and an atmosphere both vivid and believable. . . The picture's chief failing is its acting. John Lodge, who did pretty badly in one or two Hollywood films, is even less adequate in 'Ourselves Alone,' mugging with a contented intensity rare even on the screen." Eileen Creelman

+ — N Y Sun p12 J1 31 '37

"The Irish rebellion, which has become as recurrent a motion picture theme as the Russian revolution, has set off another turbulent melodrama in 'Ourselves Alone.' . . There are a few production defects—bad lighting in some scenes, lost lines of dialogue—which mar the otherwise smooth finish of the film." F. S. Nugent

+ — N Y Times p6 J1 31 '37

OURSELVES ALONE—Continued

"The film with the dubious distinction of being the week's best is a British-Gaumont import called 'Ourselves Alone.' . . . To sum the thing up briefly, [it] is well acted, smartly directed and photographed, and so like 'Beloved Enemy' and 'The Informer' that it's astonishing." Russell Maloney
+ New Yorker p33 Ag 7 '37

"[It] differs from Hollywood investigations of that Irish revolutionary group [The Sinn Fein] by approaching it from a temperate and somewhat more realistic British viewpoint. . . . [It is] briskly directed by Brian Desmond-Hurst and flavored by a pawky Irish supporting cast."

Time p34 Ag 9 '37

Trade Paper Reviews

"Here is a very realistic production that is superbly acted throughout by a very capable English cast."

+ Film Daily p11 Ag 18 '37

"There's plenty of unrest on the screen, and almost as much in the audience, with this British excursion into the land of 'The Informer.' It's a scatter-brained affair, concentrating neither on one side nor the other, and consequently failing to build any sympathy for anyone in particular. What they have got is so crudely handled, particularly when the picture finally works up to what ought to be a climax, that the titters from the audience are far from undeserved."

— Hollywood Reporter p3 My 4 '37

+ — Motion Pict Daily p26 Ag 9 '37

"For those vitally interested in Sinn Fein matters, this picture should prove highly effective; for others it is liable to be somewhat of a bore. It is probably a very good film from an accuracy standpoint, and it has a good deal of artistic merit. But the story matter is not readily exciting and demands too much credence on the part of auditors."

Variety p19 Ag 11 '37

OUTER GATE. Monogram 62min Ag 4 '37

Cast: Ralph Morgan. Kay Linaker. Ben Alexander

Director: Ray Cannon

Screen writer: Laurie Brizee

Based on a novel of the same title by Octavus Roy Cohen. "Morgan [plays] the dutious employer who sends his favorite employee, Alexander, to prison on an embezzlement charge of which he was not guilty. After Alexander had spent five years in prison, the guilty person committed suicide, but not before writing a confession. Alexander is then released from prison." (Phila Exhibitor)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 12 '37

Trade Paper Reviews

+ — Motion Pict Daily p5 Ag 20 '37

"This isn't up to Monogram standard. Ralph Morgan looks just like a pitcher working without any support from his team-mates. Kay Linaker is a very attractive person, but in spots she overdoes her role. Estimate: best for neighborhoods, duals."

— Phila Exhibitor p43 Ag 15 '37

OUTLAWS OF THE ORIENT. Columbia

60min Ag 20 '37

Cast: Jack Holt. Mae Clarke. Harold Huber

Director: Ernest B. Schoedsack

Screen writer: Ralph Graves

"The adventures of an American engineer developing oil wells near the Gobi desert with half-caste bandits in the pay of a rival company making trouble for him." Wkly Guide

Audience Suitability Ratings

"A & Y: mediocre; C: no."

Christian Century p119 S 8 '37

"General patronage."

Nat Legion of Decency Ag 12 '37

"A, Y & C: good."

Parents' M p88 O '37

"Family."

Sel Motion Pict p14 S 1 '37

"Family."

Wkly Guide J1 31 '37

Trade Paper Reviews

"Estimate: okay action."

+ Phila Exhibitor p35 Ag 1 '37

"Not as good as Jack Holt usually does. Film is hampered by having a great deal of waste minutes, such as showing such uninteresting material as a dozen plane landings and take-offs in the hour's running time, as well as some shots of flying a regular mail run most of the time without dramatic happening."

— + Variety p18 S 8 '37

P**PARADISE ISLE.** Monogram 70min J1 31 '37

Cast: Movita. Warren Hull. William Davidson

Director: Arthur Greville Collins

Screen writer: Marion Orth

Based on the Cosmopolitan Magazine short story, The Belled Palm, by Allan Vaughan Elston. It tells the story of a blind artist who is shipwrecked on a South Sea Island and whose eyesight is restored through the efforts of a beautiful native girl who has fallen in love with him and who obtains surgical aid for him.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 5 '37

"A & Y: fair; C: little interest."

Parents' M p72 S '37

Newspaper and Magazine Reviews

"Only certain defects in the story and in the structure of the film itself keep the picture from being the first-rate entertainment which it might have been. Viewed in its entirety, 'Paradise Isle' is a commendable attempt for an independent studio. Certainly it will give audiences more entertainment value for their money than many of the B productions from major studios." Bert Harlen

+ — Hollywood Spec p6 J1 17 '37

Trade Paper Reviews

"Monogram makes a proud debut with a highly acceptable program picture which augers well for this newest of Hollywood's producing organizations. . . . The picture can hold its place in story, direction and acting with many offerings of higher budgets. Family."

+ Boxoffice p31 J1 10 '37

"This is a pleasant, little story of a romance on a South Sea Island and should please audiences generally. Movita, as a native girl is very easy to look at and does appealing work as the heroine."

+ Film Daily p6 J1 7 '37

+ Motion Pict Daily p5 J1 7 '37

"Estimate: entertaining, good top dualler."

+ Phila Exhibitor p36 J1 15 '37

"Word of mouth should favor this as one of the most satisfactory versions of the formula. Picture will hardly smash any box office records, but considering its modest production cost it should realize a healthy profit. . . The minor production and script flaws are unimportant in the picture's general excellence."

+ Variety p16 J1 28 '37

"While marked by plausible performances, beautiful photography and a genuinely realistic interpretation of the lure of the tropic isles, 'Paradise Isle' is a mediocre offering that will find its level on the lower end of the dual bills."

+ Variety (Hollywood) p3 J1 1 '37

PARNELL, MGM 119min Je 4 '37

Cast: Clark Gable, Myrna Loy, Edna May Oliver, Edmund Gwenn

Director: John M. Stahl

Music: Dr. William Axt

Screen writers: John Van Druten, S. N. Behrman

Based on the play of the same title by the late Elsie T. Schauflier. The film tells the story of Ireland's struggle for a Parliament under the leadership of Parnell and of the romance between Parnell and Katie O'Shea. Various party difficulties develop. Parnell, weary from service in Ireland's cause dies, surrounded by his party members.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: very good of kind; Y: good but mature; C: no."

Christian Century p849 Je 30 '37

"Adults." Am Legion Auxiliary

"Parnell's much criticized private life is skimmed over gracefully enough to be inoffensive yet intriguing to the mixed audience of all ages. Action is sacrificed to dialogue, which is presented with due regard to the stilted phrases of the day. Altogether, a worthy portraiture. Adults: very good; young people: good; children: uninteresting. Family." Calif Cong of Par & Teachers

"As coherent and forceful drama, as a truthful portrayal of the Home Rule struggle in the days of Gladstone, and as a story of human passions, weakness and heroism, this picture is an example of screen art at its best. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent cast. Mature. Excellent." DAR

"Clark Gable seems hardly the type for the title role but he gives a quietly forceful characterization. Myrna Loy as the lovely Katie O'Shea is charming and vividly real. The entire production shows Cedric Gibbon's able hand in the art of direction and is dramatic and in good taste throughout. Mature." Nat Soc of New England Women

"A poor attempt to bring to the screen the stirring events of Ireland's stand for Home Rule. . . Imagination cannot be stretched to recognize Mr. Gable as the slim, bearded enthusiastic Irish gentleman—no trace of the slightest accent in voice nor verve of fire in his oratory; and, Miss Loy, though charming and sweet, has not the brilliancy of an Irish Kitty

O'Shea. It is regrettable that this fine story and episode of history has been ruined by error in casting. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 12 '37

"Historically and biographically this film is irritatingly and unnecessarily inaccurate. This is the more to be regretted since the most scrupulous care has been expended to make the backgrounds authentic in every detail. . . Clark Gable and Myrna Loy fail to convince as historical personalities, though both give careful and intelligent performances. Suitability: adults & adolescents." E. P.

+ Mo Film Bul p148 J1 '37

"It [is] one of the finer productions of its type. It is highly entertaining not only as a romantic love story but as an illuminating historical document. Its failure to merit untold praise lies in the miscasting of the leading character, for in spite of the splendid background and a part replete with stirring lines, Clark Gable gives a singularly uninspired performance. Adolescents, 12-16; interesting but mature in theme; children, 8-12: too mature."

+ Motion Pict R p5 Je '37

"A & Y: good; C: mature."

Parents' M p38 Ag '37

"An historical drama the entire family will enjoy. Outstanding."

+ + Sel Motion Pict p2 S 1 '37

Newspaper and Magazine Reviews

"Clark Gable and Myrna Loy make a valiant but not entirely successful attempt to reconstruct the love-story of Parnell and Katie O'Shea. Moderate entertainment."

+ Film Wkly p27 J1 17 '37

"The lack of more applause from [a preview] audience in which there were so many guests of the producers, is due to the fact that the assets of 'Parnell' do not blend into a completely entertaining whole. . . Clark Gable, playing Charles Parnell, was poor casting. . . The whole picture falls down because Gable was unequal to the task of making us sympathize with him in his fight to secure home rule for Ireland."

+ Hollywood Spec p8 Je 19 '37

"Miss Loy and Mr. Gable act strenuously, but, it must be admitted, without conviction."

+ New Statesman & Nation p113 J1 17 '37

"'Parnell' is not so badly put together as people say; but the extraordinary choice of Clark Gable and Myrna Loy for Parnell and Mrs. O'Shea kills any interest it might otherwise have had, and even provoked titters in the not specially highbrow Empire audience. . . The best part of the film is that which deals with the exposure of the forged Piggott letters, and Mr. Neil Fitzgerald gives a sensational and persuasive performance as Charles Piggott himself." Christopher Shawe

+ Spec p143 J1 23 '37

PARTNERS IN CRIME. Paramount 62min O 8 '37

Cast: Lynne Overman, Roscoe Karns, Muriel Hutchison

Director: Ralph Murphy

Screen writer: Garnett Weston

Based on a novel of same title by Kurt Steel. A private investigator and his newspaper pal get mixed up in politics and get everyone in trouble.

Trade Paper Reviews

"This is light but acceptable material for the dual programs and can carry its end in ordinary spots."

+ Boxoffice p29 S 11 '37

PARTNERS IN CRIME—Continued

"It makes enjoyable program fare. Overman carries the picture and it is due to the manner in which he gets over the lines that the piece is entertaining."

+ Film Daily p6 S 8 '37

"In spite of hard working performances by the cast and some nifty dialogue that pops up spontaneously, Paramount's production of 'Partners in Crime' is a light affair from start to finish."

— + Variety (Hollywood) p3 S 3 '37

PICCOLO EROE. Educational films 79min
Je 30 '37

Cast: Gianfranco Giachetti, Franco Branzilla

Director: Alessandro Blasetti

An Italian dialogue film. "[It] portrays the beneficent balm of fascist law and order replacing 'anarchist' conditions in Italy just prior to 1922 when the Black Shirts marched on Rome." (Film Daily)

Newspaper and Magazine Reviews

"The principal merit of this not very exciting piece lies in fine acting by little Franco Branzilla. . . While there is an air of authenticity in a few of the scenes, the general tone of the picture is pretty theatrical and the technique is only passable." H. T. S.

+ — N Y Times p33 Jl 1 '37

Trade Paper Reviews

"It is an unimportant film which will hardly satisfy any appreciable percentage of fans."

— Film Daily p6 Jl 6 '37

PICK A STAR. Roach-MGM 70min My
21 '37

Cast: Patsy Kelly, Jack Haley, Rosina Lawrence, Mischa Auer

Director: Edward Sedgwick

Music & lyrics: Fred Stryker, Johnny Lange, R. Alex Anderson

Music directors: Arthur Morton, Marvin Hatley

Screen writers: Richard Flournoy, Arthur Vernon Jones, Thomas J. Dugan

"Rosina Lawrence wins an on-to-Hollywood contest about three minutes after the promoter absconds with the receipts and her prize money. Jack Haley as the boy friend knows she can make good, so sells his garage and goes west to pave the way. He runs into typical Hollywood resistance and is working as a bus boy when Rosina follows." Hollywood Reporter

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste; Y: perhaps; C: hardly." Christian Century p822 Je 23 '37

"Family." Am Legion Auxiliary

"Catchy tunes, spectacular scenes of movies in the making, and comedy which at times verges on the melodramatic, make this an entertaining picture. Adults: diverting; young people & children: yes. Family." Calif Cong of Par & Teachers

"A trite, musical hodge-podge with just enough material for a two-reel picture. . . The music is not outstanding, the dance numbers are few, and the many 'process-shots', flashes, etc., make the picture rather a strain on the eyes. Family." Calif Fed of Business & Professional Women's Clubs

"Mature." Nat Soc of New England Women

"Some humor saves the picture. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Je 19 '37

"While the picture is well photographed, studio scenes most interesting, and a large cast acquit themselves creditably, the result is only mildly entertaining. Mature audience."

— + Gen Fed of Women's Clubs (W Coast)
Je 9 '37

"Quite a pleasant film with a number of amusing incidents and an uproarious one for which Mischa Auer is responsible, but with so little to it that it leaves a feeling of disappointment. Suitability: family." H. F.

Mo Film Bul p130 Je '37

"Some of the dialogue is amusing and the elaborate choruses are pleasing; however, various incidents of the plot give the impression that in Hollywood any path to success is acceptable. Adolescents, 12-16 & children, 8-12: no."

+ — Motion Pict R p7 Jl '37

"An impossible story with a bit of everything which finally develops into a silly slapstick farce. Family."

— + Nat Council of Jewish Women Je 9 '37

"A & Y: entertaining; C: mature." Parents' M p62 Jl '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 Jl 24 '37

PRISONER OF ZENDA. Selznick international 100min S 3 '37

Cast: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey

Director: John Cromwell

Music: Alfred Newman

Screen writers: Wells Root, John Balderston, Donald Ogden Stewart

Based on a novel of same title by Anthony Hope and a dramatization of the novel by Edward Rose. Filmed twice previously. "It is a piece of romantic nonsense about a mythical European kingdom, a struggle for possession of a throne between a dissolute true heir and an ambitious step-brother with larcenous inclinations; a lovely blonde princess; a swashbuckling duke, who bends with the political wind, and a young Englishman, on his annual outing, who is persuaded to impersonate the king." (Variety)

Newspaper and Magazine Reviews

"Surprisingly, the current 'Prisoner of Zenda' wears its years' well. With Ronald Colman starring, this time-worn fictional war-horse so reminiscent of the paper-backed lovelorn novels of the 90's takes on a synthetic reality and celluloidian life, further enhanced by witty dialogue and fine playing, which make for excellent entertainment."

+ + Cue p13 S 11 '37

"It has been presented with disarming and brilliant showmanship. . . So knowingly has it been produced, so suavely performed and so ably adapted and directed that it is a vastly entertaining photoplay. . . It creates a mood of gallant invention and sticks to it with superior craftsmanship. In the field of escapist photoplays it is an utterly captivating piece of screen make-believe." Howard Barnes

+ + N Y Herald Tribune p13 S 3 '37

"Looked at carefully, none of it makes much sense. Taken with the indulgent leisure of a summer day, it is good old-fashioned entertainment, excellently produced. . . The result should be popular." Eileen Creelman

+ N Y Sun p14 S 3 '37

"Here is grand characterization, tastefully expensive production and direction that seeks out dramatic values in everything. Here is the most pleasing film that has come along in ages." J. T. M.

+ + N Y Times p12 S 3 '37

"Here is . . . a film so gay, so witty, so exciting, so thoroughly enjoyable that it definitely ranks among the exceptional pictures of the year. . . The cast succeed in creating an atmosphere of suspense and humor, romance and tragedy and in maintaining it from the beginning to the end of a fascinating motion picture." William Boehnel

+ + N Y World-Telegram p21 S 3 '37

"Not quite funny enough and not quite lively enough 'The Prisoner of Zenda' seems the usual slapdash in fancy dress done in a big way." John Mosher

New Yorker p94 S 11 '37

"Producer David Selznick gave this colorful hardly perennial the finest treatment it had ever had. . . It . . . will certainly give cinemaddicts a rare good show for their money."

+ + Time p32 S 13 '37

Trade Paper Reviews

"The perennial favorite returns to the screen all dressed up in the lavishness of a David O. Selznick production and as a superlatively splendid picture which, viewed from any perspective of entertainment values, can mean nothing but smash boxoffice returns."

+ Boxoffice p23 S 4 '37

"It is lavishly produced, skillfully directed romance filmed with telling effect."

+ Film Daily p9 S 2 '37

+ Motion Pict Daily p4 Ag 30 '37

"Another early season box office winner which will keep the theatre wickets spinning. Class production extravagantly presented, splendidly photographed and lavishly mounted. . . Put 'Zenda' down as one of the season's big ones."

+ Variety p22 S 1 '37

R

RANGE DEFENDERS. Republic 56min Je 30 '37

Cast: Robert Livingston, Ray Corrigan, Max Terhune, Eleanor Stewart

Director: Mack V. Wright

Original story: Joseph Poland

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency JI 22 '37

"A, Y & C: good Western."

Parents' M p72 S '37

"Family."

Sel Motion Pict p14 S 1 '37

Trade Paper Reviews

"Not one, but three stalwart cowboys ride the western plains in this fast-moving action picture with the result that the average fan's enjoyment will undoubtedly be tripled. Family."

+ Boxoffice p17 JI 31 '37

"Here is a good, peppy prairie picture that swings along with plenty of action and excitement. Outdoor fans will like it for a number of other reasons as well. Among these are the direction, which is nicely handled; the presence of Eleanor Stewart, who is a right alert little actress; and the manner in which comedy and

romance are interwoven with the serious sequences."

+ Film Daily p8 JI 9 '37

+ Motion Pict Daily p3 JI 9 '37

"Estimate: good Western."

+ Phila Exhibitor p37 JI 15 '37

"Another chapter in the 'Three Mesquiteers' series and a natural for juvenile matinees. Also satisfactory for adults who want concentrated action. Horse opera at its best."

+ Variety p21 JI 14 '37

RED ROPE. Republic 58min JI 19 '37

Cast: Bob Steele, Lois January, Forrest Taylor

Director: S. Roy Luby

Original story: Johnston McCulley

Screen writer: George H. Plympton

A western melodrama.

Trade Paper Reviews

"Swell thrill number for action fans with overload of chase stuff and pitched battle."

+ Film Daily p10 JI 19 '37

+ — Motion Pict Daily p6 JI 15 '37

"Estimate: good Western."

+ Phila Exhibitor p39 Ag 1 '37

"Latest Bob Steele oats opera possesses more action and plot than the average in this string. Picture also has maximum of he-man acting and direction for a cactus thriller. Obviously produced for use on a double-harness bill, it should appease the appetites of those appreciating this type of screen fare."

+ Variety p19 JI 21 '37

REPORTED MISSING. Universal 63min Ag 8 '37

Cast: William Gargan, Dick Purcell, Jean Rogers

Director: Milton Carruth

Screen writer: Verne Whitehead

"An adventure story, about the mystery surrounding the crashing of several passenger planes." Wkly Guide

Audience Suitability Ratings

"A: hardly; Y: better not; C: no."

Christian Century p1119 S 8 '37

"General patronage."

Nat Legion of Decency JI 15 '37

"A & Y: fair; C: possible."

Parents' M p88 O '37

"The background of aviation fields and plane dispatching is an informative one. Adults & young people."

Sel Motion Pict p15 S 1 '37

"Family."

Wkly Guide JI 10 '37

Newspaper and Magazine Reviews

"Those who are interested in mysteries, gangsters and shooting will get what they want." Mordaunt Hall

Boston Transcript p5 Ag 7 '37

"Young people & adults."

Christian Science Monitor p17 Ag 14 '37

"In its own modest way it is a notch or so above the average Class C aviation melodrama and may be recommended to any who is willing to check his equilibrium with the door-man at the Palace. . . Anyway, the picture

REPORTED MISSING—Continued

will surely please the youngsters in the neighborhood houses." T. M. P.
 + — N Y Times p12 S 3 '37

Trade Paper Reviews

"Designed as an action-mystery, this falls down badly on the latter point with a poorly-constructed script which can leave no doubt, and consequently no suspense, in the minds of any theatre-goer of average intelligence as to the culprit. . . The film, inconsequential at best, boils itself down to routine drama that is below par. Family."

— Boxoffice p23 Ag 14 '37

"Gets away from the routine story of the skyways with an exciting plot that keeps building as it holds the mystery element to the end."

+ Film Daily p15 S 1 '37

+ — Motion Pict Daily p12 Ag 4 '37

"This has a nice pace throughout. Estimate: program, best for neighborhoods, duals."

+ — Phila Exhibitor p42 Ag 1 '37

"Film has plenty of action, deft enough plot twists and is capably acted. Stream-lined for the duals, it will do all right. Especially well will it bolster a bill when used in support."

+ Variety p29 S 1 '37

"A slow moving mystery, with the mystery poorly concealed. 'Reported Missing' should be trimmed as much as possible, then used to fill out the duals. It gets off to a very slow start, moves along with a painful lack of action and finally has one big smash scene that encompasses everything from the old slapstick chase to the unmasking of the villain."

— Variety (Hollywood) p3 Ag 2 '37

RHYTHM IN THE CLOUDS. Republic
63min Je 21 '37

Cast: Patricia Ellis. Warren Hull. William Newell

Director: John H. Auer

Original story: George Mence. Ray Bond

Screen writer: Olive Cooper

"It is a Cinderella story, with Patricia Ellis cast in the role of a song writer who cannot market her compositions. Down and out, and literally out of a place to live as the result of her eviction by the landlady, the pretty Patricia has enough poise, ambition and strategy, if without funds, to get herself ensconced in a Park Avenue apartment belonging to an absent writer of popular melodies. Posing as the composer's niece, she soon finds herself swept by fate, circumstance and the fancy of the film's authors into a high paying job on the music writing end of a radio hour." Film Daily

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency J1 1 '37

"A, Y & C: poor."

Parents' M p72 S '37

"Family."

Sel Motion Pict p14 S 1 '37

Newspaper and Magazine Reviews

"Republic Pictures evidences a considerable advance in production finesse in 'Rhythm in the Clouds.' . . Not that the film is simply a little gem, but it can be expected to uphold its part on the prevalent dual bills."

+ — Hollywood Spec p11 J1 3 '37

Trade Paper Reviews

"Dated musical comedy in which pulchritudinous Patricia Ellis and competent Warren Hull are completely wasted, this will leave most audiences in a state of coma or, worse, resentment. At best it can do no more than fill the gap in a dual program and may satisfy the juvenile element."

— Boxoffice p31 J1 10 '37

"There are three factors primarily which keep 'Rhythm in the Clouds' from getting down to earth as screen entertainment. First among these is the general implausibility of the story; the second, a lack of authenticity in a number of its situations; and the third, the dialogue. They prevent the film from attaining its potential worth, and relegate it to the classification of only a fair programmer."

+ — Film Daily p12 Je 18 '37

+ — Motion Pict Daily p18 Je 18 '37

"A light musical show with some pleasant spots, this has improved direction. Estimate: top spot on duals."

+ Phila Exhibitor p60 J1 1 '37

"Film, for rank and file consumption, which is about all it'll command, won't be any draw. Built to conform to the national dual-disease, it'll stay in caste."

— + Variety p16 J1 28 '37

"Preposterous story content, incompetent acting and lack of proper direction combine to make 'Rhythm in the Clouds' a first class entertainment dud, even to the point where a restless and disappointed audience so expressed itself at the conclusion of the showing."

— — Variety (Hollywood) p3 Je 17 '37

RIDERS OF THE DAWN. Monogram
53min J1 14 '37

Cast: Jack Randall. Warner Richmond. George Cooper

Director: R. N. Bradbury

Screen writer: Robert Emmett

A western melodrama.

Audience Suitability Ratings

"Family."

Sel Motion Pict p9 S 1 '37

Trade Paper Reviews

"Nothing has been overlooked in making this model Western attract and hold the sort of attention for which it was designed. It boasts a new outdoor singing star in Jack Randall, who handles his assignment effectively, a wholly credible, if imaginative story and better than average attention to photography and intelligent direction. Family."

+ Boxoffice p21 Ag 28 '37

"It is a good action Western. . . Jack Randall, the new western ace for Monogram, has the advantage of being quite obviously an intelligent and mannerly lad as well as a handsome big fellow who can handle himself in a scrap and also ride well."

+ Film Daily p4 Ag 17 '37

+ — Motion Pict Daily p2 Ag 17 '37

"Monogram's first Randall Western delivers everything the company has been promising. . . Estimate: good."

+ Phila Exhibitor p38 Ag 1 '37

"Actions certainly speak louder than anything else this two-gun tale has to offer including baritone pipes of Randall who looks more like a musical comedy cowpuncher than a kiddie conquer. Acting of guns and fists salvage the film for the dual depots."

— + Variety p39 Ag 18 '37

RIDERS OF THE ROCKIES. Grand national 55min J1 2 '37

Cast: Tex Ritter. Louise Stanley. Charles King

Director: R. N. Bradbury

Screen writer: Robert Emmett

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency J1 22 '37

Trade Paper Reviews

"This one follows the formula material but manages to do it with some clever directional touches and the work of a very excellent cast."

+ Film Daily p9 Ag 30 '37

"Here is another satisfying Western for the Ritter fans. Estimate: okay Ritter."

+ Phila Exhibitor p36 J1 15 '37

"Familiar border rustling yarn embellished with a couple of home-spun tunes and cowboy yodeling which adds to a sum total of the lesser end of dual shows. Would be even less but for presence of Tex Ritter. He's the life saver for this entry."

— + Variety p19 S 8 '37

RIDING ON AIR. RKO 70min Je 18 '37

Cast: Joe E. Brown. Guy Kibbee. Florence Rice. Anthony Nace

Director: Edward Sedgwick

Screen writers: Richard Flournoy. Richard Macaulay

"Brown, a small town newspaperman, is a nut on aviation. . . His friend, Anthony Nace, has a radio beam invention which will steer airplanes by remote control. Joe is about to buy the local paper with the \$5,000 he has won in a slogan contest, but a fake stock promoter, Guy Kibbee, comes along and sells Joe the idea of forming a company to finance his friend's brain-child. . . In the course of [an air] fight [with bandits] the radio beam control is used and Joe comes home a hero, and the otherwise worthless stock that the townspeople have bought in his company becomes valuable." Based on Elmer Lane short stories in The Saturday Evening Post by Richard Macaulay. (Film Daily)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Fun for the family." Am Legion Auxiliary

"This action is paced with laughs, excitement, thrills, and the yelps and wails of the wide-mouthed comedian. His fans will enjoy him as Elmer Lane in the midst of a group of true-to-life village types. Family." Calif Cong of Par & Teachers

"One of the best vehicles Joe E. Brown has had for sometime, and his fans will hail it with delight. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Family." Nat Soc of New England Women

"Entertaining comedy for the whole family. Adolescents: good clean sport; children: entertaining." Women's Univ Club, Los Angeles

Fox W Coast Bul Je 26 '37

"Witty dialogue and absurd situations, good acting and capable direction, make this picture an hour of hilarious fun. Family."

+ Gen Fed of Women's Clubs (W Coast) Je 16 '37

"Only some fine stunt flying and the usual clowning of Joe E. Brown, who is supported by a good cast, save this very trite picture from being other than very mediocre. Family."

+ — Nat Council of Jewish Women Je 16 '37

"A, Y & C: entertaining comedy." Parents' M p72 S '37

"Family."

Sel Motion Pict p6 S 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 J1 17 '37

"The delighted squeals of the children at the Roxy last week and the broad guffaws of the adult movie-goers in this 'family playhouse' attest to the oft-recognized truth that, given a receptive audience, Joe E. Brown simply lays them in the aisles. It is not this department's intention to quarrel with either Mr. Brown, the Roxy, or movie audiences. Frankly, if you meet the picture more than half way, you, too, may have an amusing hour watching Rubbermouth's antics."

Cue p12 J1 3 '37

"Joe E. Brown is a cinematic institution of definitely established box-office worth. Neither the story nor the supporting cast means a great deal to the millions of people who view each of his pictures as a matter of course. I always enjoy Joe's antics. For one thing, his pictures are clean; for another, they appeal to the class of patrons who were responsible for the first financial stability of the film industry—the children."

+ Hollywood Spec p10 Je 19 '37

"Thanks to some clever aerial photography, the film is a comparatively amusing summer-weight offering. The sequences which find the large-mouthed star wrestling with an airplane and a parachute are frequently hilarious."

Howard Barnes

+ — N Y Herald Tribune p6 Je 26 '37

"The new vehicle . . . which R.K.O. has given him is the broad type of farce which the Brown fans have come to expect. . . Guy Kibbee is particularly well cast in the role of a shady company promoter and gives a clever performance." P. T.

N Y Sun p12 Je 26 '37

"[It is a] modest contribution to mirth and laughter. . . 'Riding on Air' is about the usual Joe E. Brown comedy." F. S. Nugent

+ — N Y Times p20 Je 26 '37

"There are no outstanding shots or bits of business, although a sequence showing the comedian in a gadget-rigged bathtub draws laughs. 'Riding on Air' is a new high (or low if you are over 6) in the serialized idiocies of Mr. Brown. It is served strictly off the kiddie-kar." Douglas Gilbert

— N Y World-Telegram p9 Je 26 '37

Trade Paper Reviews

"A standard Joe Brown laugh-provoking performance . . . this can be depended on to maintain the high box office appeal of the comic. It will be a riot with the juveniles and has enough of the gaggy situations, which have come to be expected in a Brown vehicle, to satisfy the humor desires of every type of patron. Family."

+ Boxoffice p21 Je 19 '37

"This one will please all the Joe E. Brown fans without a struggle, and especially the youngsters. The plot is a pretty rambling affair without much logic, but then it gives Joe opportunity to do his amiable antics and garner the laughs, and that's all it was intended to do."

+ Film Daily p18 Je 28 '37

"'Riding on Air' is out of the bottom of the basket. Will satisfy the Joe E. Brown addicts, but otherwise no dice. Yarn is so typical of

RIDING ON AIR—Continued

the Joe E. Brown pictures it might have been a remake from parts of several forerunners. . . . Picture is carelessly scripted and edited."

— Variety p20 Je 30 '37

RIVER OF MISSING MEN. Columbia

60min O 31 '37

Cast: Jack Holt, Wynne Gibson, C. Henry Gordon

Director: Lewis D. Collins

Original story: Bernard McConville

Screen writer: Tom Kilpatrick

A western melodrama.

Trade Paper Reviews

"That perennial action favorite, Jack Holt, herein shows how to play that equally perennial favorite, the cops-and-robbers game, and pack it full of thrills."

+ Boxoffice p29 S 11 '37

+ — Motion Pict Daily p8 S 9 '37

"This is a little short on the action end as compared with previous Holt features. Picture will give fans of this type film, and particularly followers of Holt, what they want, being well handled both in the production and direction departments."

+ Variety (Hollywood) p3 S 4 '37

RIVER OF UNREST. See Ourselves alone**ROAD BACK.** Universal 104min J1 18 '37

Cast: John King, Richard Cromwell, George (Slim) Summerville, Andy Devine, Barbara Read, Louise Fazenda, John Emery

Director: James Whale

Screen writers: R. C. Sherrieff, Charles Kenyon

Based on the novel of the same title by Erich Maria Remarque. This is a sequel to the author's *All Quiet on the Western Front*. "Its simple story tells of a squad of German soldiers who endure the War with heroic stoicism, only to find a Peace filled with hollow oratory, estranged friends, psychological maladjustment, and open revolution. Thus, the life they return to, distorted by the war, is even less bearable than the war itself." (Cue) After road-showing, the film was revised for its regular release.

Audience Suitability Ratings

"Emotionalism and a rather inappropriate sense of humor hinder this film . . . from attaining the simple effectiveness of its predecessor, *'All Quiet.'* . . . It is, regrettably, not the picture it could have been, but an infrequently moving, often limp and moody document which will prove important neither to the socially minded nor the humbler entertainment seeker. . . . The picture is decidedly for adults." T. J. Fitzmorris

+ — America p312 J1 3 '37

"A: excellent; Y: mature; C: not for them." Christian Century p1007 Ag 11 '37

"Some of the comedy is overdrawn. Mature." Am Legion Auxiliary

"*'The Road Back'* is a powerful argument against war, and as such must command the respect of thinking people. Adults: interesting;

young people; controversial; children: no. Unsuitable to family." Calif Cong of Par & Teachers

"Good. Adults." DAR

"The most graphically convincing war-condemning document yet brought to the screen. Of timely interest to *all thinking people.*" S Calif Council of Fed Church Women

Fox W Coast Bul J1 3 '37

"The original screen version was a satire presenting the ridiculousness and utter futility of war and a really effective bit of anti-war propaganda. The ending was subtle and lingered long in the memory. The changed version may have a greater audience appeal, but much of the social value, dramatic strength and originality has been forfeited. . . . The montage shots at the end depicting all the bitter irony of the armament race of all nations, leaves one with a hopeless feeling that the world will never change. Family." Calif Fed of Business & Professional Women's Clubs

"Vividly acted, this film is thought compelling and cannot have too wide a distribution in these days when, as indicated in the prophetic finale, nationals again are arming for conflict. Mature." Nat Soc of New England Women

Fox W Coast Bul Ag 14 '37

"This notably fine production . . . is a powerful indictment against the horror, destruction and futility of war. . . . A truly great picture. Changes, deletions and inclusions have been made since the first showing of this picture yet it still carries its powerful message though subtly softened by a more hopeful ending, closing with a symbolic warning, given in present day headlines. Mature audience."

+ + Gen Fed of Women's Clubs (W Coast) Ag 11 '37

"There is some ill-advised comedy relief which is doubtless intended to placate those who do not like to dwell upon serious matters, but this is a minor flaw in an otherwise well-balanced and intelligent picture. Adolescents, 12-16: yes, mature; children, 8-12: no."

+ Motion Pict R p7 J1 '37

"Perhaps the reason this screen version of Remarque's powerful book fails to convince is because of the compromises and concessions which rob it of its virility and intensity and because entirely too much footage has been devoted to comedy relief and broad burlesque. Nevertheless there stand out the consistent portrayals of the bewildered men, poignant scenes of comradeship and loyalty, starkly realistic bits of warfare and discipline and over all the futility and hopelessness of war. Adults."

+ — Nat Council of Jewish Women Je 23 '37

"Adults."

Nat Legion of Decency Je 24 '37

"A & Y: good; C: no."

Parents' M p73 S '37

"Since *'The Road Back'* was last reported by this committee, Universal has seen fit to remake a large part of the film. The changed version may have a greater audience appeal, but much of the social value, dramatic strength and originality has been forfeited. Outstanding."

+ + Sel Motion Pict p3 S 1 '37

"The story is drab and the comedy only seems to add to the starkness of the events and horrors. Family."

Wkly Guide Je 19 '37

Newspaper and Magazine Reviews

"[It] is a picture with a purpose, and a purpose admirably achieved."

+ Canadian M p34 J1 '37

"It is something less than it might be, so anxious was the studio to offend nobody, that being the sure way to please nobody completely. It does get over a poignant theme, however. Adults."

+ — Christian Science Monitor p11 J1 10 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"It is not nearly as realistic as it might have been. The violation of the author's serious intentions by injecting slapstick is a disappointment. 'The Road Back' is a 'big' production greatly exaggerated." J. P. Cunninghamham

Commonweal p288 J1 9 '37

"With sincerity, skill and compassion, James Whale . . . has brought to the screen a genuinely moving film. . . [It] is a provocative, mature and absorbing film—although it does not build to any great emotional tension and lacks the terrific power that made its predecessor a cinema masterpiece. . . The cumulative effect of the film is superb anti-war propaganda—driving home with complete conviction the same ironic and tragic conclusion that other anti-war films, such as the recent 'They Gave Him a Gun,' failed to achieve."

+ Cue p34 Je 19 '37

"Physically, 'The Road Back' is a magnificent achievement; visually, one of the finest things the screen has to its credit, but spiritually it is a pale shadow of what it could have been if the cutter's shears had not been wielded so cruelly."

Hollywood Spec p5 J1 3 '37

Judge p23 Ag '37

"Not a perfect film, but abounding in some of the best war stuff ever filmed. With three sturdy performances, the picture dominated the preview field for the week. . . Whale should be thanked for avoiding the customary sentimentalities in war pictures, but can be criticized for some inept comedy."

+ Lit Digest p22 J1 3 '37

"In terms of its tremendous screen possibilities . . . [it] must be set down as disappointing. It has some of the finest war scenes ever filmed. There are moments when it holds the whole ferment of the post-war period in defeated Germany clearly before your eyes. . . At the same time it balks at carrying over the full burden of tragedy. . . A flaming protest against war and a moving account of the inevitable wreckage in its wake is dissipated in slapstick and makeshift showmanship."

Howard Barnes

+ N Y Herald Tribune p16 Je 18 '37

"'The Road Back,' unlike most films, has something to say. It says that well, with force and a determination to present the truth. . . James Whale has directed with sympathy and never too blatant an appeal for pathos. . . The film says something that should be heard, but this truth is bitter and foreboding." Eileen Creelman

+ N Y Sun p26 Je 18 '37

"Most of the time it goes its own Hollywood-headed way, playing up the comedy, melodramatizing rather than dramatizing, reaching at the last toward a bafflingly inconclusive conclusion. . . I do not believe Mr. Whale was at fault; the weakness is in casting, in cast, and in editing. It is distressing to watch the mutilation of a great theme. . . I do not say the picture is without merit. Considered apart from the novel, it is a reasonably effective war film. . . I fear that most of those who have read and loved the book will find the film disappointing." F. S. Nugent

+ N Y Times p25 Je 18 '37

"No one can be accused of being a carping meanie if he gets just a bit fretful at these frightfully expensive films of Hollywood that are full of major pretensions never realized because the studios simply will not come to grips with their ideas. . . It [has] a decent philosophy, but it cannot be made deep and poignant by noisy sequences of bursting shells, slapstick comedy, village-boy humors, revolutionary mob scenes and the recitations of tear-stained youths mouthing verisimilitudes and special theories. . . It is being billed as better than 'All Quiet on the Western Front,' but it is not. It has not that picture's reticence, simplicity and imagination. . . Universal has

rified its till to make a million-dollar bore.' Douglas Gilbert

— N Y World-Telegram p16 Je 18 '37

"Of all the new ones . . . [it] is at any rate the only film of any pretension. I suppose that as it is the more ambitious, it is all the more exposed to criticism. One feels great regret that, taken as a whole, it isn't a success. . . It shouldn't have been used, [for screen material,] in hopes of a general and popular appreciation. It is thus astonishing and very much to Mr. Whale's credit that he has handled some of the difficulties with tact. . . The film will exasperate those who have read the novel, and, I think, will only puzzle those who haven't." John Mosher

+ New Yorker p71 Je 26 '37

"The production is painstaking and on the grand scale. Nevertheless, the film is disappointing. Its theme is surcharged with dramatic possibilities, but the director, James Whale, and the screen authors—seemingly more interested in the comedy of Slim Summerville, Andy Devine, and Louise Fazenda—fail to invest the movie with power and poignancy that distinguished Erich Maria Remarque's novel. It is, however, a sincere—if confused—antiwar plea."

+ News-Wk p22 Je 26 '37

"[It is] an extraordinarily poignant screen drama that, up to date, is modern war's most terrific indictment. . . Photography, sets, sound and music are superb. Personally, I think this a finer picture than 'All Quiet on the Western Front.'" Rob Wagner

+ Script p12 J1 31 '37

"By mixing fury and farce Director Whale imperils Author Remarque's poignant theme, but the screen play possesses intense, impressive street scenes. And for a few moments 'The Road Back' illumines a grim War-wrecked civilization, lighting up in a final flash the reawakening of German military mania."

Time p51 Je 28 '37

Trade Paper Reviews

"Adding new glories to the New Universal, this enthralling epic will take its well-deserved place among the truly great pictures of this or any other season."

+ Boxoffice p29 J1 3 '37

"The picture tells a powerful story, with few punches pulled, and should prove excellent box-office in any community."

+ Canadian Moving Pict Digest p6 S 4 '37

"While alert to the surging drama of a defeated Fatherland and sensitive as well to the poignancy of the perplexities confronting Germany's returning soldiers, it is in its treatment of comedy that this sequel to 'All Quiet on the Western Front' is likely to find its major box office strength. Whatever may have influenced the producer and director to give emphasis to comic relief, there can be strictly from the mass appeal angle, no challenge of its expediency, nor may the result be questioned."

+ Film Daily p12 Je 18 '37

"This doesn't achieve what it sets out to achieve—to be a stirring preachment against war, but it has some fine comedy by Slim Summerville, Andy Devine that is certain to go in the neighborhoods. The pacifist, class angles are emphasized, the comedy will carry it through the neighborhoods. It is a great effort anyway, if given support, should earn its way."

+ Phila Exhibitor p64 J1 1 '37

"'The Road Back' is a sequel to 'All Quiet on the Western Front.' It would be as well if the sequel idea were not dragged out and paraded—because the two films do not compare in quality or power. But it is probably necessary in a case of this kind, for 'Road Back' will need all the warmth which is contained in the memory of 'All Quiet on the Western Front.' Such rating seems a shame in view of James Whale's excellent direction, outside the comedy factor, and the expertness

ROAD BACK—Continued

of the physical production. The truth is that the studio has made the mistake of pulling its punches."

— + Variety p12 Je 23 '37

"Critical discussion and audience reaction, together with the normal exploitation of a film of this cost and dimension, will set Universal's 'Road Back' among pictures of first importance for the year, no matter what the final entertainment or box office verdict may be. . . The picture's box office will be largely what it's made by individual showmen. It cannot be sold as 100% entertainment, in the restricted meaning of the word."

Variety (Hollywood) p3 Je 18 '37

ROARING TIMBER. Columbia 64min J1 4 '37

Cast: Jack Holt, Grace Bradley, Ruth Donnelly

Director: Phil Rosen

Screen writers: James Cosgriff, Paul Franklin

"Story concerns the death of a lumber magnate whose daughter, knowing nothing of the business, inherits the enterprise. She gets rid of the good employees and hires some coddling bad ones, who try to sly her out of a big contract. Brother Holt comes to the rescue." Variety

Audience Suitability Ratings

"A: mediocre; Y: poor; C: no."

Christian Century p1007 Ag 11 '37

"General patronage."

Nat Legion of Decency J1 8 '37

"A, Y & C: good."

Parents' M p73 S '37

"Family."

Sel Motion Pict p15 S 1 '37

"Fine, exciting entertainment of its type, with a refreshing lack of love interest. Family."

+ Wkly Guide Je 26 '37

Newspaper and Magazine Reviews

"For a cool hour with only occasional moments of slumber, visit the Rialto this week. . . For beauty in backgrounds the picture should be given the Academy prize. . . Since one must be honest, the picture's entertainment value is at low ebb. . . Part of the trouble lies with the script: the dialogue is poor and the situations artificial." Marguerite Tazelaar

— + N Y Herald Tribune p12 Ag 19 '37

"What we principally like about the picture is the fact that there isn't any silly stuff like kissing or holding hands in it." B. R. C.

N Y Times p23 Ag 19 '37

"The timbers roar and crash all about Jack Holt, its star, and only few casualties, too few for this melodrama's good, are the final result when the debris has been swept away." B. I.

— + N Y World-Telegram p15 Ag 19 '37

Trade Paper Reviews

"Jack Holt is right at home in the lead role of this outdoor yarn, which, although it follows closely the pattern of predecessor tales of the tall timberlands, is nevertheless an engaging bit of entertainment, particularly for the men patrons."

+ Film Daily p3 Ag 21 '37

+ Motion Pict Daily p3 Ag 19 '37

"An action programmer with a fast pace, this will please. Estimate: nice action; best for neighborhood, twin bills."

+ Phila Exhibitor p56 J1 1 '37

"Brawny stuff for the 10-20c traffic and dual bills. . . Holt can do no wrong as far as the children are concerned and the elderly action enthusiasts also. This is his type and as good, or slightly better than, the stuff he's done lately."

+ Variety p21 J1 14 '37

ROUNDUP TIME IN TEXAS. Republic 58min F 28 '37

Cast: Gene Autry, Smiley Burnette, Maxine Doyle

Director: Joseph Kane

Screen writer: Oliver Drake

A western melodrama which shifts its scene from Texas to Africa.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ja 21 '37

Trade Paper Reviews

— + Motion Pict Daily p22 Ag 9 '37

"Republic's Gene Autry once again does a nice job of entertaining. Estimate: okay Western."

+ Phila Exhibitor p61 Ja 15 '37

"This had every reason to be an unsatisfactory Western, as often is the case when the story formulators yank a cowboy and his pal into a foreign clime. That's why it is surprisingly brisk entertainment, despite its absurd moments, old hokey slapstick and several lulls in action."

+ — Variety p19 Ag 4 '37

RUSTLER'S VALLEY. Paramount 58min J1 23 '37

Cast: William Boyd, George Hayes, Russell Hayden, Stephen Morris

Director: Nate Watt

Screen writer: Harry O. Hoyt

A western melodrama.

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"This Western is not only entertaining because of its suspenseful plot, colorful dialogue, smooth direction and good acting; but it is unique in that there are no destructive features, no drinking, and no beautiful singing cowboys. Good for all ages." Calif Cong of Par & Teachers

"The excellence of the acting and settings make this stand out above other Westerns. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature. Family." DAR

"Good comedy and no drinking. Family." Nat Soc of New England Women

"A constructive picture with the last minute rescues and adjustments very clearly emphasized. Family." S Calif Council of Fed Church Women

Fox W Coast Bul J1 31 37

"The Hopalong Cassidy pictures are wholesome and refreshing and this is no exception, being better than the average."

+ Gen Fed of Women's Clubs (W Coast) J1 21 '37

"The plot and acting are adequate and film will please the audiences for whom it is intended. Adolescents, 12-16: enjoyable; children, 8-12: perhaps."

+ Motion Pict R p7 Ag '37

"This picture runs the usual gamut of Westerns with fine riding, lovely photography of the out of doors and plenty of excitement. Throughout the entire picture there is not one bit of drinking. Family & junior matinees."

+ Nat Council of Jewish Women Jl 21 '37

"General patronage."

Nat Legion of Decency Jl 22 '37

"A, Y & C: good Western."

Parents' M p73 S '37

"Family & junior matinee."

Sel Motion Pict p9 S 1 '37

Trade Paper Reviews

"With action as its keynote, this last in the current series of Hopalong Cassidy films upholds in every detail the fine tradition set by its predecessors. . . It is a picture which will garner plenty at the box office. Family."

+ Boxoffice p31 Jl 10 '37

"The ingratiating personality that William Boyd gives 'Hopalong' and the comic talk and antics of George Hayes as 'Windy' will have to carry this Cassidy number. Even though it doesn't rank with the better pictures in the series, it still is a pleasing Western."

+ Film Daily p6 Jl 6 '37

+ Motion Pict Daily p9 Jl 2 '37

"Estimate: good Western."

+ Phila Exhibitor p36 Jl 15 '37

"Third-rate giddyap which barely qualifies for the triple bills, this one is sadly lacking in story, production values and entertainment merit. Just a filler which doesn't close the gap. Far below the standard of the Hopalong Cassidy series."

— Variety p13 Jl 7 '37

"Last of the current group of the Hopalong Cassidy series for Paramount, 'Rustler's Valley' contains more than the forerunners' entertainment value and production worth. Packs an abundance of audience appeal too for the territories where these western action films continue to find favor."

+ Variety (Hollywood) p3 Je 30 '37

S

SAN QUENTIN. Warner 65min Ag 7 '37

Cast: Pat O'Brien, Humphrey Bogart, Ann Sheridan, Barton MacLane, Joseph Sawyer

Director: Lloyd Bacon

Original story: Robert Tasker. John Bright

Screen writers: Peter Milne, Humphrey Cobb

"The story deals with a U. S. Army officer who is placed in charge of the prison yard. He hopes to install a merit system that will separate unfortunate offenders against the law from habitual, hardened criminals. He is well on his way to establish discipline when the convict brother of a girl in whom he is interested becomes party to a road gang break." Hollywood Reporter

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: perhaps; C: no."

Christian Century p1007 Ag 11 '37

"Adults."

Sel Motion Pict p15 S 1 '37

"Although the plot is trite with the familiar old riots, escapes, etc., the acting of the cast, the fine direction and the brief and to the point dialogue place it far above the average. A picture with something to think about. Family."

+ Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p17 Ag 21 '37

"'San Quentin,' while far from original or important, is one of the more competent and skillful in the prison series. . . It has all been done too often before, but only on a few occasions better—so that 'San Quentin' may be considered more than ordinarily successful entertainment of its routine sort."

+ — Cue p13 Jl 31 '37

"Prison routine interesting, particularly San Quentin scenes. Plot weak."

Digest p26 Ag 21 '37

"[It is] a routine prison drama. . . Rather more than capably acted, competently directed, with some real thrills in the car-chase climax, it still doesn't really get anywhere. Sound, but very ordinary dramatic entertainment."

+ — Film Wkly p27 Jl 10 '37

"Another (ho-hum) expose of what goes on behind them thar prison walls."

Judge p23 S '37

"With straightforward acting and brisk direction the film makes a moderately entertaining addition to the prison photo-melodramas." Howard Barnes

+ — N Y Herald Tribune p10 Ag 4 '37

"Atmosphere and details of characterization work the story routine into a fast, exciting thriller. . . [It] is entertaining, if unimportant." Eileen Creelman

+ — N Y Sun p26 Ag 4 '37

"This one deals entertainingly enough and briskly, too, with the rehabilitation of a misanthropic mug." J. T. M.

N Y Times p15 Ag 4 '37

"'San Quentin' is a doleful treatise on penology. . . It even denies one the wan pleasure usually to be derived from the jail-break sequences of prison pictures. The break is uningenious, improbable, and half-hearted. 'San Quentin' is distinctly Grade B with a low percentage of butter-fat." Russell Maloney

— New Yorker p33 Ag 7 '37

"Brisk melodrama fashioned from threadbare material; offering realistic 'big house' atmosphere and fine acting by Humphrey Bogart and Pat O'Brien."

+ — News-Wk p19 Ag 14 '37

Script p12 Jl 31 '37

"That never-named collaborator, Coincidence, raises a heavy hand to provide plot fare and succeeds in jamming up what might have been another expert Warner melodrama. Even so the cops-and-robber stuff is pretty good, especially the prison-break chase. *It depends on you.*"

+ — Stage p8 S '37

Time p37 Ag 16 '37

Trade Paper Reviews

"California's far-famed penitentiary, furnishes the locale of this feature's sizzling story. To its austere gray walls and interior, First National has gone to portray vividly and excitingly a perfectly probable series of episodes."

+ Film Daily p13 Ag 6 '37

"'San Quentin' is stark, authentic-looking prison melodrama that misses being big entertainment because of a love story that is none too strong and a plot that is only moderately forceful. Its marquee value is restricted to cast names that aren't powerful but appeal may be stirred to some extent through selling the title and the picture's locale, one of the better known penal institutions of the country."

+ — Variety p16 Jl 28 '37

SARATOGA. MGM 90min J1 23 '37

Cast: Jean Harlow, Clark Gable, Lionel Barrymore, Frank Morgan, Walter Pidgeon, Una Merkel, Cliff Edwards

Director: Jack Conway

Music: Edward Ward, Walter Donaldson, Bob Wright, Chet Forrest

Screen writers: Anita Loos, Robert Hopkins

"Miss Harlow is the daughter in a family which has bred and raced horses for generations. . . She takes her small inheritance and wagers on the horses. She is prompted to this in an effort to win enough to repurchase the family breeding farm from Gable, who holds the mortgage to cover losses incurred by her father." Variety

Audience Suitability Ratings

"Some sort of critical holiday may be taken with regard to this film since it will probably be seen as the last vehicle of the late Jean Harlow, and not as simple picture fare. It is not otherwise a significant piece of work and makes use of a stock climax which has grown to nightmare proportions in one opinion at least. . . This [is an] adult film." T. J. Fitzmorris

America p432 Ag 7 '37

"A: fairly amusing; Y: better not; C: unsuitable."

Christian Century p983 Ag 4 '37

"Excellent characterizations by a splendid cast. Adults." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"[It is] ultra-sophisticated in tone and depends upon innuendoes for much of its humor. . . Pictures of this type make racing and gambling seem not only fascinating but decidedly profitable. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Unwholesome. Good work by Clark Gable, Jean Harlow and Una Merkel is offset by dialogue (not theirs) which reaches a new low in vulgar innuendo. Adults." DAR

"A race track story with an involved but at the same time, an insignificant plot wherein the motivation is at times obscure. . . One totally unnecessary and prolonged scene in which the dialogue is highly offensive should certainly be deleted. The tone of the entire film is rather ordinary and cheap. Matter of taste for adults." Nat Soc of New England Women

"Dealing graphically with a subject of wide interest—the race track, this picture throws an appealing glamor around two socially destructive forces, gambling and drinking, and tends to minimize their unfortunate consequences, making them attractive. . . There are some unnecessary suggestive scenes between the doctor, his patient and her lover which are objectionable and in bad taste. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 31 '37

"The dialogue [is] pertinent, providing much comedy, regretful to say extreme bad taste is evidenced in several instances both by dialogue and inference, and will mar the enjoyment of the picture for many. Adults."

Gen Fed of Women's Clubs (W Coast) J1 21 '37

"The ethical tone is that of the gambling fraternity which follows the sport, not very high, and one scene has been included as a sop to those who expect every Jean Harlow picture to be off-color, although it is unnecessary and adds nothing to plot or entertainment value. Adolescents, 12-16: low standard of honesty; children, 8-12: no."

Motion Pict R p7 Ag '37

"This spirited story of the race track is highly entertaining with its smart dialogue, fine cast and many clever and amusing situations. Adults."

+ Nat Council of Jewish Women J1 21 '37

"Adults."

Nat Legion of Decency J1 29 '37

"A: fair; Y: mature; C: unsuitable." Parents' M p88 O '37

"Pictures of this type unfortunately make racing and gambling seem not only fascinating but decidedly profitable. Adults."

— Sel Motion Pict p4 S 1 '37

"Family."

Wkly Guide J1 24 '37

Newspaper and Magazine Reviews

"This comedy . . . affords the players ample opportunity for comedy and making big wagers. It is a sure-fire affair, with many novel ideas, but, nevertheless, the tempestuous scenes are occasionally a trifle bewildering. . . The actual plot of the yarn does not prove to be especially intriguing. It is rather the manner in which it is unfurled and the personalities involved."

Mordaunt Hall

+ — Boston Transcript p5 J1 24 '37

"Adults."

Christian Science Monitor p15 Ag 7 '37

"It is distressing to have to report that 'Saratoga,' the race-track comedy on which Jean Harlow was working at the time of her tragic death, is not a good picture. Its merits are few. . . Its faults are many. First of all, the story is highly illogical, disconcertingly disconnected, entirely unmotivated in many of its developments. . . [It has] one sequence that rivals in suggestive vulgarity a burlesque comedy skit before the recent 'reformation.'"

— Cue p30 J1 24 '37

"It makes little difference whether the picture is good or bad. . . From a box-office standpoint 'Saratoga' is sure-fire. It isn't much, though. . . In justice to Anita Loos and Robert Hopkins, authors of this original screen play, they had a tough time getting the whole business to ring true."

— Digest p31 Ag 7 '37

"A comedy of horse-racing which would be unexceptional but that it marks Jean Harlow's last appearance. . . An average film with an obvious special interest."

+ — Film Wkly p24 Ag 28 '37

"This picture cannot be viewed in the same critical light as ordinary pictures, considering its primary purpose of presenting Miss Harlow in a final performance on the screen. That the picture is lacking in the polish which it would have had if she could have completed her role, goes without saying. But the fans who will flock to see their favorite for the last time will not be disappointed."

+ Hollywood Spec p13 J1 31 '37

"In spite of all Hollywood can do, this is macabre. . . Your Beverly Hills can get no enjoyment from the proceedings. 'Saratoga' isn't any too good as a screen drama." (3 stars) Beverly Hills

Liberty p53 Ag 28 '37

"Jean Harlow's last picture . . . made this particular individual feel sad. . . Looking ill much of the time and striving gallantly to inject into her performance characteristic vigor and vibrancy, the result, in face of subsequent events, is grievous. . . Since the production cannot be judged normally, it is hardly fair to criticize it in the usual manner. As it stands, it is a patchwork. . . As if a blight had descended upon the production, the final sequences fall apart." Marguerite Tazelaar

— + N Y Herald Tribune p8 J1 23 '37

"'Saratoga' would never have been Miss Harlow's best picture. Since unhappily it is her last, her studio might have spared the feelings of her admirers by re-shooting her scenes with another actress instead of stressing the tragedy of her youthful death." Eileen Creelman

N Y Sun p10 J1 23 '37

"It is difficult to appraise the film from a completely detached viewpoint. . . . Viewing the production as objectively as possible, this reviewer found it an unstable thing, a framework of cross-purposed motivation balanced on a mighty small point." J. T. M.

— + N Y Times p16 J1 23 '37

"All the qualities which made her one of the really distinctive personages of the screen, as well as her brilliant talent for comedy and dramatic acting, are evident in the late Jean Harlow's performance in 'Saratoga.'" William Boehnel

N Y World-Telegram p8 J1 23 '37

"What breath of life there is in the picture is in those scenes [Miss Harlow] had completed. And in those scenes one cannot help but feel the great freshness of her looks and of her youth. The moment she is off the screen, even in this incongruous and doubtless uncongenial stilted part, the film is blurred and dispirited. Of course it is painfully stilted and blurred in the scenes which were fabricated to fill out the sketch and make it a finished story." John Mosher

New Yorker p64 J1 24 '37

News-Wk p26 J1 24 '37

"I can recommend the picture most of the way. As to your reaction to the substitution for Miss Harlow, let each person's nervous system and scale of decorum be his guide." Herb Sterne

Script p12 J1 31 '37

"'Saratoga' is possibly Jean Harlow's best picture as well as her last."

Time p33 Ag 2 '37

Trade Paper Reviews

"Her last contribution to the screen, this picture is a fitting and lasting memorial to Jean Harlow's position as a splendid actress and definite box office attraction. The picture would have been, through sheer merit, an outstanding hit under any conditions, added to which the untimely death of its popular star and the public interest in her recent achievements will elevate it high among the season's top grossers. Family."

+ Boxoffice p63 J1 24 '37

"This is a grand load of entertainment and should play to heavy returns at the box office. Jean Harlow, in her farewell performance, did fine work."

+ Film Daily p10 J1 19 '37

+ Motion Pict Daily p4 J1 15 '37

"Jean Harlow's final picture should turn in a neat gross at the box office. What with all the publicity given it as the result of her untimely death, the general excellence of the picture, itself, 'Saratoga' is headed for good business. Estimate: box office."

+ Phila Exhibitor p38 Ag 1 '37

"Timely as the latest racing extra, 'Saratoga' . . . is a glamorous comedy-drama that will take the track and pull box office figures way in front. . . . The unique circumstances attached to the completion of 'Saratoga' will enhance public interest in the widely known, and unquestionably fine picture."

+ Variety p23 J1 14 '37

"'Saratoga' is Jean Harlow's final picture. That more than any other element in an excellent, exciting and wholly entertaining picture involves its box office fate. . . . In order to get a line on public reaction, Metro completed 'Saratoga' with the aid of a few substitution shots toward the end and took it out on test showings. These pre-showings proved . . . that audiences generally wanted to see Miss Harlow. . . . That it will prove a heavy box office winner seems amply assured."

+ Variety (Hollywood) p3 J1 14 '37

SEA RACKETEERS. Republic 60min Ag 9 '37

Cast: Weldon Heyburn. Jeanne Madden. Warren Hymer

Director: Hamilton MacFadden

Screen writers: Dorrell McGowan. Stuart McGowan

The Coast Guard track down a ring of smugglers.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 2 '37

"Family."

Sel Motion Pict p15 S 1 '37

Trade Paper Reviews

"With its chief weakness a lack of marquee names, this picture has, nevertheless, enough action, comedy, romance and suspense to rate it a good supporting film on any program. Family."

+ — Boxoffice p23 Ag 14 '37

"This is strictly for the consumption of the crowd, and will fare poorly in any theater with a class audience. It is rough and ready in its story, acting and treatment."

— Film Daily p6 Ag 20 '37

+ Motion Pict Daily p4 Ag 12 '37

"Estimate: for neighborhoods, duals."

+ — Phila Exhibitor p47 Ag 15 '37

"Class C adventure-romance glorifying the Coast Guard. . . . May get by juvenile audiences, but that's about all. Will need plenty bolstering in the duals."

— Variety p17 Ag 25 '37

"While hitting a distinctly modern note in theme, 'Sea Racketeers' is just another racketeer story sprinkled with levity. . . . Economically and unpretentiously produced, this one nevertheless, is swiftly paced and sufficiently spotted with comedy to carry through as an average programmer."

+ — Variety (Hollywood) p3 Ag 2 '37

THE SHADOW STRIKES. Grand national 61min J1 9 '37

Cast: Rod La Rocque, Lynn Anders, Walter McGrail, Kenneth Harlan

Director: Lynn Shores

Screen writer: Al Martin

Based on the short story, The Ghost of the Manor, by Maxwell Grant. "Posing as an attorney, La Rocque discards his 'Shadow' disguise to investigate a series of murders at Delthorn Mansion. He solves the killings as well as the mystery of his murdered father." (Boxoffice)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency J1 29 '37

Trade Paper Reviews

"A weak screen play, with a series of time-worn plot situations, is the greatest fault of this picture. Despite that, it launches 'The Shadow,' famed mystery character of radio and fiction, in what should be a series of thrillers with a definite audience appeal. Family."

— Boxoffice p33 Je 26 '37

"[It is an] involved murder mystery, shy on ability to convince or to provide audience interest."

— Film Daily p8 J1 9 '37

— Motion Pict Daily p2 J1 9 '37

THE SHADOW STRIKES—Continued

"This is small time stuff, strictly for the neighborhoods or twin bills."

— + Phila Exhibitor p56 Jl 1 '37

"This one may get by on the nether section of a double combination, especially at the tag end of the season. 'The Shadow Strikes' is unmistakably flotsam. . . . What might have been an entertaining sleuth yarn is marred by stupid dialog, feeble acting, misdirection and dangling continuity."

— Variety p21 Jl 14 '37

"While it ekes out all possible production value, 'The Shadow Strikes' is a barely passable murder mystery yarn aimed at the sticks and around-the-corner trade. The story has been done a thousand times."

— Variety (Hollywood) p3 Je 16 '37

SHE ASKED FOR IT. Paramount 65min S 10 '37

Cast: William Gargan, Orien Heyward.

Vivienne Osborne, Richard Carle

Director: Erle C. Kenton

Music director: Boris Morros

Screen writers: Frederick Jackson, Theodore Reeves, Howard Irving Young

"William Gargan is an author of cheap detective yarns. . . . Money pours in on him and his publisher, Richard Carle. . . . Masquerading as the detective figment of his own typewriter, he gets involved in a murder case and, by pretending to put certain suspects into one of his lurid tales, uncovers and brings to bag an incorporation of killers." Variety (Hollywood)

Trade Paper Reviews

"Mildly insane as to story but containing more than its share of laughs, this will go over big with audiences who like their comedy tinged with mystery and a dash of romance."

+ Boxoffice p23 S 4 '37

"This is pleasing program fare. William Gargan does excellent work as a playboy, who becomes a successful writer of detective stories."

+ Film Daily p9 Ag 30 '37

+ Motion Pict Daily p3 Ag 28 '37

"Designed for the tag end of the double bills, and that is where it will be played. Possesses nothing new in story, manner of handling or showmanship, and a tough one for exhibitors to exploit, as the title carries no weight. Cast lacks outstanding names, although featured players are known to audiences."

— + Variety p22 S 1 '37

"A minor picture, based on a tale of confused elements, devoid of names and holding out little exploitation possibilities, 'She Asked for It' can expect only meagre returns as a program appendage. . . . Result is groping story development and audience confusion, although there are some amusing and even hilarious scenes boldly yanked out of the bag by the troupers."

— + Variety (Hollywood) p3 Ag 26 '37

SHE HAD TO EAT. 20th century-Fox 72min Je 11 '37

Cast: Jack Haley, Rochelle Hudson, Arthur Treacher

Director: Malcolm St. Clair

Screen writer: Samuel G. Engel

Based on a short story of the same title by James Edward Grant and Morris Musselman. [It] involves a game hunter, his English valet and two stranded young people, living by their

wits, who through mistaken identity, become entangled in the chase of a criminal." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"A: poor; Y: mediocre; C: no."

Christian Century p959 Jl 28 '37

"Tiresome because of too much repetition. Adults." Am Legion Auxiliary

"[It is] a very improbable, mildly entertaining program picture. Adults: fair; children, 8-16: unsuitable; family: no." Calif Cong of Par & Teachers

"This farce is filled with monotonous repetition of situations which are neither funny nor entertaining. Adults." Calif Fed of Business & Professional Women's Clubs

"Racketeers, much drinking, questionable ethics. Adults. Mediocre." DAR

"A meager plot and less humor. A good cast makes heroic efforts to put over a dull repetitious story. Adults, if any." Nat Soc of New England Women

"A negative story from standpoint of plot and ethical value, featuring a case of mistaken identity fictionalized and highly overdrawn. Lamentably poor vehicle for the high qualifications of Arthur Treacher. Waste of time. Mature." S Calif Council of Fed Church Women

— Fox W Coast Bul Je 5 '37

"[It is] a mildly entertaining farce. Adults."

— + Gen Fed of Women's Clubs (W Coast) My 26 '37

"An illogical, absurd and inconsequential farce. . . . Ethically it is pretty poor, and enjoyment of its qualities would depend entirely upon an utterly irresponsible state of mind when seeing it. Adolescents, 12-16: poor; children, 8-12: no."

— Motion Pict R p6 Je '37

"A mediocre comedy, a bit 'balmy,' with a trite plot and repetitious situations unfolding in a boring manner. Slow-moving, unnatural direction. Family."

— Nat Council of Jewish Women My 28 '37

"Adults."

Nat Legion of Decency Je 24 '37

"A: poor; Y & C: no."

Parents' M p38 Ag '37

"It is an inane farce. Adults, if any."

— Sel Motion Pict p6 S 1 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 Jl 24 '37

"On the credit side of 'She Had to Eat' list such pleasant company as Jack Haley, Rochelle Hudson, Eugene Pallette and Arthur Treacher, and chief among its debits count a muddled and inconsequential screen play." T. M. P.

+ — N Y Times p12 Jl 24 '37

"Mr. Haley is not to be held accountable for the lack of general inventiveness and dramatic energy in 'She Had to Eat,' because there is only a mediocre story to guide him and little opportunity for him to distinguish himself. None the less, the young man keeps his audience with him pretty faithfully, and while there is no particular strength about the production in any of its departments it remains the best of the week-end crop of films." William Boehnel

+ — N Y World-Telegram p8 Jl 26 '37

Time p46 Je 21 '37

Trade Paper Reviews

"Light and pleasing summer show carries thrills cleverly mixed with laughs."

+ Film Daily p6 Jl 23 '37

— + Motion Pict Daily p9 My 28 '37

"Someone stumbled badly over this one, which has nothing to recommend it. All reaction is on the downside, particularly because Jack Haley, who shone brightly in his previous start 'Wake Up and Live' is completely wasted."

— Variety p21 J1 14 '37

"A rather trite story is bolstered by excellent direction and some excellent performances to make 'She Had to Eat' good fare for the duals. Inconsequential as a draw, it is still a good balance feature for any otherwise heavy bill."

+ — Variety (Hollywood) p3 J1 3 '37

THE SHEIK STEPS OUT. Republic 65min S 6 '37

Cast: Ramon Novarro. Lola Lane. Gene Lockhart. Kathleen Burke

Director: Irving Pichel

Music: Feliz Bernard. Winston Tharp. Alberto Colombo. Elsie Janis

Music director: Alberto Colombo

Screen writers: Adele Buffington. Gordon Kahn

"Plot is the story about a rich American girl, who wagers her fiancé, an English nobleman, that she will find a horse swifter than any in his stables. Off to Arabia go the girl and her uncouth American father. . . Novarro is the Arab sheik who breeds the fastest horses in the world, but the ill-mannered Americans mistake him for a baggage porter and native guide." Variety

Audience Suitability Ratings

"Good entertainment for those who like the type. Family."

+ Wkly Guide Ag 28 '37

Newspaper and Magazine Reviews

"The only significant thing about this picture is that it presents Ramon Novarro again to the public, after an absence of some years. . . Where the story fails is in being produced a decade too late. It should have been a silent picture, where the images before us, accompanied only by music, would have left the imagination free to supply many details of what the actors said and thought." Bert Harlen

— + Hollywood Spec p14 Ag 14 '37

"Returning to the screen after almost three years' absence, Ramon Novarro has the misfortune to be cast as a desert sheik. . . This production doesn't enhance his chances of a successful comeback."

— + News-Wk p27 S 6 '37

"The vehicle is a '92 model, just the sort of outmoded glamour contraption a star should avoid when seeking a comeback. . . Dialogue that sounds as though it had been lifted from silent-film captions doesn't help matters." Herb Sterne

— Script p12 S 4 '37

Trade Paper Reviews

"A trifle old-fashioned in story theme but all in all an agreeable offering, this gives Ramon Novarro a hearty send off on the trail toward regaining box office prominence, and the singing star, who has been away from the American screen for some time shows no loss of competence in voice or personality. As a programmer the film may be counted on for adequate support. Family."

+ — Boxoffice p23 Ag 7 '37

"Ramon Novarro returns to the screen in an enjoyable romantic comedy laid in the sands of the Arabian desert. One of Republic's better releases, has production values which show up very well, and should be well received as good program fare."

+ Film Daily p6 J1 29 '37

Motion Pict Daily p10 J1 29 '37

"Here is the best picture from Republic in a long time. Estimate: good program."

+ Phila Exhibitor p39 Ag 1 '37

"Only interest for the trade in this one is the reappearance of Ramon Novarro. Story, dialog and acting by the supporting players are second rate, although the production otherwise is quite good. As the film makes no pretensions to any higher spot than the lower half of double bills, it will get by in the neighborhood houses and in the spots where action pictures have a following."

— + Variety p16 J1 28 '37

"One of the better offerings from Republic, 'The Sheik Steps Out' should do comfortably well and should hold its own as a program presentation on almost any bill. It is light comedy that evokes chuckles of amusement, despite its conventional story and treatment. Picture is breezily played and handily directed, hitting a level for popular favor."

+ Variety (Hollywood) p3 J1 26 '37

SHE'S NO LADY. Paramount 65min J1 30 '37

Cast: Ann Dvorak. John Trent. Harry Beresford. Guinn Williams

Director: Charles Vidor

Original story: James Edward Grant

Screen writers: George Bruce. Frank Partos

"A yarn about jewel thieves [in which] Ann Dvorak is hoodwinked into believing that John Trent is a socialite attending a party where she is accompanied by Harry Beresford, Glinn Williams, partners in crime. Posing as a butler, Beresford grabs the jewels, turns them over to Miss Dvorak who leaves the affair with Trent." Phila Exhibitor

Audience Suitability Ratings

"Mature." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Mediocre. Mature." DAR

"A complicated plot, at times amusing and deftly handled but for the most part light, trivial entertainment for mature audiences." Nat Soc of New England Women

"Only fair direction and action; mediocre and mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 4 '37

"Some clever situations, crisp dialogue and suspense give interest to this rather amusing comedy. Mature."

+ — Gen Fed of Women's Clubs (W Coast) Ag 25 '37

"Adults."

Nat Legion of Decency Ag 26 '37

"The dialogue is boring and the acting routine. Adults & young people."

— Sel Motion Pict p15 S 1 '37

Newspaper and Magazine Reviews

"Whimsey has been added to routine melodrama in 'She's No Lady' and the result is lamentable. . . The writing, acting and direction are held in a perfect balance of mediocrity, or maybe that's being kind to the show. . . To call 'She's No Lady' a run-of-the-mill class B picture would be to dignify it." Howard Barnes

— N Y Herald Tribune p10 Ag 13 '37

"Why any one should have bothered to produce 'She's No Lady' will probably remain one of Hollywood's outstanding mysteries, for the picture has nothing whatever to recommend it. Its plot is threadbare. It has some

SHE'S NO LADY—*Continued*

of the silliest dialogue ever heard by this reporter. And for sweet charity's sake it is best to skip all mention of the performance of the cast." J. H. D.

— N Y Sun p6 Ag 13 '37

"The picture itself is eligible to compete for the Academy annual booby awards (if any)." B. R. C.

— N Y Times p14 Ag 12 '37

"It may be that [it] is a satire in disguise intended once and for all to end all 'cheating-cheater' themes. If so it falls pretty flat, bedrama does it possess much in the way of entertainment." William Boehnel

— N Y World-Telegram p9 Ag 13 '37

Trade Paper Reviews

"Handicapped by a threadbare plot, slow in action and with a wooden performance by Aviator-Actor John Trent, this is a low-ranking dueler which provokes no excitement and little suspense. It lacks star names and can be counted on for little in the way of audience satisfaction. Family."

— Boxoffice p23 Ag 14 '37

— + Motion Pict Daily p22 Ag 9 '37

"Slow moving, minus any marquee names, this one has a hard road to travel. Estimate: best for neighborhoods, twin bills."

— + Phila Exhibitor p39 Ag 1 '37

"'She's No Lady' is no prospect for box office business. It's a weak sister on names, story and entertainment. Treatment attempted is breezy. But the farce is too heavy-handed."

— Variety p27 Ag 18 '37

"Mediocre comedy that in most instances misses fire makes 'She's No Lady' a picture that will best fit into the lower end of a dual program. In addition to being slow, the film is devoid of selling names."

— + Variety (Hollywood) p3 Jl 10 '37

SIGNORA PARADISO. Tirennia 77min Jl 23 '37

Cast: Memo Benassi, Elsa de Giorgi, Mino d'Oro

Director: A. Mazzoni

Filmed in Italy without English subtitles. "It tells of the aging, miserly pawnbroker . . . who falls in love with a jobless stenographer, loads her with attention and luxuries without winning her affection and finally sees her leave his house to live happily with a poor young man." (N Y Times)

Newspaper and Magazine Reviews

"The acting is praiseworthy, especially when one considers the frailty of the script. . . Not knowing the Italian tongue, it is hardly fair for us to be too captious, but surely the producer of 'Lady of Paradise' might have picked a more fitting title." R. W. D.

N Y Herald Tribune p4 Jl 24 '37

"While the action is rather uneven, perhaps due to poor cutting or censorship, there are many fine country and city views and several opportunities to admire the beauty of Miss de Giorgi." H. T. S.

N Y Times p15 Jl 22 '37

Trade Paper Reviews

"Put the treatment down in the 'fair' category, with uneven action as the major detriment."

— Film Daily p6 Jl 23 '37

SING AND BE HAPPY. 20th century-Fox 67min Je 25 '37

Cast: Tony Martin, Leah Ray, Joan Davis, Helen Westley

Director: James Tinling

Music & lyrics: Sidney Clare, Harry Akst

Screen writers: Ben Markson, Lou Breslow, John Patrick

Tony Martin portrays the son of an advertising company's head and Leah Ray is the daughter of another ad man. Both fathers are trying to steal each other's accounts. Tony and Leah are in love and also rivals in business. In the end he puts over a big commercial broadcast in an audition test and wins the girl just as she is about to marry one of her father's employees.

Audience Suitability Ratings

"The film is designed for lighter moments and is recommended for general patronage." T. J. Fitzmorris

+ America p336 Jl 10 '37

"This musical farce provides laughter and entertainment for those who enjoy the Joan Davis-Chick Chandler comedy team. Mature." Am Legion Auxiliary

"An interesting cast of attractive young people works smoothly through scenes of love, jazz, and eccentric dancing. Adults: fair; young people: gay; children: possible. Family." Calif Cong of Par & Teachers

"Pleasant little comedy with several tuneful numbers rendered most effectively by Tony Martin and Leah Ray. . . Helen Westley, in a 'Hetty Greene' role, and the rather amazing clowning of Joan Davis and Chick Chandler keep this picture clicking right along. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Good music, poor sportsmanship, absurd situations, questionable ethics. Adults." DAR

"A thin plot with pleasing music and much laughter. Average program film for family audiences." Nat Soc of New England Women

"It is trivial matter with swing bands, blues singers and assorted radio performers presenting themselves on every occasion. Acting is mediocre and incidents poorly coordinated. Adolescents: mildly entertaining; children: waste of time." Women's Univ Club, Los Angeles

Fox W Coast Bul Je 26 '37

"Tuneful music, clever dancing, and effective photography enliven this well acted gay bit of nonsense. Family."

+ Gen Fed of Women's Clubs (W Coast) Je 16 '37

"A bright little comedy with fast-moving direction, clever repartee, some amusing situations and good singing. Family."

+ Nat Council of Jewish Women Je 16 '37

"General patronage."

Nat Legion of Decency Jl 1 '37

"A, Y & C: mediocre."

Parents' M p38 Ag '37

"Average program film for family audiences. (The D. A. R. consider this adult fare.)"

+ Sel Motion Pict p6 S 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 Jl 10 '37

"The summer doldrums, or cinematic dog-days, are upon us, preceded by a veritable storm of celluloidian sound and fury, signifying nothing. . . 'Sing and Be Happy' is the kind of film which ideally fills in the impatient hour before the lucky banko tickets are drawn."

— Cue p48 Je 26 '37

"Whatever chances this one had in the script were spoiled by the manner in which the lines are read. . . The story of the picture is a rather lame affair but an indulgent audience could excuse its weakness and derive entertainment from it if it had been a little easier on the ears."

— Hollywood Spec p8 Jl 3 '37

"Something that might pass for a plot strings together a lively list of vodvil antics."

Judge p23 S '37

"There's a minor piece at the Roxy. . . [It] is one of Hollywood's lesser efforts. The production is inoffensive but mediocre, a routine plot undistinguished by originality of direction or acting."

Eileen Creelman
— + N Y Sun p15 Je 21 '37

"[It is a] well-nigh plotless Twentieth Century-Fox-pas. . . The only depth to the story is in the dimples of the principals, Tony Martin and Leah Ray."

E. R. C.
— N Y Times p20 Je 19 '37

"It is an ordinary plot, but it would stand up if it had more humor and a better score. . . The performers do little for it."

Douglas Gilbert
— + N Y World-Telegram p9 Je 19 '37

"Mr. and Mrs. Public love spirited entertainment. Smart Sol Wurtzel dispenses considerable that commodity in a modest musical."

Herb Sterne
+ Script p14 Jl 17 '37

Trade Paper Reviews

"Twentieth Century-Fox knows how to make these light, engaging, fast-moving musicals—and exhibitors need have no fear that this one will disappoint either in audience reaction or in gate receipts. Although weak on draw talent, it has plenty of laughs and will fill that dual spot to perfection."

+ Boxoffice p83 Je 26 '37

"This one has a lively, more or less zany plot, but is filled with the spirit of youth, and features some young performers. . . The plot is of the typical musical comedy variety. . . A good hot weather show, with plenty of romance, dancing, music and song—and really good comedy touches."

+ Film Daily p20 Je 22 '37

— + Motion Pict Daily p4 Je 17 '37

"Estimate: pleasing; best for neighborhoods, twin bills."

+ — Phila Exhibitor p61 Jl 1 '37

"A rather disappointing musical. Cast embraces no marquee magnet although containing a covey of young and fresh film faces. . . This musical will require plenty of exploitive pressure by exhibitors. Handicaps are the story and the songs. There isn't one musical standout."

— Variety p12 Je 23 '37

"Pleasing, unpretentious, minor musical romance with comedy, which in its title, general approach and ingredients suggests a mild echo of 'Wake Up and Live.'"

— + Variety (Hollywood) p3 Je 17 '37

SING, COWBOY, SING. Grand national 59min My 22 '37

Cast: Tex Ritter, Louise Stanley, Al St. John

Director: Robert N. Bradbury

Screen writer: Robert Emmett

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 3 '37

Trade Paper Reviews

"This Tex Ritter vehicle is a definite boost to his steady gallop to greater popularity among so-called western stars, the action containing as it does a full quota of fast riding, gun shooting and hard hitting. Family."

+ Boxoffice p31 Jl 10 '37

"Tex Ritter has established himself as a western draw. It seems to be time, now, that he be given a better break as far as production values of a Western are concerned. Estimate: fair"

+ — Phila Exhibitor p34 Je 1 '37

"The singing prairie jockey, Tex Ritter, is aboard another rubber-stamp Western, but in the casting and direction it becomes more enjoyable than the average coyote land drama through its comedy touches."

+ Variety p19 Jl 21 '37

THE SINGING MARINE. Warner 102min Jl 3 '37

Cast: Dick Powell, Doris Weston, Lee Dixon, Hugh Herbert, Jane Darwell

Director: Ray Enright

Music: Harry Warren, Al Dubin

Screen writer: Delmar Daves

Mr. Powell portrays a young marine from Arkansas who stars on an amateur hour and is furnished with publicity agents who make him a national singing star. He begins to believe the publicity and high-hats his friends but in the end gives it all up to return once again to his buddies.

Audience Suitability Ratings

"A: fairly good, of kind; Y: probably good; C: if it interests."

Christian Century p911 Jl 14 '37

"Enjoyable light entertainment. Family-mature." Am Legion Auxiliary

"Adults: entertaining; young people: good; children: possible. Family." Calif Cong of Par & Teachers

"A gay, musical with unusual sets that 'get-out-of-hand' at times with their lavishness. . . The supporting cast contributed much toward the entertainment value of the picture. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"There are many diverting gags and good dancing in a film which nevertheless needs cutting." Nat Soc of New England Women

"A rollicking musical farce. Family." S Calif Council of Fed Church Women

"It is not as good as Powell's last picture, but those who like the type will be entertained. Adolescents: amusing; children: mature." Women's Univ Club, Los Angeles
Fox W Coast Bul Je 26 '37

"Refreshing entertainment for the family."

+ Gen Fed of Women's Clubs (W Coast)
Je 16 '37

"Lavishly produced this musical comedy has some pleasing new tunes and delightfully staged specialty numbers. . . The entire cast is most competent though the story is trite and obvious. Some suggestive dialogue detracts. Family."

Nat Council of Jewish Women Je 16 '37

"General patronage."

Nat Legion of Decency Jl 1 '37

"A, Y & C: good musical comedy." Parents' M p73 S '37

"Family."

Sel Motion Pict p5 S 1 '37

THE SINGING MARINE—Continued

"A lively combination of catchy tunes, hilarious comedy, some grand harmonica playing and snappy dancing. Family."

+ Wkly Guide J1 3 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 J1 24 '37

"The news about 'The Singing Marine' is that its story has considerably more vitality than is too often the case, shunning backstage atmosphere and using radio and nightclubs with moderation. . . It is all familiar enough material but there are compensations: Powell's performance is more natural and vigorous than generally, some of Hugh Herbert's brief moments as a nitwit publicity man are funny and the Busby Berkeley dance routines are surprisingly modest and unassuming."

+ — Cue p12 J1 3 '37

"It creates good entertainment, if you are not a stickler for credibility in a story." Bert Harlen

+ — Hollywood Spec p8 J1 17 '37

"Finally—a picture in which everybody hates Dick Powell except his audience. Probably the best thing he's done for Warners, and vice versa, which still doesn't make it tremendous."

Judge p23 S '37

"Fortunately, the show is long on catchy tunes, slapstick humor and smooth dance numbers, which make it moderately entertaining in spite of the narrative. Mr. Powell has scarcely been one of my favorite Hollywood performers, but he is at his best in 'The Singing Marine.'" Howard Barnes

+ — N Y Herald Tribune p16 J1 1 '37

"[Dick Powell and Miss Weston] make rather a cheerful summer entertainment out of it all, familiar though it may be." Eileen Creelman

+ — N Y Sun p17 J1 1 '37

"Dick Powell, whom this irascible old corner publicly gave up for Lent last season, returns to a certain measure of grace, and therefore forgiveness, in the new musical comedy, 'The Singing Marine.' . . More to the point, unquestionably, would be the admission that 'The Singing Marine' is the best musical show the Warner librettists have turned out this season." F. S. Nugent

+ — N Y Times p33 J1 1 '37

"Thousands of picture-goers pursue the sappy celluloid adventures of Dick Powell, serial after serial, and here is another . . . a little better than most of them because he is teamed up with a new partner, Doris Weston. . . A disinterested appraisal . . . would rate it plus as summer entertainment." Douglas Gilbert

+ — N Y World-Telegram p18 J1 1 '37

"Dick Powell wears a uniform without embarrassment in 'The Singing Marine' and with the help of Doris Weston and Hugh Herbert puts on an easygoing performance." John Mosher

New Yorker p55 J1 10 '37

"Eminently successful fare for these sultry days. I enjoyed this calm, relaxed musical. It avoids the stridency all too frequently found in such efforts, accents romance, and has a seductively young naïveté that is as refreshing (to those who like it) as is pernod to more worldly palates." Herb Sterne

+ — Script p16 J1 17 '37

"I'm afraid enjoyment of 'The Singing Marine' is in exact ratio to your ability to take the little-boy pomposness of Dick Powell. I'm allergic to him myself and find it difficult at times; at other times I am so thoroughly entertained by Hugh Herbert and the harmonica player and a general lightheartedness that it isn't hard at all." Katharine Best

— + Stage p60 J1 '37

Time p30 J1 12 '37

Trade Paper Reviews

"Containing all the elements that go to make up a successful and typical Warner musical, this will prove agreeable hot-weather fare and can be counted on for good returns in any situation."

+ — Boxoffice p27 J1 17 '37

"As a successor to 'Flirtation Walk' and 'Shipmates Forever,' this proves to be the best picture Powell has made for his home studio since the above-mentioned 'Shipmates.'" "

+ — Canadian Moving Pict Digest p6 J1 10 '37

"Swell summer show with lots of color and music and Dick Powell's singing featured."

+ — Film Daily p14 J1 1 '37

Motion Pict Daily p30 Je 16 '37

"A pleasing, expensively produced musical, this is suitable for all types, appealing to the young folks especially. Estimate: swell everywhere."

+ — Phila Exhibitor p64 J1 1 '37

"Just a fair musical romance, 'Singing Marine' is the kind of picture that should ease by for the summer and may succeed in doing average business. . . Picture is a little draggy, details of an ordinary story being the cause."

+ — Variety p12 J1 7 '37

"Lively musical produced in the familiar Warner style, 'The Singing Marine' is made to order for Dick Powell."

+ — Variety (Hollywood) p3 J1 2 '37

65, 66 OCH JAG, Scandinavian talking pictures 85min Ag 29 '37

Cast: Thor Modeen, Calle Hagman, Eloff Ahle, Katie Rolfsen

Director: Anders Henrikson

Original story: Axel Frisches

Swedish dialogue film with English subtitles. A comedy of mistaken identities with a military camp as a background.

Newspaper and Magazine Reviews

"The piece is a hilarious comedy, paced briskly and amusing in a slapstick fashion. The performance is lively and the Swedish settings interesting." Marguerite Tazelaar

+ — N Y Herald Tribune p8 Ag 30 '37

"Except for a title which suggests a Scandinavian football signal or numerologists on a binge, and a collection of explanatory subtitles which may well be remembered as the quaintest of the year, '65, 66 och Jag' (and it gets harder the more you translate it) seems to be good average domestic farce of the smorgasbord variety." B. R. C.

+ — N Y Times p25 Ag 30 '37

Trade Paper Reviews

"Excellent comedy, swiftly paced, capably acted and equipped with English titles."

+ — Film Daily p9 S 3 '37

"Droll comedy, deftly written, capably produced and persuasively played. Language difficulties should stymie it in this country except in the arties, but it offers distinct possibilities for remake or dubbing."

+ — Variety p19 S 8 '37

SLAVE SHIP. 20th century-Fox 100min
Jl 2 '37

Cast: Warner Baxter. Wallace Beery. Elizabeth Allan. Mickey Rooney

Director: Tay Garnett

Screen writers: Sam Hellman. Lamar Trotti. Gladys Lehman

Based on the novel, *The Last Slave*, by George S. King. "Warner Baxter plays the captain of a slave ship who gives up, or tries to give up, slave trading when he falls in love with a pretty Virginia girl. . . The captain informs his crew of his change of plans. They mutiny, in due time, and shanghai him and his bride to Africa." (N Y Sun)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"The stress, of course, is all on the swash-buckling rather than the social side of the inhuman business, and the film contents itself with being good, exciting adventure for the less squeamish patrons. . . Some of the scenes aboard ship are done with almost painful fidelity to historical accounts and the brutal treatment of the unfortunate negroes does not make for light entertainment. The rougher scenes place the production in the adult bracket." T. J. Fitzmorris

America p312 Jl 3 '37

"A: very unpleasant; Y: too strong; C: decidedly not."

Christian Century p959 Jl 28 '37

"Adults." Am Legion Auxiliary

"Good. Adults." DAR

"Mature, but very strong picture." S Calif Council of Fed Church Women

"Photography is exceptionally fine. Adolescents & children: dreadful." Women's Univ Club, Los Angeles

Fox W Coast Bul Jl 3 '37

"Strong fare for adults. Adults & young people."

Gen Fed of Women's Clubs (W Coast) Je 23 '37

"Suitability: adults & adolescents." E. P. Mo Film Bul p131 Je '37

"Gruesome scenes are delicately handled, but the cruelty and injustices of the times leave little to the imagination. . . Life of the time is amusingly depicted and the viciousness of slave trading becomes a starkly real blot on the New England history. Adults."

Nat Council of Jewish Women Je 23 '37

"Adults."

Nat Legion of Decency Je 24 '37

"A: forceful and vigorous melodrama; Y: strong; C: no."

Parents' M p73 S '37

"Strong fare for adults."

Sel Motion Pict p8 S 1 '37

"Mature."

Wkly Guide Je 19 '37

Newspaper and Magazine Reviews

Canadian M p34 Jl '37

"Unconvincing treatment of the story does not justify scenes of brutality. Adults."

Christian Science Monitor p17 Je 26 '37

"The picture, well-produced, elaborately made, is skillfully mixed with the proper proportions of gunplay, sailing-ship brutalities, sweet and lacy romance, and a hard man's regeneration through true love."

+ Cue p16 Je 19 '37

"The story is uneven: tedious when it concerns the romance; vigorous, racy and exciting when it deals with the trade, the sea

and mutiny. The acting is very good; and Wallace Beery does especially well as the villain. A film with several weaknesses, but on the whole worth seeing."

+ Film Wkly p27 Ag 7 '37

"Visually beautiful, emotionally powerful, this drama of the slave trade will hold the close attention of its audience. It is another 'Parnell'—a picture revealing the most expert screen craftsmanship, but whose story may be lacking in popular appeal. Only the box-office can bring in the decision on that point. If it fails to earn the returns to which its cinematic excellence entitles it, no blame can be attached to those who collaborated in the writing of the screen play. Their job was done well."

+ Hollywood Spec p9 Je 19 '37

"A pretty fair saga of the sea, a lot less important than 'Mutiny' or 'Captain Blood,' but with its methodically good moments, despite Warner Baxter as a sluggish captain."

Judge p23 S '37

"Not up to his customary level of excellence is Nunnally Johnson's production of 'Slave Ship.' . . The fault lies neither with Johnson nor his director, Tay Garnett, but with a production department which loaded the picture with detectably phony back-drops and with scenarists who sifted brutality, sadism and violence into the story whenever, as a plot, it began to fall apart."

— + Lit Digest p23 Je 26 '37

"'Slave Ship' is ordinary, active buncombe. An art director, I should imagine, had a beautiful time with the scenes of the captive slaves in the hold of the ship. . . Most of our time is not spent, though, with the chiaroscuro of the hold, but on deck with mutiny and bridal problems." John Mosher

+ — New Yorker p72 Je 26 '37

News-Wk p23 Je 26 '37

"After that long sailing-trip around the world, it was up to Tay Garnett to deliver a sensational picture of the sea. And he has done it. . . A grand picture you'll long remember." Rob Wagner

+ + Script p12 Je 26 '37

"This is by no means a 'Mutiny on the Bounty' or a 'Captains Courageous.' There is a certain superficial and unspectacular quality about most of it that throws the big scenes out of proportion. The characters are given little grooves to play in, and don't ever become people at all. The Albatross comes through, though, and her fatal sailing is exciting." Katharine Best

+ Stage p60 Jl '37

"'Slave Ship' is not for the squeamish. . . Sometimes its violence is shrewdly planned and powerful; sometimes, particularly when Director Tay Garnett uses for comedy the same form of physical surprise which a moment earlier he was using for horror, it is inept. But the action is generally lusty and well-integrated."

Time p51 Je 28 '37

Trade Paper Reviews

"Pictorial grandeur, historical accuracy and dramatic sweep are so deftly combined in this feature as to rank it in the top flight of money-making films and to assure its wide acclaim in any theatre. Family."

+ Boxoffice p21 Je 19 '37

+ Motion Pict Daily p4 Je 4 '37

"'Slave Ship' sums up as good box-office blood-and-thunder. While a lot of the acting and motivation reeks of the phoney, picture is so effectively mounted and shot through with action that it stands up. What in large measure lifts 'Slave Ship' is the swell job with the scenic investiture and photography."

+ Variety p12 Je 23 '37

SLIM. Warner 85min Je 12 '37

Cast: Pat O'Brien, Henry Fonda, Margaret Lindsay, Stuart Erwin

Director: Ray Enright

Music director: Leo F. Forbstein

Screen writer: William Wister Haines

Based on a novel of the same title by William Wister Haines, Henry Fonda plays a simple country lad who is ambitious to become a line-man with an electric power company. He meets Pat O'Brien, best of the linemen and a nomad at heart. Together they go through hardships from coast to coast and both fall in love with a girl, Margaret Lindsay. In the end O'Brien is killed on the wires during a blizzard and Fonda sacrifices love to go on with his job.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A & Y: interesting; C: too thrilling."
Christian Century p983 Ag 4 '37

"The documentary background is intensely interesting; the mutual affection and respect which develop between Red and Slim is refreshingly unsentimental and the treatment of the theme throughout is natural and rich with everyday humour. Suitability: family." B. D. L.
+ Mo Film Bul p131 Je '37

Newspaper and Magazine Reviews

"Adults & young people."
Christian Science Monitor p14 Je 19 '37

"The topical melodrama manages to create considerable excitement and suspense in the course of unfolding its simple and straightforward triangle-plot. . . It is the numerous thrilling sequences showing linemen at work that makes up the entertainment value of 'Slim' rather than the trite, undeviating and familiar story."
+ — Cue p16 Je 26 '37

"[It is] an interesting if only mildly exciting picture. . . Pat O'Brien, Henry Fonda and Stuart Erwin turn in almost acceptable performances."
+ — Judge p23 Ag '37

"The performers in 'Slim' are so engaging that they make the new offering a fair-to-middling entertainment. . . The show has a natural tendency to become repetitious and the plot goes haywire to achieve a melodramatic-romantic climax, but it is always steadied by first-rate acting." Howard Barnes
+ — N Y Herald Tribune p8 Je 24 '37

"The picture will probably be more amazing, as well as amusing, to linemen than any one else. In spite of its sentimentality, [it] is a fair melodrama." Eileen Creelman
+ — N Y Sun p22 Je 24 '37

"The picture is a shade beyond belief, a trifle too hallowed to be true. But we do not have to credit a theme utterly before we can be moved by it, and it is undeniably true that the very romanticization of the genus lineman raises 'Slim' above mere melodramatic classification. . . It is a swift and engrossing photoplay, admirably performed straight down the cast line." F. S. Nugent
+ N Y Times p30 Je 24 '37

"It is an interesting melodrama that would have been absorbing if its tragic denouement had not been telegraphed in its first shots. Its earlier footage is Scoutish, and there is an exaggeration of the friendship between Henry Fonda and Pat O'Brien, that is treacle. Thereafter, though, the film gets going. . . It is well above the summer's average film fare." Douglas Gilbert
+ N Y World-Telegram p33 Je 24 '37

Reviewed by John Mosher
New Yorker p72 Je 26 '37

"Despite a weak story with only a perfunctory love interest . . . William Wister Haines' adaptation of his own novel is an excellently acted, often thrilling paean to the men who construct and maintain the country's power lines."
News-Wk p24 Jl 10 '37

"Pat O'Brien and Henry Fonda create two convincing people in the Red and Slim of the current 'Slim.' . . Ray Enright, the director, made 'Slim' a film of pictorial stature." Katharine Best
+ Stage p60 Jl '37

Trade Paper Reviews

"A comedy drama which will do all right without setting off fireworks. Limitations are that it's a man's picture plus the story's romantic vein being indifferently written and handled."
+ — Variety p20 Je 30 '37

SMALL TOWN BOY. Grand national 60min Jl 30 '37

Cast: Stuart Erwin, Joyce Compton, Jed Prouty, Clara Blandick

Director: Glenn Tryon

Music: Abe Meyer

Screen writer: Glenn Tryon

Based on the Cosmopolitan Magazine short story, The Thousand Dollar Bill, by Manuel Komroff, Stuart Erwin portrays a lackadaisical insurance agent who finds a \$1,000 bill. He advertises for it but no owner appears. Then he decides to enjoy life. He pays no attention to his domineering family; he becomes a dynamo of energy and sells insurance policies to the most difficult people. When he finds the bill is a counterfeit he loses his energy and then discovers he can still be a success in business and love.

Trade Paper Reviews

"The human comedy touches of this film will insure its acceptance in every theatre. Given careful, but unpretentious production, it can be depended upon to score most heavily in the neighborhood spots where broad, unsophisticated comedy is at its best. Family."
+ Boxoffice p83 Je 26 '37

"Some of the dialogue is very funny. It results in pleasant entertainment for dual support, small town program."
+ Phila Exhibitor p56 Jl 1 '37

"[It] is a pleasing program comedy that not only should find sufficient favor in the small town and subsequent runs, but can easily be spotted on more important bills for amusing support."
+ Variety (Hollywood) p3 Je 17 '37

SOMETHING TO SING ABOUT. Grand national 90min S 3 '37

Cast: James Cagney, Evelyn Daw, William Frawley, Mona Barrie, Gene Lockhart

Director: Victor Schertzinger

Dance director: Harland Dixon

Music & lyrics: Victor Schertzinger

Music director: C. Bakaleinikoff

Original story: Victor Schertzinger

Screen writer: Austin Parker

"The story is a sort of musical travesty on Hollywood studio life, with a touch of realism that cannot escape notice. Catapulted from his station as band leader to stardom, Cagney keeps his heart for the girl back in New York. He finishes his first picture and they marry and

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

go on a tramp steamer honeymoon, oblivious of the fact that Cagney is the object of a world-wide hunt. Returning, he finds himself the center of attraction, with one of those fabulous contracts awaiting his signature." *Variety* (Hollywood)

Trade Paper Reviews

"The important boxoffice returns to be garnered by this film will give exhibitors everywhere something to sing about, for the picture can be counted upon to be one of the year's big money makers."

+ *Boxoffice* p23 S 4 '37

"Grand National's 'Something to Sing About' is worth singing about in many respects—a good cast headed by James Cagney and Evelyn Daw, some excellent catchy tunes by Victor Schertzinger, and believe it or not, some new situations of the Hollywood scene. It contains an abundance of promising material, in fact, its chief weakness is in its overlength which judicious cutting could remedy."

+ *Film Daily* p7 Ag 31 '37

+ *Motion Pict Daily* p2 Ag 28 '37

"James Cagney's second independently produced film for Grand National release is a first-class comedy with music, giving him a chance to show himself in a more versatile part than provided in previous pictures. . . Heretofore limited to belligerent characterizations, he comes through in his latest with much credit to himself, and delivers a film which will do well at the box office."

+ *Variety* p22 S 1 '37

"Red hot for big grosses. . . It should prove an exhibitor's delight. It is packed with the kind of entertainment that all audiences like, is built around a logical, fast moving story and has the benefit of swell performances and understanding direction. It will stand up under exploitation and send the customers home to tell their neighbors that it is a picture worth seeing."

+ *Variety* (Hollywood) p3 Ag 27 '37

SONG OF CEYLON. Grierson 39min Ag 16 '37

Director: Basil Wright

Music: Walter Leigh

Narrator: Lionel Wendt

Silent film with music and narrator. Produced in 1934 by a group of Englishmen on the Island of Ceylon, it won the first prize at the Brussels Exposition for Cinematographic Art in 1935. The commentary is taken from a narrative of 1680. It is divided into four parts; pictorial description of Ceylon; Buddhists at worship; natives at work; and ceremonial dances.

Newspaper and Magazine Reviews

"It paints an artistic portrait of a beautiful country and its stylized people."

+ *Digest* p30 S 4 '37

"The photography is brilliant and rightly won the film first prize at the Brussels Exposition. . . Basil Wright's direction sometimes leaves one with a certain feeling of confusion but on the whole it is splendid." Howard Barnes

+ *N Y Herald Tribune* p10 Ag 17 '37

"[It] is brief but artistically pretentious—offering a succession of sometimes overstylized 'composition' shots. . . The sound track is weirdly beautiful, even the commentary—extracts from a prose work of 1680—partaking of the strangeness, but there are certain apparently worn spots in the print from which the beauty seems to have escaped, leaving only a kind of hollow machinal echo of the weirdness. [It is] interesting." E. R. C.

+ *N Y Times* p15 Ag 16 '37

Trade Paper Reviews

"[It] is distinguished solely because of some fine photographic treatment that places certain shots in the high art classification. . . But beyond the fine photography, it will have little appeal for American audiences. Principally due to an English narrator with a broad accent and funereal style of delivery that makes you think he is officiating at the grave of his best friend."

— + *Film Daily* p7 Ag 23 '37

"[It] possesses a certain quality of symbolism as well as a few examples of striking pictorial effect. . . Actually a travel subject, it is generally interesting."

+ *Motion Pict Daily* p3 Ag 19 '37

"[It] attempts to dig down deep and cinematically explain the country and its people in more thorough manner than customarily encountered in the usual and surface-skimming type of film. Unfortunately it is just a shade too arty, and the only spot for it is in that sort of a house."

Variety p39 Ag 18 '37

SOPHIE LANG GOES WEST. Paramount 60min S 10 '37

Cast: Gertrude Michael, Lee Bowman, Sandra Storme, Larry Crabbe, Earlowe Borland

Director: Charles Riesner

Music director: Boris Morros

Original story: Frederick Irving Anderson

Screen writers: Doris Anderson, Brian Marlow, Robert Wyler

"The story places Miss Michael on a Hollywood-bound train. Bowman, one-time jewel thief turned film writer, saves her from police and tries to put her on the straight path. On the train also is C. Henry Gordon, a sultan, carrying a valuable jewel he wants to lose so he can collect the insurance. . . The jewel disappears and reappears and then disappears again just as it is the center of a big publicity stunt." *Variety* (Hollywood)

Trade Paper Reviews

"Sophie Lang's army of admirers will be disappointed in this, her latest adventure—if it can be called an adventure. Without the story, cast and general production excellence which has characterized her previous films, this one suffers by comparison."

— + *Boxoffice* p24 S 4 '37

+ — *Motion Pict Daily* p4 Ag 30 '37

"Sophie will have to keep her chin up to rate even a tag-ender in the duals. . . Paramount ain't done right by our Soph. Tsk, tsk. Trouble in this case seems to stem from the scriptors."

— + *Variety* p18 S 8 '37

"Made for the dual trade, 'Sophie Lang Goes West' proves good entertainment on the low budget basis. . . Particularly good is the performance of Gertrude Michael as Sophie Lang."

+ *Variety* (Hollywood) p3 Ag 25 '37

SOULS AT SEA. Paramount 90min S 3 '37

Cast: Gary Cooper, George Raft, Frances Dee, Henry Wilcoxon, Harry Carey, Olympe Bradna

Director: Henry Hathaway

Original story: Ted Lesser

Screen writers: Grover Jones, Dale Van Every

"Cooper plays a poetry-reading sailor who although mixed up in the slave trade with his

SOULS AT SEA—Continued

more prosaic pal, Raft, hates it. At the opening of the yarn, which transpires just before the Civil War period, a Philadelphia court finds him guilty of causing deaths and of brutality in rescuing passengers from a fire-doomed ship. What actually occurred is then told in a flash-back which constitutes the main story." Film Daily

Audience Suitability Ratings

"Under Henry Hathaway's direction, it is more vigorous than realistic and the actual slave sequences are heavy with theatrical effect but, all in all, it is well calculated to please the patrons of outdoor melodrama. . . This is an exciting piece of a highly romantic sort and is recommended to mature audiences."

T. J. Fitzmorris

+ America p504 Ag 28 '37

"Excellent. Mature." DAR

+ + Fox W Coast Bul Ag 21 '37

"Adults."

Nat Legion of Decency Ag 19 '37

"A: good melodrama; Y: strong; C: no."

Parents' M p88 O '37

"Adults & young people."

Sel Motion Pict p15 S 1 '37

"Family. Outstanding. Interesting characters, humor and thrills make an unusually entertaining picture. Rated an exceptional picture."

+ + Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"Young people & adults."

Christian Science Monitor p19 S 4 '37

"It is a good picture, but not because of its plot. . . Why Paramount, having unearthed a corking yarn out of the forgotten files of the Philadelphia Public Ledger, substituted pure fiction for many of the most important and dramatic facts, no one knows. And why, further, did it shoot 75 reels only to use 9, particularly when 9 fail to complete the plot? . . . Although the plot teeters, Hathaway has made 'Souls at Sea' a handsome and lusty sea tale—inferior, of course, to the miraculous 'Captains Courageous,' but cuts above 'Slave Ship.'" Donita Ferguson

+ Digest p29 Ag 28 '37

"The picture is excellent entertainment, one of those you owe it to yourself to see. No direction could be better than Hathaway gives it. . . It is a beautiful job of direction. . . Gary Cooper is truly great, his quiet, sincere, restrained performance being the main strength of the picture."

+ + Hollywood Spec p9 Ag 14 '37

"Somehow, the effect as a whole falls short. There is too much striving for punch. Not that Cooper isn't properly steely and personable. He is far more convincing than his role." (3 stars) Beverly Hills

Liberty p61 S 18 '37

"Superb settings, Henry Hathaway's expert direction and the resourceful acting of Gary Cooper and a large company add up to a robust and absorbing entertainment." Howard Barnes

+ N Y Herald Tribune p12 Ag 10 '37

"It somehow didn't quite come off. 'Souls at Sea' is not a second 'Mr. Deeds.' The faults are not Mr. Cooper's. He plays his part with great restraint and subtlety. . . Withal the picture is a thrilling one, disappointing only because its audience had reason from Mr. Cooper's appearance in it, to expect it to be better." T. P. H.

+ — N Y Sun p17 Ag 10 '37

"[It] is not the sort of film which stands up under cold-blooded analysis. Nor, probably, was it meant to bear it. . . The picture, not the story, is the thing, and this one—con-

sidered on its colorful surface—is a proper tale of high adventure on the high seas. . . The feeling remains . . . that there must have been more to the script than ever was filmed and more to the film than ever escaped the cutting room. Somewhere in those leavings, I feel, there is a better picture than 'Souls at Sea.' . . . The general verdict would be a disappointed 'fair.'" F. S. Nugent

+ — N Y Times p23 Ag 10 '37

"Paramount has fashioned a thrilling, gripping and eminently satisfying melodrama. . . The shipwreck scenes are terrifying in their realism, the romance between Cooper and the British slave runner's sister is charming, and the comedy is gay and deft. The acting is superb. . . [It is] a most satisfactory and diverting mixture of romance, thrills and spectacle." William Boehnel

+ N Y World-Telegram p13 Ag 10 '37

"What might have been a big, showy business of sea life and the slave trade and mutiny just seems lost in a maze of plot fidgeting. The picture . . . is a disappointment. . . The story becomes such obvious fiction, and such confused fiction, that even the possibilities of a wild climax are lost in the rush." John Mosher

— New Yorker p60 Ag 21 '37

"The screen play . . . doesn't try for all the harrowing drama of the incident that inspired it. . . [Its] vague delineation of character and motivation is perhaps pardonable—but gives a good cast . . . little to work on. Gary Cooper handles a routine role effectively."

+ — News-Wk p24 Ag 21 '37

"The canvas is immense, and the cast sizable. There isn't a poor, or even mediocre, performance. . . Despite its many merits, the picture fails to satisfy completely due to no direct story line. . . 'Souls at Sea' has many noteworthy facets. But it just misses being the tugging epic planned." Herb Sterne

+ Script p11 Ag 28 '37

"Bad editing has robbed the picture of its proper clarity. Pleasant playing makes it more than satisfactory."

+ — Stage p8 S '37

"Magnificently photographed . . . [it] makes a notable adventure picture. . . Against the elemental forthrightness of background that the sea can sometimes provide, gaunt Gary Cooper creates a character no less remarkable than his impersonation of 'Wild Bill' Hickok in 'The Plainsman,' proving once more that few others in Hollywood perform so credibly outdoors."

+ Time p49 Ag 23 '37

Trade Paper Reviews

"A superior cast, headed by the proven drawing power of Gary Cooper; a brave screen play and the resourceful and authoritative direction of Henry Hathaway combine to make rousing and enthralling entertainment of this lusty yarn of romance and adventure on the high seas. Family."

+ Boxoffice p75 Ag 21 '37

"Paramount is delivering a real piece of entertainment, designed for any box-office, in this pretentious attraction. It is of audience gripping proportions in every respect, well-flanked with a duo of love stories and plenty of swell humor."

+ Film Daily p6 Ag 10 '37

+ Motion Pict Daily p2 Ag 7 '37

"A worthy effort this; money expended upon it is apparent in every scene. It is a feature with thrills, action for the masses, draw for the [women] because of a part written especially for Cooper. . . There are plenty minor bits . . . that are shown too briefly. The material is too big for a small piece of canvas. In effect, this is an admittedly hackneyed but none the less exciting epic, condensed to a size in which no picture can be comfortable. In short, it results in a good programmer."

+ — Phila Exhibitor p46 Ag 15 '37

"'Souls at Sea' is a good picture, certain for strong box office. Not a \$2 roadshow film, as being sold on Broadway currently, and further handicapped a bit in that it's second in the cycle of slave-ship films, this picture nonetheless holds plenty for all types of fans."

+ Variety p19 Ag 11 '37

SPANISH EARTH. Contemporary historians 58min Ag 20 '37

Director: Joris Ivens

Music: Marc Blitzstein. Virgil Thompson

Narrator: Ernest Hemingway

Screen writers: Archibald MacLeish. Lillian Hellman

"[It] shows the Leftists' version of the origin and progress of the revolution. . . Dutch Director Joris Ivens and Author Hemingway, who followed him, spent several months on various fronts [in Spain], two weeks in the village of Fuentidueña, 60 kilometers from Madrid." Time

Newspaper and Magazine Reviews

"The distinguished Dutch director of documentary films, Joris Ivens, his expert photographer, John Ferno, and Ernest Hemingway have pooled their talents in 'The Spanish Earth' to make a truly remarkable film. . . [It] should appeal to widely divergent groups: those interested in current history and the course of the civil war as news, in the motion picture as an art, and sympathizers with the Loyalist cause, for 'The Spanish Earth' is frankly partisan in its politics."

+ + Cue p13 Ag 28 '37

"The immense beauty, the serene, straightforward presentation, and the international significance of 'The Spanish Earth' make it—in spite of its weaknesses—a film worth seeing. . . 'The Spanish Earth' in the last analysis, however, is a valiant failure. Pictorially it is too gentle. Since the film is frankly a Loyalist plea, it should have packed a tougher Loyalist punch."

Digest p33 S 11 '37

"Top place in importance for the week goes to the set of pictures Joris Ivens brought back from the Madrid area. . . Much of the carrying power in understatement should be credited to Ernest Hemingway's commentary. . . There could hardly be a better choice. But the rest of the credit goes to Ivens and his unquenchable feeling for the life of people, at war or at work." Otis Ferguson

+ + New Repub p103 S 1 '37

"[It] is the most powerful and moving documentary film ever screened. . . In it artists have laid hold of the tangible, living stuff of history and moulded it into a motion picture that is beautiful as well as terrible and challenging. It is no patchwork of random newsreel clips, but a highly selective and superbly projected record of a portentous contemporary struggle."

Howard Barnes

+ + N Y Herald Tribune p4 Ag 21 '37

"The photographic eloquence of Joris Ivens's admirable camera reporting makes [it] the most rational appeal the screen thus far has presented for the cause of Spanish democracy. . . Hemingway's narrative is, of course, superb. It is terse, powerful, and at times informative; but it is vengeful, bitter and unreasoning. In its contemplative way, the film argues its point much more effectively." J. T. M.

+ N Y Times p7 Ag 21 '37

"No film yet has come so close to the people and the places of its interest. I must say at once that so expert and beautiful is the photography, accomplished with the most rudimentary resources, that the film would seem to abolish the need of a studio and studio accessories forever. . . I think an effort was

made, difficult under the circumstances, to avert the suspicion that the film is a document of horrors. . . The light moments, those peaceful interludes, are all the more poignant."

John Mosher

+ + New Yorker p59 Ag 21 '37

News-Wk p27 S 6 '37

"Long awaited, it was conceded by preview audiences to be well worth waiting for. It would have been surprising if 'The Spanish Earth' had not turned out as well as it did. Everyone connected with it, largely liberal artists eager to contribute their talents to the cause of Spanish democracy, has a record of high achievement. . . Not since the silent French film, 'The Passion of Joan of Arc,' has such dramatic use been made of the human face."

+ + Time p48 Ag 23 '37

Trade Paper Reviews

+ Motion Pict Daily p9 Ag 23 '37

STELLA DALLAS. United artists 104min Ag 6 '37

Cast: Barbara Stanwyck. John Boles. Anne Shirley. Barbara O'Neill. Alan Hale

Director: King Vidor

Music director: Alfred Newman

Screen writers: Harry Wagstaff Gribble. Gertrude Purcell

Based on the novel of the same title by Olive Higgins Prouty. Originally screened in 1925 with Belle Bennett in the title role. "Barbara Stanwyck, the daughter of a mill hand, marries John Boles, a man of good family. A baby is born about the time John is transferred to New York, but just a mill girl at heart, Barbara refuses to accompany him. A strong bond develops between mother and daughter, but as her child, Anne Shirley, grows older, Barbara sees that she has the class of her father. When John desires a divorce, so as to marry a woman of his own position, Barbara, at first, refuses, but when she sees it as a means of giving her daughter a better home, she agrees." (Film Daily)

Audience Suitability Ratings

"It retains an appeal beyond expectation from a museum-piece. . . It is highly emotional melodrama and King Vidor has directed it in that spirit, doing his job so well that once or twice one may forget that this sort of tearful novel goes all the way back to Richardson. . . This [is] adult entertainment." T. J. Fitzmorris

+ America p480 Ag 21 '37

"Excellent. Mature." DAR

Fox W Coast Bul Ag 14 '37

"A vivid, intense picture of mother love and sacrifice. Mature. Family." Am Legion Auxiliary

"This highly entertaining social drama will grip the emotions of young and old. Mature. Family." Calif Cong of Par & Teachers

"A poignant social drama of mother-love with a deep sympathetic and emotional appeal. Mature." Calif Fed of Business & Professional Women's Clubs

"Sacrificial mother love is the theme of this not altogether convincing film. . . [It] does not quite click. . . Adults." Nat Soc of New England Women

"The whole is a vivid character study closing with a poignant climax. The cast is exceptional, directed with understanding simplicity. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 21 '37

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; - - Exceptionally Poor

STELLA DALLAS—Continued

"This is excellent in its production values. . . The understanding and sympathetic work of the director gives to this picture poignancy and reality. Adults & young people."

++ Gen Fed of Women's Clubs (W Coast)
Ag 11 '37

"In spite of its melodramatic plot . . . 'Stella Dallas' is a strong, honest picture. . . Miss Stanwyck makes Stella's behavior seem psychologically true and what is equally rare, she makes no concessions to personal vanity either in make-up or in dress. Adolescents, 12-16: good values but suitability depends on maturity of the individual; children, 8-12: emotional and too mature."

+ Motion Pict R p7 Ag '37

"Adults."

Nat Legion of Decency Ag 5 '37

"A & Y: excellent; C: too emotional."
Parents' M p88 O '37

"One of the satisfactory pictures of the year. Adults & young people."

+ Sel Motion Pict p10 S 1 '37

"An excellent production. Family."

++ Wkly Guide J1 31 '37

Newspaper and Magazine Reviews

"Like its predecessor, this dialogue conception of Mrs. Prouty's lachrymose novel, seems a little extravagant at times in dealing with Stella Dallas's idea of dress. But the heart-tugging situations are undoubtedly effective and they have been splendidly handled by the ace director King Vidor." Mordaunt Hall

+ Boston Transcript p5 Ag 14 '37

"Adults."

Christian Science Monitor p17 Ag 21 '37

"This 'Stella Dallas' need tread no water to the 'Stella Dallas' of twelve years ago. It is every bit as powerful in its strong emotions and sentimental melodramatics as the first; it is performed just as excellently, and is produced even more elegantly. . . The drama has comedy balance, also some ribald overbalance." J. P. Cunningham

+ Commonweal p388 Ag 13 '37

"The talking version of the twice-told tale of mother love and sacrifice, 'Stella Dallas' is still ideal film fare for the matinee audience and its damp handkerchief. For that matter, it can be depended upon to reduce even the stalwart sex to hysteria. . . As it stands the picture must be regarded as a straight orgy of sentimentality, whose title role is one of the fattest actress' plums in cinema history, but which is no great shakes otherwise."

+ — Cue p13 J1 31 '37

"Modernized in certain details, it still sheds the aroma of the heirloom dusted off and brought down to the mantelpiece from Grandma's attic. You can't teach an old tale new tricks. . . Those deep-dyed cads who refuse to yank out handkerchiefs during the scenes when eye-wiping is indicated may just possibly detect a phoney note. . . In these days . . . Stella seems a burlesque of the woman who can't adapt herself. The film has unqualified merit, however, in acting, production and direction. . . The cast does notable work, each striking his respective note sharply." Donita Ferguson

+ — Digest p26 Ag 21 '37

"Barbara Stanwyck's performance in 'Stella Dallas' is one of the most brilliant to the credit of any screen actress since the dawn of talkies. . . 'Stella Dallas,' without any of the big ten, male and female [stars], will be one of the greatest draws in years because Sam [Goldwyn] looked for talent instead of names."

++ Hollywood Spec p7 J1 31 '37

"King Vidor's direction is finely sympathetic, although he permits Miss Stanwyck to over-dress the older, embittered Stella. The old

story has been neatly refurbished, particularly as to dialogue." (3½ stars) Beverly Hills

Liberty p51 S 11 '37

"[It] is a surprisingly fine motion picture. It is certain to appeal to the emotionally susceptible as strongly as did the famous silent film of a dozen years ago. . . It is a notable personal triumph for one of the few really great directors of the screen [King Vidor]. . . [It] is marked by real craftsmanship and is destined to be vastly successful." Howard Barnes

++ N Y Herald Tribune p8 Ag 6 '37

"Since Samuel Goldwyn produced it, the perfection of 'Stella Dallas' is not unexpected. . . [It is] a poignant drama that keeps always clear of the maudlin. The Music Hall is showing one of the year's finest pictures. . . Thanks to its script as well as director and cast, [it] is one of the two or three best pictures of the past twelve months." Eileen Creelman

++ N Y Sun p6 Ag 6 '37

"Say that for 'Stella Dallas': it has a tough old hide and only a tougher hide can be proof against it. . . 'Stella Dallas' has dramatic vigor still and the gift of holding an audience. It is, without doubt, one of the most satisfactory—say the most—of all the remakes the screen has attempted. . . Everything in the picture—except possibly its age—must be rated excellent." F. S. Nugent

++ N Y Times p21 Ag 6 '37

"Endowed with a superb cast . . . and under King Vidor's restrained and sympathetic direction, it emerges a tender, gently pathetic, curiously touching film. . . Few persons who see it will care to admit that it made them cry, but anyone who can truthfully say that it failed to affect him is a better man than this impressionable reviewer." William Boehnel

++ N Y World-Telegram p11 Ag 6 '37

"The current revival of 'Stella Dallas' can safely be recommended to all but those who object strongly to sentiment. Once you accept the picture's preoccupation with maternal love and sacrifice, you'll find it a well-rounded and completely satisfying production. . . Barbara Stanwyck, in the title role, does an excellent job. . . Miss Stanwyck's performance gave me a nice, warm, reminiscent glow, but the big surprise of the picture was Anne Shirley, the daughter. . . Her work is little short of perfection, and she ought to get one of those bronze plaques they're always giving people in Hollywood." Russell Maloney

+ New Yorker p49 J1 31 '37

"The cast—including Barbara O'Neil and Alan Hale—is all that even Goldwyn could ask, but it is King Vidor's top-notch direction and the superior dialoguing of Victor Heerman and Sarah Mason that give new vigor to a dated tear-jerker."

+ News-Wk p22 Ag 7 '37

"Veteran fans will be pleased to learn that it is *better* than the first version. What is more, it will probably be one of the most widely liked pictures of this or any other year. . . The heroine's wardrobe should have been less exaggerated. . . It just doesn't convince. . . A must." Herb Sterne

+ + Script p10 Ag 28 '37

"It is unquestionably Barbara Stanwyck's best performance. . . Go see what King Vidor can do to a trite story. *A roundhouse swing at the tear ducts.*"

++ Stage p8 S '37

"If discriminating cinemaddicts find the point of view inherent in 'Stella Dallas' somewhat irrelevant in 1937, they are almost sure to be outnumbered by less discriminating cinemaddicts who now, as they did twelve years ago, will find it dolefully delicious."

Time p36 Ag 9 '37

Trade Paper Reviews

"'Stella Dallas' has become a motion picture legacy for a new generation, for Samuel Goldwyn has given it such brilliant and beautiful

production that it will certainly be regarded as one of the year's finest films. Family."

+ Boxoffice p15 Jl 31 '37

"[It] is certain to prove one of the biggest box-office draws of the current season."

+ Canadian Moving Pict Digest p6 Ag 21 '37

"If only to view Barbara Stanwyck's dramatic triumph as 'Stella Dallas,' this picture should be seen. Playing this emotional mother role with power, understanding and restraint, she gives her best performance yet."

+ Film Daily p4 Jl 27 '37

+ Motion Pict Daily p2 Jl 24 '37

"Samuel Goldwyn crashes through with a new 'Stella Dallas' which exceeds its silent version in every department. Estimate: box office."

+ Phila Exhibitor p42 Ag 1 '37

"'Stella Dallas' is, as it was back in '25, chiefly a woman's picture. It's a tear-jerker of A ranking. There are things about the story which will not appeal to some men, but no one will be offended or annoyed by it... There are few faults to be pointed. Only one which is obvious is that Miss Stanwyck is permitted to go entirely too far in costuming in her latter scenes... But maybe that's cavilling. Because the story is there. The acting is there. The sobs are there (and even a few good laughs cleverly stuck in for Alan Hale)."

+ Variety p16 Jl 28 '37

"No picture of this season may expect to surpass it for emotional wallop, as few have surpassed or equalled it, indeed, since its original screening in 1925, when another great cast and fine direction gave the present combination something to shoot at. This much is said here by way of double compliment, rather than comparison... It will smash through the emotional defense of any audience and will smash at the box office. By any guidestick, the playing, the direction, the translation from the Olive Higgins Prouty novel, the production is a superlative piece of craftsmanship and stirring drama to touch the heart and haunt the mind. A woman's picture, of course, but a man's too."

+ Variety (Hollywood) p3 Jl 23 '37

SUPER SLEUTH. RKO 65min Jl 16 '37

Cast: Jack Oakie. Ann Sothorn. Eduardo Ciannelli. Alan Bruce

Director: Ben Stollhoff

Screen writers: Gertrude Purcell. Ernest Pagano

Based on the play of the same title by Harry Segall. Against the background of a motion picture studio interior, this film portrays a screen hero whose rôles call for him to solve murder mysteries in detective stories. He feels that he is good enough to do some sleuthing in real life in competition with the police force and soon finds himself the victim of a criminal plot.

Audience Suitability Ratings

Reviewed by T. J. Fitzmorris
America p408 Jl 31 '37

"A: depends on taste; Y: probably funny; C: better not."

Christian Century p983 Ag 4 '37

"Unsuitable for anyone with weak nerves. Adults." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"The cast is very good and provides plenty of comedy of the slapstick variety. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"Light entertainment for mature audiences." Nat Soc of New England Women

"Amusing for those who enjoy clowning, but too tense for children. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 21 '37

"[It is] a clever farce. Family."

+ Gen Fed of Women's Clubs (W Coast) Jl 14 '37

"The film moves quickly, and Jack Oakie gives a good performance as the bumptious but lovable star. The dialogue suits the part and Oakie makes the most of it... The last sequence in the Chamber of Horrors is rather too wild and lengthy to be as funny as it might have been, but the film provides excellent entertainment. Suitability: adults & adolescents." A. R.

+ + Mo Film Bul p149 Jl '37

"It is a ridiculous sort of farce at the expense of Hollywood life and characters, sometimes verging on slapstick, not an unpleasant picture and all in good fun. Adolescents, 12-16: yes; children, 8-12: too exciting."

Motion Pict R p7 Ag '37

"Despite a murder, the entire production develops into sheer nonsense with some interesting glimpses of motion picture studio routine and location sets. The entire cast is adequate and enters into the fun. Family."

+ Nat Council of Jewish Women Jl 15 '37

"General patronage."

Nat Legion of Decency Jl 22 '37

"A, Y & C: fair."

Parents' M p73 S '37

"The farce is breezily carried by Jack Oakie's infectious gaiety and provides an hour of light entertainment for mature audiences."

+ Sel Motion Pict p6 S 1 '37

"Really a burlesque on detective films. Family."

Wkly Guide Jl 10 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p17 Ag 21 '37

"A satirical viewpoint is the saving grace of this film. The story, a comedy-mystery affair... has a good plot but it gets out of hand and goes violently slapstick toward the end. Moreover, there are manifested throughout the film numerous signs of haste, carelessness, and indifference in production." Bert Harlan

+ - Hollywood Spec p11 Jl 17 '37

"All this is told in broad, genial comedy with considerable slapstick." (2 stars) Beverly Hills Liberty p54 Ag 28 '37

"It is a slipshod mixture of daffy antics and melodrama... 'Super Sleuth' is Jack Oakie's show and your enjoyment of it will depend on your susceptibility to his comic proclivities. I'm a sucker for them myself." Howard Barnes

+ - N Y Herald Tribune p1 Jl 17 '37

"The word is that RKO Radio is making practically nothing but comedy these days and if they're all as good as 'Super Sleuth', it will be all right with me." F. S. Nugent

+ N Y Times p18 Jl 17 '37

"It is about Hollywood studio life and is vaguely, I suppose, a bit of satire on the crime school of movies. Jack Oakie is ingeniously funny throughout all the mayhem." John Mosher

New Yorker p64 Jl 24 '37

"Knock-about farce for youngsters and for Jack Oakie fans."

News-Wk p26 Jl 24 '37

SUPER SLEUTH—Continued

"This is a devastating rib on pictures and picture-making that will convulse localities [Hollywood] as well as entertain outlanders."

Herb Sterne

+ Script p15 J1 17 '37

Time p26 J1 26 '37

Trade Paper Reviews

"Audiences will love this farcical-murder mystery. It's a real laugh romp from start to finish, and if the patrons don't die from fright they'll guffaw themselves to death."

+ Boxoffice p29 J1 17 '37

"Here is an unpretentious little comedy that packs more solid entertainment in its 65 short minutes than many so-called 'A' pictures."

+ Canadian Moving Pict Digest p6 S 4 '37

"It is worked out in such a manner as to be a very hilarious comedy which can well be classed as top flight program material. Yet in viewing the proceedings one is continually out-guessed by the twists the writers have supplied."

+ Film Daily p4 J1 13 '37

+ Motion Pict Daily p19 J1 12 '37

"Estimate: fair."

+ Phila Exhibitor p37 J1 15 '37

"Jack Oakie gives a fine comedy performance in this one and the film, which is excellently written and directed, will please everywhere. . . Better than average entertainment and a real laugh provoker."

+ Variety p20 J1 14 '37

"One of the niftiest little lethal farces since murder has become a matter of hilarious screen entertainment. 'Super Sleuth' will fill the laugh side of the bill with eminent satisfaction"

+ Variety (Hollywood) p3 J1 10 '37

"In the action type of house, this will get by. It makes a bid for comedy. . . However, the plot is routine and the situations and the dialogue are not especially bright. For a navy or sailor story it lacks vigor and snap."

+ Film Daily p12 Je 18 '37

"Unpretentious offering, this has a rehash story of the maiden in distress. Estimate: best for neighborhoods, twin bills."

+ Phila Exhibitor p56 J1 1 '37

"Adolescent romance of Cecilia Parker and Eric Linden won't cut much box office ice. Pace bogs down after a passable start which will do evil to word-of-mouth reports."

+ Variety p43 J1 7 '37

"[It] is another entertainment corpse that will best be buried on the bottom of a dual bill. The original story is not only old in theme but so preposterous in treatment as to reflect on the intelligence of the average audience."

+ Variety (Hollywood) p3 Je 14 '37

T**TALENT SCOUT.** Warner 60min J1 24 '37

Cast: Donald Woods. Jeanne Madden. Joseph Crehan

Director: William Clemens

Screen writers: George R. Bilson. William Jacobs

"A movie talent scout, after many difficulties, succeeds in making a star of an attractive young singer, discovered in a small town on amateur night." Gen Fed of Women's Clubs (W Coast)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Family."

Sel Motion Pict p16 S 1 '37

Newspaper and Magazine Reviews

"That the characters are one and all over-drawn to the point of caricature is a circumstance that will not recommend it as entertainment to the very choosy, but it is amiable enough fare and not calculated to raise anybody's blood pressure one way or the other. . . Creditable mediocrity is about the word for it." Lucius Beebe

+ N Y Herald Tribune p8 Ag 20 '37

"[It] is a minor and inoffensive picture. . . The cast does its best with the meager material it has to work on." J. H. D.

+ N Y Sun p8 Ag 20 '37

"The Warners are exhibiting one of their less important items at the Criterion these days. It apparently was produced with economy in view. . . Handicapped as they are with the material at their disposal, the players manage to do rather well." T. M. P.

+ N Y Times p21 Ag 20 '37

"'Talent Scout' . . . is not, alas, another 'Star Is Born,' although it should very much liked to have been one. Produced by Warners in a less sumptuous manner than most of its razzle-dazzles, it is an unblushing Grade B affair, combining all those backstage situations which, one would think, had long since been consigned to storage. . . The most interesting phase of the film is in its attempt, timid to be sure, of lampooning the picture industry." B. I.

+ N Y World-Telegram p15 Ag 19 '37

Trade Paper Reviews

"Interesting, breezy feature whose appeal is heightened by story's theme."

+ Film Daily p3 Ag 21 '37

SWEETHEART OF THE NAVY. Grand national 61min Je 18 '37

Cast: Eric Linden. Cecilia Parker. Roger Imhof. Bernadene Hayes

Director: Duncan Mansfield

Dance director: Max Scheck

Music: Jack Stern. Harry Tobias

Music directors: Abe Meyer. Marlin Skiles

Original story: Garrett Graham. Jay Strauss

Screen writer: Carroll Graham

"The story has Miss Parker, [a night club hostess] about to go to jail because of some bad checks. Her predicament is caused when her cafe partner absconds with the coin. Creditors are held off on the promise of big business when the fleet pulls in, but the boys are great visitors and poor spenders. Learning her plight, the sailors connive for a boxing bout to raise the money and Linden is plunged into the role of opponent to the fleet champion, Jason Robards." Variety (Hollywood)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 2 '37

"A, Y & C: mediocre."

Parents' M p73 S '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 J1 24 '37

Trade Paper Reviews

"Film fans who like their entertainment light, sprightly and loaded with girls and gobs will enjoy this comedy of what happens when the fleet comes in."

+ Boxoffice p83 Je 26 '37

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; -- Exceptionally Poor

"Everything about this piece of makebelieve has the stamp of the quick onceover, and lightly. The story, while making no pretensions to authentic background, hews closely to the trite throughout. . . [It] is, withal, affable entertainment and rates a kindly afterthought for the neighborhoods."

+ — Variety p17 Ag 25 '37

TALES FROM THE VIENNA WOODS.

Mondial Je 15 '37

Cast: Magda Schneider, Wolf Albach-Retty, Leo Slezak, Truus van Aalten

Director: Georg Jacoby

Music: Johann Strauss

Music director: Willy Schmidt-Gettner

Original story: Maria Stetan

German dialogue film produced in Vienna with English subtitles. Previously released in 1935. Music played by Vienna Philharmonic Orchestra. "A rich American girl coming to Vienna to make her own way without help from her family, meets a girl writer on the train. The writer is mistaken for the heiress by reporters and fortune hunters and the girls keep up the mistake as a lark." (Hollywood Reporter)

Newspaper and Magazine Reviews

"[It] has not much to recommend it. In its billing it features the music of Johann Strauss, but on the screen it features too much comedy too silly to be entertaining, the music, though played by the Vienna Philharmonic Orchestra, serving chiefly as a background for the general clamor. Direction is crude."

— Hollywood Spec p13 Ap 24 '37

"This is a typical modern Viennese comedy, with the lovely score woven into farce comedy situations." Eileen Creelman

N Y Sun p28 Je 16 '37

"Made in the home town of the waltz, the tuneful romance has its quota of lilting duets, gayety, and persuasive shots of the Danube city. . . Nothing unduly exciting, but it is sweet, pleasant and routine." Herb Sterne

+ — Script p10 Ap 24 '37

Trade Paper Reviews

"This is one of the best musicals that has come out of Austria. Its romantic make-believe has a child-like charm of its own, and is neatly fitted to an accompaniment of songs fashioned with well-known Johann Strauss waltz tunes. . . The picture is a strong card for the foreign houses and would be an acceptable novelty on many American double bills."

+ Hollywood Reporter p6 Ap 16 '37

Motion Pict Daily p4 Je 28 '37

"Inspiring Johann Strauss music and several animated performances are swamped beneath a welter of misdirection, stupid continuity, sparsity of action and an over-abundance of meaningless detail."

— Variety p13 Jl 7 '37

tenth man is the one who will upset him. This eventually happens after he overcomes practically all odds including scandal, heavy election competition, etc." (Phila Exhibitor)

Audience Suitability Ratings

"A: perhaps; Y: doubtful; C: no."

Christian Century p822 Je 23 '37

"This film has a clear-cut, dramatic story, and is quick-moving with vigorous action. It is, however, unequal and there are weak patches. The tone is cynical, and the characters mainly unsympathetic." E. P.

+ — Mo Film Bul p214 D '36

"Objectionable in part."

Nat Legion of Decency My 6 '37

Newspaper and Magazine Reviews

Reviewed by Laura Elston

Canadian M p40 D '36

"[It] was directed by Brian Hurst with pace and some force, but there are gaps in the scenario spanned with only the most flimsy of rope bridges. Judging by this film it seems that Antoinette Cellier has got something; whether it is talent there has not yet been a chance to see, but it looks suspiciously like it." Alan Page

+ — Sight & Sound p24 Spring '37

"Another English director, Mr. Brian Desmond Hurst, has upset prophecies this week with a well-directed film. . . There was nothing in Mr. Hurst's two previous films . . . to show him capable of these humorous and satirical political sequences, and the very fine melodramatic close. The credit is all Mr. Hurst's, for the dialogue is stogy, and the principal actor, Mr. John Lodge, continues to suffer from a kind of lockjaw." Graham Greene

+ — Spec p1037 D 11 '36

Trade Paper Reviews

"Were it not for the almost foreign backgrounds, etc., this could stand as a melodrama for any spot. As it turns out, however, it is best suitable for class spots or where English films go. Estimate: well-made melodrama but a bit too British."

+ — Phila Exhibitor p34 Je 1 '37

THAT CERTAIN WOMAN. Warner

91min S 18 '37

Cast: Bette Davis, Henry Fonda, Ian Hunter, Anita Louise, Donald Crisp

Director: Edmund Goulding

Screen writer: Edmund Goulding

"It proceeds in chronological fashion. The evolution of the girl [Bette Davis] who married a notorious crook when in her teens and who is a responsible office secretary when the picture opens, is a sort of pilgrim's progress in which Miss Davis' character takes on nobility and strength and the heart to sacrifice for those who appeal to her compassion, as one man after another rebounds against her life." [Variety (Hollywood)] This is a remake of The Trespasser in which Gloria Swanson starred in 1929.

Audience Suitability Ratings

"An emotional story of regeneration—melodramatic in the telling and burdened with anticlimaxes. . . Only in motion pictures could a woman endure the afflictions imposed upon 'That Certain Woman' and be more lovely and youthful in the end than in the beginning, and only in motion pictures could such adverse circumstances work out so happily—not to mention conveniently. Adults." Calif Fed of Business & Professional Women's Clubs

"Adults." DAR

TENTH MAN. Gaumont British 65min

My 15 '37

Cast: John Lodge, Antoinette Cellier, Athole Stewart

Director: Brian Desmond Hurst

Based on the play of the same title by W. Somerset Maugham. Filmed in England. "The lead, John Lodge, becomes involved in some financial manipulations. He figures nine out of every ten men are knaves or fools, that the

THAT CERTAIN WOMAN—Continued

"A rather long drawn out melodrama in which a particularly good cast do their best with an involved, rather overdrawn story. Adults." Nat Soc of New England Women

"A masterpiece of good direction and clear continuity throughout. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 21 '37

"An outstanding deeply moving drama, in which Miss Davis excels in a part taxing the versatility of an artist with a most impressive performance. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast) Ag 11 '37

"Adults."

Nat Legion of Decency Ag 26 '37

Newspaper and Magazine Reviews

"This one reminds us that Eddie Goulding is a genius. . . 'That Certain Woman' takes its place among the outstanding achievements of the talking era, and it is all Goulding. He put his brain into the writing of the story and screen play, then instilled his emotions in the people selected to supply the flesh and blood for the characters he had created."

+ + Hollywood Spec p6 Ag 14 '37

Trade Paper Reviews

"If it's emotion you're after, this will be found fairly dripping with it. Consequently it may have considerable appeal to the women customers, but, by the same logic, may prove a bit irksome to the rank and file of theatre patrons, how one woman can encounter so many entanglements in her love life. Bette Davis has done more convincing work, having had more acceptable parts. Family."

+ — Boxoffice p23 Ag 7 '37

"Written and directed by Edmund Goulding, this production is loaded with clever emotional appeal that should have all the [ladies] weepy and happy by turns. It pursues a rather intricate plot trail, but is so smoothly directed that this is discounted to a great degree."

+ Film Daily p6 Ag 20 '37

+ Motion Pict Daily p8 Jl 29 '37

"Excellent emotional offering, a genuine tear jerker, this will have strong appeal to women patrons. Estimate: box office."

+ Phila Exhibitor p43 Ag 15 '37

"Finely made picture which deserves and will get extended first runs and which shoves Bette Davis a round or two higher as box office lure. . . The combination of excellent production values and known personalities insures good business. . . [Miss Davis] displays screen acting of the highest order."

+ Variety p19 Ag 4 '37

"Here is an emotional orgy for any feminine audience, evoked from drama precisely cut to the intense playing temperament of Bette Davis. . . With the draw names and word-of-mouth elements, it should do impressive business, especially in the more discriminating spots."

+ Variety (Hollywood) p3 Jl 28 '37

THERE GOES MY GIRL. RKO 75min
My 21 '37

Cast: Gene Raymond, Ann Sothorn, Gordon Jones, Richard Lane

Director: Ben Holmes

Original story: George Beck

Screen writer: Harry Segall

"Two reporters are determined to marry at the first possible minute but [the girl] has a managing editor who believes that a young girl married is a young girl married—as a reporter.

He puts every sort of obstacle in the way, including a fake murder at the wedding, just as the minister is about to pronounce them man and wife." Hollywood Reporter

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A," depends on taste; Y & C: doubtful value."

Christian Century p322 Je 23 '37

"Fast moving, with many of the situations amusing, and a murder that is sufficiently mystifying. Family." Am Legion Auxiliary

"A pleasant picture incorporating music. Adults: good; young people: yes. Family." Calif Cong of Par & Teachers

"An entertaining little comedy, fast in tempo. Mature." Calif Fed of Business & Professional Women's Clubs

"The cast romps through a far fetched but lightly amusing story. Family, except young children." Nat Soc of New England Women

"Clever dialogue but too much fighting and gun play. General jumble of characters. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 12 '37

"Suitability: adults & adolescents." B. D. L. Mo Film Bul p132 Je '37

"Credit is due the director for swift sequence of events, and the personalities of the two main actors add color to a theme which, after all, has been used a good many times in the past. Adolescents, 12-16: passable; children, 8-12: too sophisticated."

+ — Motion Pict R p8 Jl '37

Newspaper and Magazine Reviews

"A hearty comedy, produced with polish, about the newspaper business. The story is disarmingly incredible; and the whole thing is just a happy-go-lucky entertainment, rendered enjoyable by the enthusiasm of the players and brightness of the humour."

+ Film Wkly p28 Jl 24 '37

"Combining the ingredients of a number of popular films, 'There Goes My Girl' still fails to make the entertainment grade." Herb Sterne

— + Script p10 Je 19 '37

THEY WON'T FORGET. Warner 90min

Cast: Claude Rains, Gloria Dickson, Edward Norris, Lana Turner

Director: Mervyn LeRoy

Music: Adolph Deutsch

Music director: Leo F. Forbstein

Screen writers: Robert Rossen, Aben Kandel

Based on the novel, *Death in the Deep South*, by Ward Greene. Edward Norris is convicted, without trial, of the murder of Lana Turner, a pupil in his business college class. Allyn Joslin's paper arouses the hatred of the Southerners against Norris who is a Northerner. He is defended by a New York attorney, but is convicted. A mob pulls him off the train en route to the state prison and lynches him.

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A fine cast . . . preserves the film from too strong an impression of preaching. It is recommended to adults as thought-provoking fare of a high order." T. J. Fitzmorris

+ America p384 Jl 24 '37

"Adults." Am Legion Auxiliary

"A powerful picture; thought-provoking rather than entertaining. Adults: recommended; not for immature minds." Calif Cong of Par & Teachers

"A tense and emotionally powerful melodrama, excellently made. . . The picture is a powerful indictment against mob rule and prejudice, but there is grave doubt of the expediency of releasing a picture which so vividly recalls the bitter feeling created by the Civil War. One previewer said: 'To a Northern audience, it will be most unpleasant; to a Southern audience, an insult.' Adults," Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"It is regrettable that the plot presents a section of the country in unfavorable light but perhaps the old post bellum animosity is as nearly dead now as so strong a feeling can ever become and the picture can be taken largely as an example of merciless prejudice rather than as a sectional indictment. Certainly anything which exposes the cruelty and injustice arising from unthinking mob emotionalism and arouses sympathy for its victims is definitely constructive. The film displays high craftsmanship and is worthwhile for thinking people." Nat Soc of New England Women

"A vicious strain seems to dominate the whole, leaving a feeling of doubt and regret. Good direction and an excellent cast, results in a convincing portrayal of a regrettable situation. Strictly mature. Comment: The Protestant Church Women feel that pictures of this nature are detrimental to the success of the Peace Movement, and only help to keep alive the bitter feeling between North and South, the aftermath of a war which was fought over half a century ago." S Calif Council of Fed Church Women

Fox W Coast Bul Je 26 '37

"While not pleasant fare, it is stirring and thought-provoking, presenting a strong indictment against lynching, mob hysteria and yellow journalism. Adults."

+ Gen Fed of Women's Culbs (W Coast) Je 16 '37

"The story is depressing in the extreme but is intellectually fascinating. The ending leaves one wondering as to the true facts, and no attempt is made to explain or to point to a moral. Adolescents, 12-16: by no means: children, 8-12: impossible."

+ Motion Pict R p8 Jl '37

"Appropriate dialogue, outstanding, superb acting, and incisive, flawless direction make of this dangerous, controversial story an artistic and dramatic triumph. Truly the audience will not forget. Adults."

+ Nat Council of Jewish Women Je 16 '37

"Adults."

Nat Legion of Decency Jl 1 '37

"A: thought-provoking; Y & C: too strong." Parents' M p73 S '37

"It is a ruthless commentary on the sacrifice of a possibly innocent man on the altar of political ambitions. Adults. Outstanding."

+ Sel Motion Pict p3 S 1 '37

"A valuable social document, and exciting entertainment, with some excellent acting. Referred to the Committee on Exceptional Photoplays. Suggested for schools and libraries. Mature."

+ Wkly Guide Jl 24 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 Ag 7 '37

"If 'They Won't Forget' doesn't carry quite so much conviction as did some of its distinguished predecessors such as 'Fury' and

'Black Legion,' the lack is due to weak casting rather than any fundamental difference in the materials."

Cue p13 Jl 17 '37

"The Warners, in exposing lynching, have launched their biggest and most daring attack thus far. They say the film will fare ill in the South, but even Southerners may admit that, in spite of its indiscreet revelations, it is one of the year's most gripping stories."

+ + Digest p29 Jl 24 '37

"Under LeRoy's discerning direction all the possibilities of the script have been realized, the result being a gripping drama with powerful emotional appeal. So thought-provoking is the story that we may expect it to prompt controversy. . . The acting alone, in fact, makes the picture well worth seeing. You may feel the story is not entirely satisfactory, but you will be satisfied with your investment of the price of admission."

+ — Hollywood Spec p8 Je 19 '37

"This picture stands the chance of being remembered long after every other photoplay has been forgotten. It is the most daring, most courageous thing we've seen, and undoubtedly the most engrossing."

+ + Judge p23 S '37

"No cinematically perfect motion-picture emerges from the skilled workshops of Mervyn LeRoy this time, but before summer ends it may be a topic of violent discussion. . . Out of the fundamentals of the Leo Frank case, LeRoy has made a courageous, powerful preachment against prejudice."

Lit Digest p23 Je 26 '37

"Whatever is behind it, the fact is that in content and uncompromising treatment this film is just the blood-and-guts sort of thing we've been hollering for. . . This isn't one of the pinnacles of art; we aren't talking of that here. . . What we will principally find in 'They Won't Forget' is that the plain statement may tell more and remain longer than fragmentary eloquence, however high and handsome." Otis Ferguson

+ New Repub p335 Jl 23 '37

"With courage, objectivity and simple eloquence, [it] creates a brilliant sociological drama and a trenchant film editorial against intolerance and hatred. In many ways it is superior to 'Fury' and 'Black Legion,' which have been milled from the same dramatic mine." F. S. Nugent

+ + N Y Times p16 Jl 15 '37

"It is another of Warner Brothers' problem dramas. Personally, I am in a mood to dodge the problem aspects of the film, especially if otherwise I must fight the Civil War over again. I would take the picture as a strong and substantial murder-and-trial drama, with various undercurrents of political intrigue, that has been put together with considerable sense of story values." John Mosher

+ New Yorker p64 Jl 17 '37

"LeRoy gave it the intense direction that made his 'I Am a Fugitive From a Chain Gang' one of the most vital social documents of the screen. He brings terrible life to Greene's account of Southern bigotry vs. justice."

News-Wk p23 Jl 10 '37

"The picture business might well avoid themes that obviously tend to arouse sectional belligerence. . . Not entertainment for those who go to the movies solely to relax. Possibly 'They Won't Forget' will stimulate those who determinedly feel that 'realism' must be unpleasant." Herb Sterne

Script p12 Jl 31 '37

"[It is] the most devastating study of mob violence and sectional hatred the screen has yet dared to present. . . Courtroom scenes are a dramatic standby, but for bleak, malevolent drama, the screen has never achieved a better one than the trial of Robert Hale. . . 'They Won't Forget' remains an enormously effective item in the too-intermittent cycle of socially conscious Warner Brothers' films, the best

THEY WON'T FORGET—Continued

monument to date in the screen career of the man who started the cycle in 1932 with 'I Am a Fugitive From a Chain Gang,' Director Mervyn LeRoy."

++ Time p22 Jl 26 '37

Trade Paper Reviews

"It introduces a sizeable guess as to just how the feature will fare at the box offices. Certainly, because of its highly controversial text, it will be widely discussed, which may help garner satisfactory audiences, and those who see it will be well entertained, despite several glaring inconsistencies in story and production treatment. One thing is certain—the picture will be none too popular below the Mason and Dixon line. Family."

Boxoffice p21 Je 19 '37

Canadian Moving Pict Digest p8 Jl 17 '37

"This is a sombre, compelling, exciting drama. It surely will arouse plenty word of mouth debate. Estimate: can be sold for profits."

+ Phila Exhibitor p65 Jl 1 '37

"When at the end of 90 minutes the telling is done, any audience will know it has been put through some emotional exercising. The locale is the Deep South and the picture appears certain to run up against difficulty there. . . . Elsewhere the melodrama can't miss. It pounds across a powerful story with a maximum of quiet dramatic impact. It will be liked and discussed by the intellectuals as well as heavily patronized by the average filmgoers."

+ Variety p20 Je 30 '37

THIN ICE. 20th century-Fox 78min S 3 '37

Cast: Sonja Henie, Tyrone Power, Arthur Treacher, Joan Davis

Director: Sidney Lanfield

Dance director: Harry Losee

Music and lyrics: Lew Pollock, Sidney D. Mitchell, Mack Gordon, Harry Revel

Music director: Louis Silvers

Screen writers: Boris Ingster, Milton Sperling

Based on a play, *Der Komet*, by Attila Orbok. "Miss Henie is the skating and skiing instructress at an Alpine hotel, meeting place of a group of European diplomats concerned about the political status quo. Power is a young prince, sent on by his prime minister to play dumb. . . . Sliding down a glacier at 40 miles an hour he meets Sonja traveling in the same direction. There's a lot of plot about mistaken identities, threatened international complications and old-fashioned romance." (Variety)

Audience Suitability Ratings

"Excellent entertainment for the family." Am Legion Auxiliary

"This is a delightful and refreshing love story." Calif Cong of Par & Teachers

"Excellent. Mature-family." DAR

"A delight for all audiences." Nat Soc of New England Women

"The direction and casts are exceptional in this most entertaining picture which will capture all. Family." S Calif Council of Fed Church Women

Fox W Coast Bul S 4 '37

"Refreshing entertainment for the entire family. All ages."

+ Gen Fed of Women's Clubs (W Coast) Ag 25 '37

"General patronage."

Nat Legion of Decency S 2 '37

"A delightful production with the charm and sparkle of youth. . . . Miss Henie's incredibly perfect skating is a high spot and a supporting ice ballet is a thing of beauty. Family. Best of the month."

++ Sel Motion Pict p10 S 1 '37

"It makes delightful entertainment for everyone."

+ Wkly Guide Ag 28 '37

Newspaper and Magazine Reviews

"Without detracting in the least from the value of her previous picture, 'One in a Million,' it can be said that Sonja Henie is even more fortunate in her second production, 'Thin Ice.' . . . It is a grand picture, as you may have gathered." Mordaunt Hall

+ Boston Transcript p6 S 4 '37

"One of the most thoroughly enjoyable screen musicals in a long time is this second screen display of the amazing talents of Sonja Henie. It is a light-hearted gay and witty bit of romantic foolery. . . . Movie goers surfeited with the dull inanities of many screen musicals are hereby urged to see 'Thin Ice' and see how delightful this much abused type of film can be in skilled hands."

+ Cue p12 S 4 '37

"Even more thrilling than the skating numbers of her first picture are those in 'Thin Ice,' through which the lovely Henie flits and glides like a bird in flight. . . . It is handicapped by both weak story material and uninspired direction. . . . What is thin is not the ice, but the story, which barely serves to support the picture."

+ Hollywood Spec p11 Ag 28 '37

"Sonja Henie skates enchantingly and Tyrone Power turns on all his charm in 'Thin Ice' to counterfeit a show. . . . They keep a meager musical spectacle charily diverting. . . . There is expert skating and skiing and there are occasional moments of laughter, but don't expect more than that from a distinctly minor league screen musical." Howard Barnes

+ N Y Herald Tribune p8 S 4 '37

"Miss Henie . . . made one of last year's most popular pictures, one that originally started out on a medium budget. This year, surrounded by the fanciest production any young actress could wish, she has made a cracker jack musical 'Thin Ice' that can stand right up to any song-and-dance divertissement of 1937. . . . 'Thin Ice' is topnotch entertainment." Eileen Creelman

++ N Y Sun p12 S 4 '37

"Surprisingly enough, since it was made to order for a prima donna, 'Thin Ice' is one of the brightest comedies of the year—as swift as a bobsled, as full of frost and glitter as an ice carnival. . . . It is vastly superior to 'One in a Million.'" B. R. C.

++ N Y Times p8 S4 '37

"The love interest, unfortunately, takes an old theme from an old angle. . . . But because of the charm of its principal players and some nice comedy, the result is a delightful piece of screen entertainment." William Boehnel

+ N Y World-Telegram p9 S 4 '37

"Sonja Henie, on skates or skis, is a pleasure to see in 'Thin Ice.' . . . A tourist of talent contributes a ditty: 'I'm Olga from the Volga.'" John Mosher

+ New Yorker p64 S 4 '37

"Under Sydney Lanfield's direction, the two comparative newcomers to the screen [Tyrone Power and Sonja Henie] give excellent accounts of themselves in a Graustarkian fable. . . . It proves to be an ingenious and entertaining setting for the screen's second exposition of Sonja Henie's thrilling convolutions on ice."

+ News-Wk p27 S '37

"Wrong again. Thought I was smarter than Darryl Zanuck when I said that Sonja Henie was a one-picture gal. She's made another, and it's better than the first." Rob Wagner
+ Script p12 S 4 '37

Trade Paper Reviews

"There will be nothing thin about the box-office takes on this one and nothing icy in its reception by all audiences because it is pure, unadulterated entertainment of the highest potency."
+ Boxoffice p21 Ag 28 '37

"Sonja Henie's second picture is a honey and should do smash business at the box office. It has romance, comedy and big production numbers, in which Sonja's skating is a thing of beauty and thrills. Her first number is one of the best and biggest production efforts since the inception of talking pictures."
+ Film Daily p4 Ag 24 '37

+ Motion Pict Daily p3 Ag 23 '37

"Something which made the first Henie picture a box office hit seems to be missing from her second. Estimate: not another 'One in a Million'; but box office, anyway."
+ Phila Exhibitor p9 S 1 '37

"'Thin Ice' as an attraction probably will be everything at the boxoffice which its predecessor was (which was plenty) and a little bit more. . . 'Thin Ice' is a smart, slick show. It is compact and runs slightly more than an hour. That means boxoffice turnover."
+ Variety p17 Ag 25 '37

"It will bring another golden shower to the pay windows. Chalk up further significant evidence of good showmanship. . . in holding the show to less than 80 minutes. . . No attempt has been made to overload and string out the material, even in the production numbers, with the result that the picture will leave audiences with hunger for more of the same."
+ Variety (Hollywood) p3 Ag 21 '37

THE THIRTEEN. Amkino 86min Je 18 '37

Cast: Ivan Novoseltsev. Helen Kuzmina. Alexei Chistiakov
Director: Mikhail Romm
Music: Anatoli Alexandrov
Original story: Ivan Prut. Mikhail Romm

Russian dialogue film with English subtitles. "The story tells how ten privates, riding toward home after having served their enlistments, with a commander and his wife, on leave, and an old geologist, are surrounded at a water-hole by 200 bandits, and how they hold the place while a courier goes for reinforcements." (N Y Times)

Newspaper and Magazine Reviews

"It proves that when the Russians set out to make a pure adventure film, they can do it as well as any. It is a magnificently told, beautifully photographed, gripping and thrilling recital of high heroism."
+ Cue p17 Je 26 '37

"[It] is a brilliant and absorbing record of human fortitude. In essence it is a Russian screen version of 'The Lost Patrol'. . . Virtually no overt propaganda, incidentally, has been added to a simple tale of heroism. . . Mikhail Romm's direction is magnificent. . . He has projected the material in such striking visual terms that the English sub-titles on the film are not really needed." Howard Barnes
+ N Y Herald Tribune p10 Je 21 '37

"'The Thirteen' holds the attention of the audience through its excellent technique, the sincerity of the acting and the very calmness with which its tense moments are handled. . .

Where all the players are practically perfect in their work there is no occasion to single out individuals for special mention." H. T. S.
+ N Y Times p20 Je 19 '37

"Here is a fine photographic background, and there are some striking shots of swirling sand and the caravan of horses against the sky that in its very brilliance convey the terror of the blistering and merciless desert. . . The film moves with precision to its objective and is a spirited memorandum to our American studios of the force of simplicity." Douglas Gilbert
+ N Y World-Telegram p12 Je 21 '37

"It is cast in a familiar pattern. I don't object to that in the least for it's a good, sound pattern and I expect to see it often. Careful camerawork, soldiers who look like soldiers, and a general expertness make the whole picture an honest and moving rendering of this particular model of crisis and adventure." John Mosher
+ New Yorker p49 Jl 3 '37

"Paralleling 'The Lost Patrol', the simple narrative of 'The Thirteen' supplies its own suspense. . . Superb photographic sequences: the parleys with the bandit chief, one parched private running amok, the shots of shifting, sliding sand."
+ Time p51 Je 28 '37

Trade Paper Reviews

+ Motion Pict Daily p6 Je 22 '37

"Story is well-handled and it is acted to perfection by the Russian cast. Players display earnestness and skill in projecting this interesting facsimile of an American original."
+ Variety p33 Je 23 '37

THIRTEENTH CHAIR. MGM 62min My 14 '37

Cast: Dame May Whitty. Madge Evans. Lewis Stone. Elissa Landi

Director: George B. Seitz

Screen writer: Marion Parsonnet

Based on the play of the same title by Bayard Veiller. Filmed as a silent picture in 1919; a talkie in 1929. "The story concerns the solution of a murder that occurs under the eerie circumstances of a seance. The finding of the criminal is quite unique and comes as a complete surprise." [Variety (Hollywood)]

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"The unsavory details of forgery, blackmail, and illicit love affairs come to light, but because of superior direction and acting, it holds its own as a mystery thriller. Adolescents, 12-16: no value; children, 8-12: terrifying."
+ Motion Pict R p6 Je '37

"A: fair; Y: possible; C: no."
Parents' M p62 Jl '37

Newspaper and Magazine Reviews

"Dame May Whitty . . . is an actress of extraordinary talents and any picture which brings her to the screen is, in this department's opinion, worth a visit. . . For the rest, the performances, as well as the picture, are adequate."
+ Cue p49 Je 26 '37

"Apart from a certain originality in the plot, the story is conventional and sometimes confusing, but the work of a uniformly good cast makes it fair entertainment of its kind."
+ Film Wkly p28 Jl 31 '37

"The piece remains, for all its creaks, good spook entertainment." Marguerite Tazelaar
+ N Y Herald Tribune p10 Je 21 '37

THIRTEENTH CHAIR—Continued

"To one who has never before seen it, Bayard Veiller's popular old melodrama still presents its share of mystery and thrills. The plot, if carefully examined, might prove to be exceedingly leaky. Taken in the proper spirit, light-heartedly and with no wish to study crime detection methods in India, the film is a good detective story." Eileen Creelman

+ N Y Sun p31 Je 19 '37

"Bayard Veiller's mystery play of 1916 comes through as a better than average program number. It's the kind of picture that one hopes to, but invariably does not, encounter on the short end of a double feature bill at the neighborhood theatre." T. M. F.

+ N Y Times p25 Je 18 '37

"Although its plot of the medium who is first involved and then solves the double-killing is creaky it is still good entertainment. The presentation, by M-G-M, is made especially significant by a cast far above the usual run of what are known as 'program' pictures." Douglas Gilbert

+ N Y World-Telegram p12 Je 21 '37

Trade Paper Reviews

"Monogram's first release is one that should make a good impression on the trade. This one has story, pace, direction. Though lacking in names, the cast is adequate."

+ Phila Exhibitor p57 Jl 1 '37

THIRTEENTH MAN. Monogram 70min Je 30 '37

Cast: Weldon Heyburn. Inez Courtney. Selmer Jackson

Director: William Nigh

Screen writer: John Krafft

"The story relates how a district attorney is murdered while a spectator at a prize fight. There are numerous suspects, and there are numerous reasons why any one on the list might be motivated to commit the crime." Film Daily

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Jl 15 '37

"Adults & young people."

Sel Motion Pict p16 S 1 '37

Newspaper and Magazine Reviews

"Though lacking the finish of the last two Monogram pictures I have seen, 'The Thirteenth Man,' a murder mystery, has a fairly well developed plot and should be a satisfactory picture for the smaller theatres."

+ — Hollywood Spec p16 Jl 31 '37

Trade Paper Reviews

"An effective programmer, head-and-shoulders above the usual calibre of offerings in this budget bracket, this is top-flight in every department. Family."

+ Boxoffice p17 Jl 31 '37

"Here's a moderately entertaining murder-mystery melodrama which follows pretty closely the basic pattern for such pictures. In several respects, however, it is better than the average attraction of its type, and carries enough punch plus human interest in its scenes to satisfy run-of-the-crop audiences."

+ — Film Daily p7 Ag 3 '37

+ — Motion Pict Daily p8 Jl 26 '37

"Patently primed for tandem showing 'Thirteenth Man' should do fairly. No cast names to help, and the title will confuse filmgoers, it being just about the thirteenth different film with that figure linked in the title. Film pre-

sents no especially good exploitative angles for exhibitors."

+ — Variety p25 Ag 4 '37

"A logical, modern mystery, 'The Thirteenth Man' is good secondary fare for any type of audience... The film is well handled from all angles, considering the limitations of a small budget."

+ — Variety (Hollywood) p3 Jl 22 '37

THIS IS MY AFFAIR. 20th century-Fox 100min. My 28 '37

Cast: Robert Taylor. Barbara Stanwyck. Victor McLaglen. Brian Donlevy. Sidney Blackmer

Director: William A. Seiter

Dances: Jack Haskell

Music & lyrics: Mack Gordon. Harry Revel

Music director: Arthur Lange

Screen writers: Allan Rivkin. Lamar Trotti

"[It is the] story of a compact made between President McKinley and a young navy lieutenant (Robert Taylor), whereby the latter is to ascertain the identity of the big man behind an epidemic of bank robberies which the secret service has not been able to fathom." Variety (Hollywood)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Altogether it is a picture of some originality and by no means entirely dependent on the element of surprise for its success. Suitability: adults & adolescents." N. H.

+ Mo Film Bul p127 Je '37

"The story is well told and derives additional interest from the period in which it is set and from famous persons brought into the picture. Whether or not it is true, it seems unfortunate that the Federal investigator has to run true to the modern movie formula when he falls in love with the criminal's sister."

+ Motion Pict R p7 Je '37

"A, Y & C: excellent historical picture." Parents' M p38 Ag '37

Newspaper and Magazine Reviews

"Sidney Blackmer as Teddy Roosevelt and Victor McLaglen as a fun-loving bank robber, manage to put some meat on what would otherwise be rather definitely dried bones."

+ — Canadian M p34 Jl '37

"The story is always interesting, and works up to a climax full of strong suspense. . . The backgrounds, atmosphere and costumes are unusually good, and add materially to the appeal of a thoroughly well-made picture."

+ Film Wkly p23 Ag 14 '37

"It is very well done, and graced by the romantic acting of Robert Taylor and Barbara Stanwyck. . . The main attraction of this film is its warm and friendly re-creation of an attractive period; sets, dresses, and conversations ring true." Basil Wright

+ Spec p312 Ag 20 '37

"This picture . . . fails to take its matter firmly by the horns. It all has a studio complexion, particularly in the bank-robbery scene and the prison climax. Even the McKinley, Dewey, Roosevelt personalities seem to me to be planted for effect. Maybe Mr. Zanuck had better get back to his musicals." Katharine Best

+ — Stage p60 Jl '37

Trade Paper Reviews

Canadian Moving Pict Digest p6 Je 26 '37

THREE YEARS WITHOUT WOMEN.

See Tre anni senza donne

TIMBERESQUE. Syndicate 41min

Cast: Barry Norton, Vyola Von, Enrique DeRosas

Director: King Guidice

"Barry Norton, a playboy, having been jilted, finds solace with his dog companion in the great out-doors, far from civilization and feminine entanglements. Vyola Von, radio singing star and aviatrix, while flying over the wilderness, bails out of her burning plane and is rescued by Norton." Film Daily

Trade Paper Reviews

"Fairly entertaining drama, with exciting scenes of animals in combat, which holds interest. . . The picture, having been cut from feature length, has lost some of the continuity, but the exciting scenes of animals and their struggle for existence, against natural enemies, tend to overcome this." — Film Daily p10 J1 8 '37

+ — Motion Pict Daily p6 Je 22 '37

"The incredibly slim plot is on the screen much poorer than it sounds in print. The picture is suitable only for grind house patrons. The only redeeming feature, a feature that certainly should have gotten more attention, is the nature side." — Phila Exhibitor p65 J1 1 '37

TOAST OF NEW YORK. RKO 93min
Je 11 '37

Cast: Edward Arnold, Cary Grant, Frances Farmer, Jack Oakie, Donald Meek

Director: Rowland V. Lee

Music director: Nathaniel Shilkret

Screen writers: Dudley Nichols, John Twist, Joel Sayre

Based on the Book of Daniel Drew, by Bouck White and on Robber Barons, by Matthew Josephson. The story introduces Jim Fisk in the colorful days after the Civil War when he made Wall Street history. His notorious operations in smuggling cotton from the south, buying and selling steamships and his struggle in the New York stock exchange when he tried to wrest control of the Erie railroad from Cornelius Vanderbilt all make a rich historical part of American business life.

A Photoplay Study Guide to Toast of New York has been prepared by William F. Bauer. The Guide is obtainable at 10c per copy from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey.

Audience Suitability Ratings

"The production is faultless and the morality of great wealth is a timely subject of discussion, so adults will undoubtedly find this production much to their liking." T. J. Fitzmorris
+ America p408 J1 31 '37

"A: good of kind; Y: doubtful; C: no."
Christian Century p1031 Ag 18 '37

"There is a strong moral lesson. Good acting and a clean love theme fail to keep the picture from being rather tiresome." Am Legion Auxiliary

"While liberties have been taken in the lives of Drew, Vanderbilt, and Fisk, the spirit of Civil War days and the period of economic readjustment following has been so excellently done that it makes exceptional entertainment. Mature. Family." Calif Cong of Par & Teachers

"[It is] a dramatically stimulating picture. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Deft, humorous, and convincing characterizations make this trite story of power-mad robber-baron Fisk very enjoyable. Mature." DAR

"Lavishly and authentically staged with effective sound and lighting, this is a vivid and dramatic story which deviates from the actual facts in certain instances. Family, exclusive of young children." Nat Soc of New England Women

"Admirable handling of an outstanding cast results in a picture of high entertainment value. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 7 '37

"Profiteering and ruthless manipulations of the stock market is the motivation of the picture, yet it is constructive, showing that loyalty and friendship are earned and may be lost through personal greed and desire for power. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
J1 28 '37

"The sub-plot acts as a dead weight all through: its development is absolutely mechanical, and neither Frances Farmer as the girl nor Cary Grant as her loved one can succeed in making it interesting or convincing. Suitability: adults & adolescents." A. V.

+ — Mo Film Bul p149 J1 '37

"The parts played by Frances Farmer, Jack Oakie and particularly by Cary Grant, are colorful and add a great deal to the story if not to historical knowledge of the era. Adolescents, 12-16: requires adult evaluation; children, 8-12: no."

Motion Pict R p8 Ag '37

"There is much comedy, romance and tragedy all combined to make a rather undistinguished picture. Mature."

+ — Nat Council of Jewish Women J1 28 '37

"Adults."

Nat Legion of Decency J1 22 '37

"A & Y: good; C: mature."

Parents' M p88 O '37

"Adults & young people."

Sel Motion Pict p16 S 1 '37

"Many public figures are omitted or glossed over, but the tale has the characteristics of good historical fiction, presented by a likeable cast. Family. Outstanding."

+ + Wkly Guide J1 17 '37

Newspaper and Magazine Reviews

"Emphasis lies more on the amusing aspects of [Fisk's] adventures than on their social implications, with generally entertaining results. Adults."

+ Christian Science Monitor p17 Ag 14 '37

"Edward Arnold's latest portrait in his growing gallery of American financial giants is excellent film entertainment—even if badly mangled history."

+ + Cue p13 J1 24 '37

"Its boisterous charm crackles from the first sequence. . . Bowdlerized though it is, 'The Toast' still looks like the year's most extravagant burlesque. . . Inaccuracies of detail must be forgiven Rowland V. Lee's charming exposé of old New York and the lawless vigor of its leading citizens."

+ Digest p31 Ag 7 '37

"It is a colorful and frequently thought-provoking account of the man and of his era, however far it may have deviated from fact, and I suspect that the deviation is considerable. . . I have no doubt, however, that the film has a certain significance as cinematic fare, along with other expose films of American history. Through them the public, especially the genera-

TOAST OF NEW YORK—Continued

tion now in school, may get a clearer concept of the factors which went into the growth of this country." Bert Harlen

Hollywood Spec p7 J1 17 '37

"One of the most entertaining wonderworks of the year, without a dull spot in its several thousand feet of film."

+ Judge p23 S '37

"It is a boisterous costume piece of conventional pattern. . . There is little genuine conviction of a hurly-burly era. Characters have been given stock outlines and situations have been formalized until the production might well have been dispensed wholly with factual records."

. . . Rowland V. Lee has staged the show for effects and he has succeeded in making many of them vastly entertaining, although the mood of the film is extremely uneven." Howard Barnes

+ — N Y Herald Tribune p8 J1 23 '37

"The picture does, in spite of its exaggerations, probably because of them, manage to be a rowdy, romanticized portrait of high finance some seventy-five years ago. . . It needs cutting. It runs nearly two hours, too long even for Jim Fisk and Daniel Drew to entertain."

Eileen Creelman

+ — N Y Sun p10 J1 23 '37

"Picture is only moderately entertaining. At its two-thirds mark we realized we had had just about enough of Edward Arnold's perennial portraits of florid, heavily jowled financial tycoons." F. S. Nugent

— + N Y Times p16 J1 23 '37

"The story of Jim Fisk . . . is told with considerable dexterity, entertainment and gusto. . . Although there are moments when the film is less concerned with gusto than with romance, it remains grand entertainment."

William Boehnel

+ N Y World-Telegram p8 J1 23 '37

"The story is fumbling and aimless . . . and the dialogue is full of shocking anachronisms. Not recommended." Russell Maloney

— New Yorker p49 J1 31 '37

"An authentic reproduction of New York of the '60s sets the background for a considerably less authentic biography of Jim Fisk. . . [It is] converted into staple screen fare and garnished with comedy and romance."

+ — News-Wk p22 J1 31 '37

"I haven't seen such goings-on wrapped in ticker tape since mah mammy carried me to a performance of 'The Pit'. It is lusty and dramatically sound during the moments which deal with Edward Arnold's growth. . . Tediousness makes its entrance during a splash stage spectacle. . . The Rowland Lee direction is sound though never inspired. The sets are a drawback—look filmy and quite unnerved by the threat of a windstorm sweeping the back lot."

Herb Sterne

+ — Script p14 J1 31 '37

"It's all been seen in 'Come and Get It', 'Diamond Jim', 'John Meade's Woman.' Bad biography, good comedy."

Stage p8 S '37

"[It] is a lively specimen of pre-fabricated Americana. It aims to be and is a complete pervariation, impaired only by the fact that Edward Arnold's jowled jollities are undistinguishable from the ones which the U. S. screen's No. 1 specialist in 19th Century captains of finance has used in all his previous portrayals."

+ — Time p34 Ag 2 '37

Trade Paper Reviews

"It is screen entertainment of the highest order."

+ Boxoffice p29 J1 17 '37

"[It] contains more than the usual quota of entertainment for all classes. Although principally a melodrama, 'The Toast of New

York' includes a generous portion of comedy, and just enough romance to satisfy the love-hungry Miss Average-Woman."

+ Canadian Moving Pict Digest p6 Ag 21 '37

"This is an important comedy drama of a colorful period in American history. It has been brilliantly acted and directed, and with the names of Edward Arnold, Cary Grant, Jack Oakie and Frances Farmer decorating the marquee, it should play to heavy box office returns."

+ Film Daily p4 J1 13 '37

+ Motion Pict Daily p2 J1 10 '37

"Elaborately produced, well characterized in keeping with the period, this has class, mass appeal. Estimate: can be sold for the money."

+ Phila Exhibitor p39 Ag 1 '37

"It's absurd biography but good entertainment despite its inanities, extravagances and exaggerations. It is an elaborate, costly production, designed exclusively for provoking mirth. . . Making no pretense for serious consideration as a faithful and accurate reflection of life and manners in the period it depicts, it rates as a piece of hokum aimed at the box office. It will do business."

+ Variety p20 J1 14 '37

"[It] is stirring drama of impressive proportion. . . The picture is assured of heavy preliminary ballyhoo. It has many potent and timely exploitation angles, and, sold on its merits, it should garner plenty cash as well as plaudits."

+ Variety (Hollywood) p3 J1 9 '37

TOPPER. MGM 95min J1 16 '37

Cast: Constance Bennett, Cary Grant, Roland Young, Billie Burke, Alan Mowbray

Director: Norman Z. McLeod

Music: Arthur Norton

Screen writers: Jack Jevne, Eric Hatch, Eddie Moran

Based on the novel of the same title by the late Thorne Smith. A young married couple are killed in a smashup after a wild night of drinking. Their astral bodies rise and they decide that they ought to do one good deed. They settle on a friend, a hen-pecked banker who has lived a routine life. Since they are possessed of unusual powers, they appear and disappear at will. When they teach the banker to forget his inhibitions they disappear completely.

Audience Suitability Ratings

"There is a mixture of realism and fantasy in this brittle comedy which gives it an interest beyond the ordinary. . . The bright dialogue is splendidly handled by such expert players as Roland Young, Billie Burke, Cary Grant and Constance Bennett and it is literate enough to satisfy the demands of sophisticated adults."

T. J. Fitzmorris

+ America p408 J1 31 '37

"A: amusing of kind; Y: perhaps; C: no."

Christian Century p1007 Ag 11 '37

"It is fantastic, gay and witty. Excellent cast. Mature." Am Legion Auxiliary

"This will particularly appeal to sophisticated audiences with plenty of imagination who enjoy the unusual in entertainment and have a sense of humor. Mature." Calif Fed of Business & Professional Women's Clubs

"There is a novel twist to this otherwise clumsy comedy. (The mortals are dull; social leaders do not rush to the homes of suddenly-notorious strangers). Mature." DAR

"An undercurrent of real philosophy; i.e., everybody's need of play, runs through the film which is expertly handled by a clever cast. Both ghosts and mortals imbibe rather freely. Sophisticated adults." Nat Soc of New England Women

"The situations which develop are screamingly funny and prove highly entertaining in the hands of Roland Young and Billie Burke. Unfortunately a very amusing scene depends upon drinking (though not vulgar) for this reaction. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J1 24 '37

"This unusual story is well told with extremely clever repartee. . . The picture is highly entertaining, gripping the imagination, but if taken seriously is most unethical because of excessive drinking and unfair comparisons. Adults."

Gen Fed of Women's Clubs (W Coast)
J1 14 '37

"Of all Thorne Smith fantasies, 'Topper' is most ideally suited to screen technique. . . The trick photography is most amusing and lends itself admirably to the clever lines and situations. . . While much of the humor is of the slapstick variety the film is so skillfully done that it never gives offense. Adolescents, 12-16: sophisticated; children, 8-12: no."

+ Motion Pict R p8 Ag '37

"This unique farce-fantasy . . . is one of the funniest comedies of the year. Because it is so utterly ridiculous and unbelievable it will startle some people; but its delicious dialogue and rare originality will delight those who enjoy subtle humor and smart sophistication. To the unimaginative it is a nightmare of foolishness—to many it will prove to be an hilarious, unusual entertainment feast. Mature."

+ + Nat Council of Jewish Women J1 15 '37

"Adults."

Nat Legion of Decency J1 29 '37

"A: entertaining; Y: sophisticated; C: possible."

Parents' M p73 S '37

"The photographic effects are outstanding, especially the weird 'fadeouts' of the characters. Mature. Outstanding."

+ + Sel Motion Pict p3 S 1 '37

"Fantasy of the most delightful kind, perfectly cast, and a whole lot of fun. Family. Outstanding."

+ + Wkly Guide J1 17 '37

Newspaper and Magazine Reviews

"[It] is one of those rare productions, which, like 'The Ghost Goes West' merits being seen several times. It will be the talk of dinner parties and chatter about it will interrupt bridge games. . . It can boast of being pure cinematic entertainment, for such tricks are naturally beyond the possibilities of the stage." Mordaunt Hall

+ + Boston Transcript p5 Ag 28 '37

"Adults."

Christian Science Monitor p19 S 4 '37

"The picture becomes a sort of slap-stick successor to 'The Ghost Goes West,' a *tour de force* in film technique, startlingly different, refreshingly amusing, sophisticated in the best sense of that abused word. . . There is still enough of the Thorne Smith sparkle left in the film version of 'Topper' to satisfy his fans and to leave the uninitiate weak with laughter. . . Norman McLeod directed these daft proceedings with zest, subtlety and imagination."

+ Cue p13 Ag 21 '37

"Thorne Smith fans will be delighted to learn that the Culver City studio has again gone stark loony. . . Though it will hardly influence cinema history, 'Topper' comes off a lot better than 'Night Life of the Gods,' MGM's other

attempt to plant the novelist's insanity on a screen. . . This giddy rigmarole is for those who can take their death ribald and their fantasy straight."

Digest p31 Ag 14 '37

"The film incorporates a novel idea in stories, an idea which is at once the picture's most distinguishing feature and its greatest weakness. . . Some of the pranks of the invisible Kerbys are genuinely amusing, but many savor of slap-stick comedy, and others are downright silly." Bert Harien

+ — Hollywood Spec p5 J1 17 '37

"Maybe this Thorne Smith version of the hereafter is a little too flip for you. . . If you ever see anything funnier than the numb, alcoholic Mr. Topper staggering, supported by invisible hands, through a crowded, startled hotel lobby, please wire your Beverly Hills." (3 stars) Beverly Hills

Liberty p51 Ag 21 '37

"[The] story [is] so engaging, merry and fanciful, you may be tempted to sit through it a second time." Marguerite Tazelaar

+ + N Y Herald Tribune p8 Ag 20 '37

"The picture depends much upon trick photography for its laughs. Norman McLeod, the director, has seen to it that originality is not the film's only merit. His cast is excellent, with Roland Young outstanding. . . 'Topper' is one of those gay flights of fantasy the movies take too seldom. It should start a wave of laughter." Eileen Creelman

+ N Y Sun p5 Ag 20 '37

"Thorne Smith's yarn . . . possessed all the delicious whimsy which in the film is only a mechanically garnished dish of whimsy substitute. We honestly regret our inability to shout hurrah for 'Topper,' because everybody seems to have tried hard to make it click. . . Whimsy is a delicate and perishable commodity and nobody need be blamed for the slight spoilage in transit. . . Mr. Young and his fellow players are responsible for whatever success an otherwise completely irresponsible film enjoys." B. R. C.

+ — N Y Times p21 Ag 20 '37

"At last comes a comedy; little has been done of late for the summer giggle. 'Topper,' however, does a great deal to fill the gap." John Mosher

+ New Yorker p54 Ag 28 '37

"Expertly produced by Hal Roach and spiced with some of the cleverest camera tricks to date, this adaptation of the late Thorne Smith's novel achieves bright and airy comedy with none of the gruesome overtones inherent in the subject matter."

+ News-Wk p22 Ag 7 '37

"My reaction [was] utter boredom during the first few reels. . . My trouble was that I was bored and tired before the phantasmagoria of psychic idiocy began. . . The picture's greatest weaknesses are its dialogue and its bum start." Rob Wagner

Script p14 Ag 14 '37

"Thorne Smith's wild, ribald tale shaved of its luster moments but still retaining in some measure the flavor of the book. Some honestly funny moments and some that are a little drawn out."

+ — Stage p8 S '37

Time p24 J1 26 '37

Trade Paper Reviews

"That past master of comedy, Hal Roach, in his first 'A' picture, takes a dive into the realm of sophistication and emerges with the smartest, brightest funnest of many months."

+ Boxoffice p29 J1 17 '37

"In 'Topper,' Hal Roach has the most novel picture made in a long time. Using trick photography to furnish an uproarious comedy, his production is so unorthodox in technique that it will no doubt cause a lot of comment. Given the exploitation that it deserves, for the

TOPPER—Continued

public must be informed of how different this picture is, it should be a box-office smash."

+ Film Daily p10 J1 12 '37

+ Motion Pict Daily p2 J1 9 '37

"Trick photography furnishes novel situations that should garner plenty word of mouth advertising. Estimate: high rating comedy."

+ Phila Exhibitor p36 J1 15 '37

"How substantial the fan support will be in terms of box office dollars is difficult to anticipate. . . The rank and file of theatregoers will experience difficulty in following strange and surprising twists of the story, and are not likely to distinguish easily the passages of realism from the sequences of unreality."

Variety p20 J1 14 '37

"'Topper' could scarcely be topped as the film entertainment novelty of the year. . . It has considerable name strength, is certain to get plenty word-of-mouthing and has unusual exploitation possibilities."

+ Variety (Hollywood) p3 J1 8 '37

TRAIL OF VENGEANCE. Republic
55min Mr 29 '37

Cast: Johnny Mack Brown, Iris Meredith, Warner Richmond

Director: Sam Newfield

Original story: E. B. Mann

Screen writers: George H. Plumptre, Fred Myton

A western melodrama.

Trade Paper Reviews

"Estimate: all-right Brown."

+ Phila Exhibitor p31 Ap 1 '37

"Brown, a real husky, convincingly fits his western roles and looks the part of the guy who can handle himself in tight places. . . Gunning and suspense are the prevalent ingredients which are all these pictures take for good reception."

Variety p23 Je 23 '37

TRE ANNI SENZA DONNE. Piedmonte
66min My 26 '37

Cast: Nino Besozzi, Sandra Ravelli, Lamberto Picasso

Director: Guido Brignone

Music: L. Colacicchi

Screen writer: Luigi Borelli

Italian dialogue film produced in Rome without English subtitles. Also called Three Years Without Women. "Its story deals with a young man who is heir to the riches of his uncle. But the deceased's last will and testament imposes a strange restriction, namely that the handsome nephew refrain from mingling for three years with the fair sex. A magician deftly plots to land a lovely girl in the monastic seclusion of the heir's castle. He chooses her rather than the millions." (Film Daily)

Newspaper and Magazine Reviews

"Unaided by English titles, the picture is not likely to be entertaining to those who do not understand the dialogue, although a synopsis of the program can be of assistance."

"The production has been carefully filmed, and its performance is adequate." Marguerite Tazelaar

+ — N Y Herald Tribune p21 My 27 '37

"[It] lacks the sparkle necessary to put interest into the time-worn theme. . . Perhaps

due to censorial cuts, the development of the plot is rather uneven and the comedy is pretty routine." H. T. S.

— + N Y Times p21 My 27 '37

Trade Paper Reviews

"Handicapped by lack of technical quality, and with general audience appeal limited by the absence of English titles, this Italian-made comedy is only passable entertainment at best."

+ — Film Daily p8 Je 3 '37

TRUXA. Tobix-Magna 127min J1 26 '37

Cast: La Jana, Hannes Stelzer, E. F. Furbringer, Peter Elsholtz, Rudi Godden

Director: Hans H. Zerlett

Music: Leo Leux

A German film with English subtitles. "When Truxa's New York reputation is destroyed by his fall from a high wire during a performance, he gives his name and contracts to a young unknown trapeze performer. The new Truxa goes to Berlin to fulfill the old Truxa's engagement. There he plays on the same bill with Yester, a dancer, and Garvin, an illusionist; and there he finds why Truxa fell in New York." (N Y Sun)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ag 5 '37

Newspaper and Magazine Reviews

"This . . . is a well-made routine production, making the most of atmospheric detail and supplying enough comedy to lighten the rather heavy plot. Well equipped with English dialogue titles, 'Truxa' is fair summer entertainment. . . 'Truxa' is a modern, straightforward melodrama with some interesting backstage atmosphere." Eileen Creelman

+ — N Y Sun p13 J1 27 '37

"A keen, adult and exciting backstage melodrama in German called 'Truxa' . . . [has] its superiority so marked that it seems to me to warrant a high rating among the really first-rate cinema offerings that are now on view in town. . . The acting is of unusual excellence." William Boehnel

+ + N Y World-Telegram p12 J1 27 '37

Trade Paper Reviews

"It is a well rounded attraction, strong in all departments."

+ Film Daily p4 Ag 7 '37

TURN OFF THE MOON. Paramount
77min My 14 '37

Cast: Charles Ruggles, Eleanore Whitney, Johnny Downs, Ben Blue, Marjorie Gateson

Director: Lewis Seiler

Dance director: LeRoy Prinz

Music & lyrics: Sam Coslow

Music director: Boris Morros

Based on the short story of same title by Mildred Harrington. "Charles Ruggles is cast [as] a department store owner whose every act and emotion is governed by complete reliance on his horoscope. For 15 years he has postponed his proposal of marriage to Marjorie Gateson because the astrological chart never was quite right for the venture." [Variety (Hollywood)]

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitability: family." W. F.
Mo Film Bul p105 My '37

"Too little of Charlie Ruggles and far too much of assorted performers from night-club and radio land lessen the enjoyment of this film. Adolescents, 12-16: no, waste of time; children, 8-12: no."

— + Motion Pict R p7 Je '37

"A, Y & C: entertaining."
Parents' M p62 Jl '37

Newspaper and Magazine Reviews

"It results in a rollicking comedy that will suit all but the super-serious-minded."
+ Canadian M p34 Jl '37

"The production is quite unpretentious, and there are no startling innovations. But the story keeps creditably to its point, the comedy is enthusiastic, and the whole affair has an engaging air of spontaneity. Pleasant light entertainment."

+ Film Wkly p28 Je 19 '37

TWO-FISTED SHERIFF. Columbia

58min Je 15 '37

Cast: Charles Starrett. Barbara Weeks.
Bruce Lane

Director: Leon Barsha

Original story: William Colt MacDonald

Screen writer: Paul Perez

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 24 '37

"Family."
Sel Motion Pict p16 S 1 '37

Trade Paper Reviews

"Estimate: okay Western."
+ Phila Exhibitor p56 Jl 1 '37

"Columbia's got something in Charles Starrett, who is well handled in this very good western programmer. Film demonstrates that with production efforts even the trite west can be redigested by elders and thoroughly enjoyed by main supporting younger element."

+ Variety p23 Ag 25 '37

TWO-GUN LAW. Columbia 56min Ap 7 '37

Cast: Charles Starrett. Peggy Stratford.
Hank Bell

Director: Leon Barsha

Original story: Norman Sheldon

Screen writer: John B. Rathmell

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 6 '37

"An average Western. The story is hackneyed, but the scenic effects are good, as is the photography. Family."

+ — Sel Motion Pict p12 My 1 '37

Trade Paper Reviews

"Discounting the clinging of its story to a standard pattern, this is a forceful prairie picture with a good share of gun-play and flying fists. Addicts of the knock-'em-down-

drag-'em-out horse operas will absorb enough vicarious thrill from the footage to consider that they have been entertained."

+ Film Daily p15 S 1 '37

"First-grade Western, turned out in workmanlike fashion. All the staple and time-tried ingredients were poured into 'Two-Gun Law.' . . . Though Charles Starrett, as the handsome hero hasn't been established as an oats opera lead, he works well and will please 'em once they are lured in."

+ Variety p25 Je 9 '37

TWO WHO DARED. Grand national

75min My 8 '37

Cast: Anna Sten. Henry Wilcoxon. John Garrick. Viola Keats

Director: Eugene Frenke

Screen writer: W. Chatham Strede

This was filmed in England and there released under title *Woman Alone*. "A young peasant girl falsely confesses to an affair with the captain of the guards in order to save the life of her former fiancé. Though her confession forces the captain to resign his commission, he and the girl are happily reunited." (Wkly Guide)

See issue of June 29, 1936 for other reviews of this film under title, *Woman Alone*; also issue of June 28, 1937 for the reviews under new title

Audience Suitability Ratings

"The dances and the costumes are picturesque, and the acting of Anna Sten, outstanding. Mature." Nat Bd of R
Fox W Coast Bul Je 26 '37

"[It] tells an obvious story in a poky way. Adolescents, 12-16: too sophisticated; children, 8-12: no."

— + Motion Pict R p8 Jl '37

"Fine photography, understanding direction, interesting stage sets and some lovely dancing are the highlights of this well produced film. Adults."

+ Nat Council of Jewish Women Je 23 '37

"Objectionable in part."
Nat Legion of Decency Jl 22 '37

"A: poor; Y & C: unsuitable."
Parents' M p73 S '37

Newspaper and Magazine Reviews

"Anna Sten's return to screen acting . . . is not auspicious. The tale in which she finds herself is a little gem of hackneyed sentimental romance and her efforts to pad it out by singing and dancing reveal her at her least talented. . . . It is a dull and slipshod screen entertainment, indifferently performed and directed." Howard Barnes

— N Y Herald Tribune p4 Jl 10 '37

"The story itself gets pretty close to boredom. Miss Sten's gay vitality does what it can to save it. . . . Mr. Frenke's direction lets the story drag, keeping the film at the same pace from first scene to last. It would take more than Anna Sten's dances and laughter to make 'Two Who Dared' an important film." Eileen Creelman

— + N Y Sun p12 Jl 10 '37

"It is a routine little number aggressively uninspired in plot, pallid in performance and given to some of the most atrocious directorial clichés. Its only redeeming quality is the lively Russian and gypsy score." F. S. Nugent

— + N Y Times p18 Jl 10 '37

"Take all the stock intrigues of penny-shocker fiction, set them against a Russian background of pre-revolution days and you have a fairly good idea of what 'Two Who Dared'

TWO WHO DARED—Continued

is like. Not only is the theme commonplace but the direction is ponderous, and the dialogue pedestrian and the acting considerably below par." William Boehnel

— N Y World-Telegram p9 Jl 10 '37

"The film is a minor, somewhat loosely strung together hodgepodge, and just a practice piece for the robust Sten." John Mosher

New Yorker p64 Jl 17 '37

"A preponderance of vodka quaffing, considerable native high-jinks, all fretted by arty photography and posturing direction. Simplicity and conviction might have saved the hackneyed theme, but they are conspicuous by their absence." Herb Sterne

— Script p13 Je 26 '37

Trade Paper Reviews

"Tedious drama of Russians is flat and uninspired and gives Anna Sten little chance."

— Film Daily p10 Jl 12 '37

U**U. S. S. R.—1937. Amkino 97min Jl 23 '37**

A documentary film made up of newsreels produced in Russia and described as a camera tour of the Soviet Union in its twentieth jubilee year.

Newspaper and Magazine Reviews

"Unless you are aggressively interested in the Union of Soviet Socialist Republics, you will find the new Cameo offering a tedious affair. . . There has been no arrangement, cutting or editing of the material and few of the reels are striking in their own right. . . It results in being incredibly boring." Howard Barnes

— N Y Herald Tribune p6 Jl 26 '37

"[It is] fairly interesting." H. T. S.

+ — N Y Times p12 Jl 24 '37

"[It] is not more than mildly interesting, since it contains practically nothing in it that has not been seen in Russian newsreels before. . . The film is long for a newsreel—it runs for nearly ninety minutes—and is pieced together in a pretty slipshod manner, so that it provides only occasional moments of interest and entertainment." William Boehnel

— + N Y World-Telegram p8 Jl 26 '37

Trade Paper Reviews

"Comprising a collection of news reel shots, the purposes of this feature are to entertain, or at least divert the onlooker, and give him or her an interesting, accurate picture of Soviet Russia as it is today. In both of these essential purposes, the film fails. It is incredibly dull, and propagandistic."

— — Film Daily p4 Ag 7 '37

— + Motion Pict Daily p9 Jl 26 '37

UNDER THE RED ROBE. 20th century-Fox 82min My 21 '37

Cast: Conrad Veidt. Annabella. Raymond Massey. Romney Brent. Sophie Stewart

Director: Victor Seastrom

Screen writers: Lajos Biro. Phillip Lindsay. J. L. Hodson

Based on the novel and the play of the same title by Stanley J. Weyman. Filmed in England. First filmed in 1923. "The plot has to do with a reckless gambler and duelist, Gil de Berault, who is saved from the noose by Richelieu on condition that he capture the cardinal's arch-enemy, the Huguenot Duke of

Foix. Accompanied by a spaniel-like retainer, he achieves his mission but falls in love with the duke's sister and lets his prisoner escape." (N Y Herald Tribune)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A & Y: very good; C: little interest." Christian Century p822 Je 23 '37

"Beautiful costumes and settings add to the interest of this most entertaining film. Mature-family." Am Legion Auxiliary

"Mature-family." Calif Cong of Par & Teachers

"The charming personality, intriguing accent, and magnetism of the little French star, Annabella, combined with the finished acting of Conrad Veidt, Raymond Massey and Romney Brent make this an outstanding foreign production. Family." Calif Fed of Business & Professional Women's Clubs

"A trace of foreign accent in the speech of the two leads, at times lessens the value of the dialogue. An interesting, although somewhat 'dated' film for mature audiences." Nat Soc of New England Women

"Unlike so many picture plots, this story written by Stanley Weyman is presented in its original form, supplying suspense, surprise and satisfaction. Excellently directed and cast is this highly entertaining and interesting picture. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 31 '37

"Mature audience."

Gen Fed of Women's Clubs (W Coast) Jl 21 '37

"Somehow the picture lacks the dash and fire one anticipates; it is interesting to be sure, the women's costumes are rich and beautiful, and it is well-staged, but Conrad Veidt, fine actor as he is, seems a little too old for heroic parts and the charming Annabella is hampered by her lack of fluency in the English tongue. Adolescents, 12-16: yes; children, 8-12: too mature."

+ — Motion Pict R p8 Ag '37

"The direction is slow moving. Mature."

Nat Council of Jewish Women Jl 21 '37

"A, Y & C: good historical drama."

Parents' M p38 Ag '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p14 Je 19 '37

"The story and its telling lack vigour and colour: too much is reported and not enough happens. The direction is stolid and the dialogue stilted. Of the cast only Annabella retains any individuality."

— + Film Wkly p24 Ag 14 '37

"Raymond Massey in an elaborate, dull and slow moving costume drama of France in the days of Cardinal Richelieu."

— + Judge p23 Ag '37

"Despite the pleas and accoutrements, the boots, spurs, black cloaks and bright swords of romance, Mr. Conrad Veidt cannot hide the fact that the character he is playing is little more than a dummy. . . Miss Annabella is still in great difficulties with her English, but she might have done better if the part had let her. . . No attempt is made to introduce any real pictures. Outdoor photography is, in fact, hardly used at all."

— New Statesman & Nation p252 Ag 14 '37

"The British-made effort displays Annabella bereft of vivacity, working under wraps placed by a Marie Laurencin make-up and a stodgy quota of costume events that never become dramatic. . . The direction and script, paced at funeral-march tempo, castrate the intrinsic

vitality of the cloak-and-sword school of drama." Herb Sterne

— + Script p14 J1 31 '37

"This film, from its awkwardly gesticulating cloak-and-sword extras to its mixture of real and patently bogus exterior scenes, is one of the most pathetic pieces of nonsense that has ever emerged from a British studio. The story veers uneasily from anticlimax to anticlimax; the characters speak in short sentences strongly reminiscent of a traveller's guide-book to a foreign country, and a general indecision infuses each reel with unutterable boredom." Basil Wright

— — Spec p312 Ag 20 '37

"With only a slight subtraction for accent trouble, the score for this British picture is high. A handsome historical romance." Katharine Best

+ Stage p8 J1 '37

V

Varsity Show. Warner 120min S 4 '37

Cast: Dick Powell, Fred Waring, Priscilla Lane, Walter Catlett, Ted Healy

Director: William Keighley

Screen writers: Jerry Wald, Richard Macaulay, Sig Herzog, Warren Duff

"Idea is that the undergraduates at Winfield College are about to stage their annual show. They have everything except an idea and a producer until Dick Powell, one-time star student, and presently reputed successful Broadway musical comedy producer is persuaded to return to the ivy environment and give a hand. . . . The show, of course, is a knockout hit, which puts Powell back on his feet in the big city." Variety

Audience Suitability Ratings

"This is a minor departure from the Dick Powell musical comedy formula. . . . Ted Healy, Fred Waring and his band and the Lane Sisters help make fair family amusement of this one." T. J. Fitzmorris

+ — America p528 S 4 '37

"Tuneful and amusing, this film presents enjoyable light entertainment for all ages." Am Legion Auxiliary

"Pleasing melodies, humorous situations, beautiful dance effects, and the beloved college songs offer good entertainment for all but children who would not be interested. Family." Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"Despite its elaborate nonsense, this farce contrives to catch a certain authentic collegiate feeling. Family." Nat Soc of New England Women

"Clean and entertaining. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 28 '37

"The picture is well acted with the director making the most of all cinema possibilities. Family."

+ Gen Fed of Women's Clubs (W Coast) Ag 18 '37

"General patronage."

Nat Legion of Decency S 2 '37

"Tuneful and amusing, this film presents enjoyable light entertainment for all ages. . . . Family."

+ Sel Motion Pict p5 S 1 '37

Newspaper and Magazine Reviews

"The materials in [it] stripped of pretension and viewed as a quickie destined for the tail-end of double-feature bills, might be dis-

missed as innocuous, mildly entertaining screen entertainment. But it so happens that 'Varsity Show' is definitely pretentious and is offered to the public in a first run Broadway picture house. In view of these circumstances the whole affair becomes downright embarrassing. For it must be admitted however regretfully, that, aside from some pleasant tunes and a group of talented young song-and-dance people, [it] is a painful session in the cinema."

— Cue p35 S 4 '37

"Being one of those who always can enjoy Dick Powell's screen appearances. . . . I was prepared to like 'Varsity Show', in which he stars, but I was not prepared for the number of other good things it has to offer. It is the best college musical I can recall, one full of pep, of attractive young people and tuneful music. And the closing sequence—well, that is something you really must see."

+ + Hollywood Spec p9 Ag 28 '37

"It is all tuneful, admirably regimented and handsomely, even extravagantly mounted. . . . Nobody can resent the harmless idiocies of 'Varsity Show' since it doesn't set out to be an essay in collegiate authenticity. . . . It is gay stuff, tuneful, fast and glittering and it works up into a riot of gayety at the finale. . . . It belongs in the brighter category of Hollywood's travesties on the American scene with music." Lucius Beebe

+ N Y Herald Tribune p12 S 2 '37

"This is a two-hour musical, and much too long for its entertainment value. It has amusement to offer, of the regulation movie musical comedy type. . . . The songs . . . are not distinguished. The four singing principals do well in them anyway." Eileen Creelman

+ — N Y Sun p17 S 2 '37

"The film has two incontestable virtues; it opens up before the surprised eye of the camera that magical cuckoo's nest, Fred Waring's orchestra, and it restores to his ancient place on the screen and in our affections Ted Healy, the bombardier of gag-throwers. . . . Some of the scenes drag and the picture as a whole seems needlessly overweight. . . . It is too much freighted with excess baggage, including Dick Powell footage (though Mr. Powell carries it off courageously) to be the delightfully mad thing it should have been—peopled as it is with musical trolls, kobolds, hobgoblins and hoopoe birds." B. R. C.

+ — N Y Times p17 S 2 '37

"It deserves a high rating for entertainment. . . . although it suffers from the same malady that afflicts 'The Firefly'—undue length. Running nearly two hours, it has enough good stuff in it—a tuneful score, some good comedy, and a fine cast that includes Dick Powell, Fred Waring, Ted Healy and lovely Rosemary Lane—to be cut into a fast-moving, altogether satisfactory entertainment. Even so, it is the best Warner musical I have seen in some time and is well worth your time and attention. . . . You can't go wrong on this one." William Boehnel

+ N Y World-Telegram p17 S 2 '37

"It is rather too much on the long side. . . . The film is very much what most of those shows with a college setting turn out to be. I should be astonished if anyone found startling novelty in the production, but on the other hand, there isn't any lack of the vivacity and allure that the Powell public demand of their idol and his assemblage." John Mosher

+ — New Yorker p64 S 4 '37

"If you like Ted Healy and a good band, you'll find it entertaining."

News-Wk p27 S 6 '37

"A good, lively, and tuneful picture." Rob Wagner

+ Script p12 S 4 '37

Trade Paper Reviews

"Warner sent its favorite son—musical comedy—to college for this one. He finally graduated, but hardly in the magna cum laude

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

VARSITY SHOW—Continued

category, having had a tough struggle getting out of the Freshman class. Family."

+ — Boxoffice p75 Ag 21 '37

"A musical comedy with a lot of good fresh-spirited entertainment and rollicking fun, 'Varsity Show' should register strong. Ted Healy gets over some terrific laughs, and songs that are only fair."

+ Film Daily p7 Ag 16 '37

+ Motion Pict Daily p2 Ag 11 '37

"Flashy, fast moving collegiate comedy, this stacks up with the better musicals. Estimate: good."

+ Phila Exhibitor p9 S 1 '37

"'Varsity Show' is a rah-rah musical entertainment made to order for the early autumn business when the college boys start pegging the pigskin and alumni sneak out of town Saturday mornings to visit that old alma mater. It's full of the kind of college spirit that will start neighborhood audiences that never heard of Yale singing 'Boola-Boola.'"

+ Variety p19 Ag 11 '37

"A sprightly, lilting, flashy show which will stand amongst the best musicals Warners has turned out. It is excellent summer prescription stuff, offering refreshment for any patronage that likes youthful gaiety, nonsense and romance strung to diverting music and moved along with staccato pace."

+ Variety (Hollywood) p3 Ag 10 '37

**VICTORIA THE GREAT. RKO 110min
O 22 '37**

Cast: Anna Neagle, Anton Walbrook, Walter Rilla, Mary Morris, H. B. Warner

Director: Herbert Wilcox

Music: Anthony Collins

Screen writers: Miles Malleston, Charles de Grandcourt

Filed in England, partly in Technicolor. "Victoria the Great" travels a long way toward a full and clarified explanation of the most popular ruler England ever had. Her career, both public and private, is traced from June 20, 1837 when she ascended the throne, until the day of her 60th anniversary as queen, shortly before her demise." (Variety)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 12 '37

"[It is a] beautifully produced film. . . Excellently drawn characterizations. Referred to the Committee on Exceptional Photoplays. Recommended for schools and libraries. Fam- ily. Outstanding."

+ + Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews

"A richly documented if somewhat laborious account of the long reign of England's illustrious Victoria. Anna Neagle in the titular role fails to capture the illusion of royalty. . . Interesting but rarely dramatic."

Stage p8 S '37

Trade Paper Reviews

"The most ambitious production ever turned out by Herbert Wilcox, British producer, and a piece that looks set for sturdy business. . . It will inevitably be compared in the U. S. with the legitimate 'Victoria Regina.' That it will come off unfavorably with that show will help it much. . . Anna Neagle, in the title role, gives an unwavering performance throughout. . . In view of the fact that this is the very first picture made after the Crown permitted a dramatization to be presented within

the Empire dealing with Victoria, it will be a mopup throughout England and its Colonies."

+ Variety p17 Ag 25 '37

**VOGUES OF 1938. Wanger-United artists
105min S 17 '37**

Cast: Warner Baxter, Joan Bennett, Helen Vinson, Mischa Auer, Alan Mowbray

Director: Irving Cummings

Dance director: Seymour Felix

Music director: Boris Morros

Screen writers: Bella Spewack, Samuel Spewack

Filed in technicolor. "Warner Baxter owns an ultra smart clothes salon. To him as his most chic model comes Joan Bennett, an ornamental but impecunious socialite, after she has run out on the verge of marriage with the rich Alan Mowbray. Mowbray threatens as a result to ruin Baxter, and almost succeeds by financing the competitive but phoney designer, Mischa Auer who gets his inspiration from the musical classics. . . Baxter and Miss Bennett save the day with the fall dress show and are free to love as well as to carry on their business." [Variety (Hollywood)] Also known under title Walter Wanger's Vogues of 1938.

Audience Suitability Ratings

"This film is a series of gorgeous effects created by color. . . The dance sequence of the Cotton Club entertainers is in poor taste and out of keeping with the balance of the picture. Mature." Am Legion Auxiliary

"It is regrettable that an obnoxious Harlem dance number should be introduced into enjoyable vaudeville entertainment. Adults." Calif Cong of Par & Teachers

"Excellent. Excellent musical scoring; good story and specialties, except for one vulgar Harlem dance which should be deleted. Adults." DAR

"A negro group in a highly suggestive number trespasses bounds of good taste and adds nothing to the plot. Sophisticated comedy with some music and a veritable feast of exquisite color. Mature." Nat Soc of New England Women

"A highly sophisticated musical fashion vaudeville show, incidental to a very weak plot. The possibilities of a good picture are entirely lost, as, although the color is beautiful and the costumes lovely, unnecessary drinking and an embarrassing dance sequence condemn the picture as an objectionable and mediocre offering. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 28 '37

"A most brilliant and spectacular presentation of a beautiful fashion revue photographed in exquisite technicolor. Never before has such loveliness in color been achieved as exhibited in this bewildering array of beautiful furs and costumes. . . The production is marked by the excellent work of a distinguished cast and the skill and finesse of the director, though we regret the inclusion of a distasteful dance sequence by colored people; it will offend many. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) Ag 18 '37

"Objectionable in part."

Nat Legion of Decency S 2 '37

"A brilliant and spectacular presentation of a beautiful fashion revue, photographed in exquisite Technicolor. . . The dance sequence of the Cotton Club entertainers is vulgar and out of keeping with the remainder of the picture. Adults."

Sel Motion Pict p7 S 1 '37

"Outstanding."

+ + Wkly Guide Ag 28 '37

Newspaper and Magazine Reviews

"It is a technicolor treat to the eye, an opulent Roman holiday of women's autumn styles, beautiful models and elaborate sets. Judged purely as a riot of color and as a feminine fashion show it is a stunning success. But judged as a film musical it is singularly uninspired, a long, tedious, vapid tale woefully short both of comedy and lilting tunes. . . . As a spectacle 'Vogues of 1938' can outdistance other recent musical films in an easy canter but as entertainment it is a long way behind an 'Artists and Models' or even a 'You Can't Have Everything.'"

+ - Cue p34 Ag 28 '37

"It will please fashion-loony women and admirers of Joan Bennett, Warner Baxter, Mischa Auer and Alan Mowbray."

Digest p33 S 11 '37

"In addition to making the most sensational use of color yet to be seen on the screen, [it] has the glamor and punch of a first-rate Broadway musical. . . . The feminine contingent, of course, will be most attracted by the fashions displayed, but on the other hand, gentlemen will find the advertising models assembled—the most photographed girls in the world—an extremely pleasant eye-full." Bert Harlen

+ + Hollywood Spec p12 Ag 14 '37

"Filmed in excellent Technicolor, it is a swank screen extravaganza, calculated to delight the ladies with an eye-fetching array of costumes and the gentlemen with the comely models who wear them. . . . It is certainly not a notable screen musical, but in its peculiar idiom of furbelows and finery, it is a generous and spectacular show." Howard Barnes

+ N Y Herald Tribune p8 Ag 20 '37

"'Vogues of 1938' . . . is a spectacular and pictorially beautiful extravaganza. It is filmed in Technicolor, and the result is sufficient to dispel any lingering doubts of the value of color to the movies. . . . The clothes are, in the opinion of this reviewer, an improvement on the extreme creations which ordinarily grace the screen." J. H. D.

+ N Y Sun p8 Ag 21 '37

"Make no mistake about it, Walter Wanger's showy, opulent, colorful extravaganza . . . is the most for your money in town. . . . [It] looks as expensive as all get-out. Its entertainers are hand-picked, its fashion originals are from the very best salons . . . and its sets in the best penthouse tradition." J. T. M.

+ + N Y Times p21 Ag 20 '37

Reviewed by John Mosher

New Yorker p54 Ag 28 '37

"It can be chalked up as a minor Hollywood triumph on two counts: 1) it is the most enticing example of Technicolor yet produced; 2) it has apparently found a formula for transforming the fashion show from a boring news reel short to a full-length revue that both men and women can sit through without squirming."

+ Time p23 Ag 30 '37

Trade Paper Reviews

"With laudable daring, Walter Wanger has brought an innovation to the screen, a musical fashion show, so lavishly produced and gorgeously designed that it will warm the heart of every woman, yet adroitly incorporating enough of the established elements of entertainment to assure an equal appeal to the male and juvenile members of the family."

+ Boxoffice p23 J1 14 '37

"Walter Wanger's spectacular production, in Technicolor, will delight the eyes. The costumes and gowns will have a special appeal for the feminine fans, while the wearers of the fashions will also be popular with the male patrons. The picture has romance, comedy and music."

+ Film Daily p4 Ag 7 '37

+ Motion Pict Daily p6 Ag 5 '37

"Walter Wanger again comes through with a box office attraction, backed by strong exploitation angles as well as technicolor. Estimate: box office."

+ Phila Exhibitor p47 Ag 15 '37

"Showmanship with a capital \$. This one is pointed to big box office returns, capacity matinee business and exploitation tieups which will bring casual picturegoers on the run, attracted by the unusual combination of beautiful colored photography, an entertaining musical revue story, played by a splendid cast, and an advance display of fall and winter fashions. It is original in conception and expert in execution."

+ Variety p18 Ag 4 '37

"It is and will remain one of the distinctive show pieces of its season. And it attests voluptuously the canny showman instinct of Mr. Wanger in the creation of a piece of entertainment which will be a rave for any woman audience. From the box office angle it seems destined for long and prosperous runs."

+ Variety (Hollywood) p3 Ag 4 '37

W

WAR LORD. See Cornered

WEE WILLIE WINKIE. 20th century-Fox 95min J1 30 '37

Cast: Shirley Temple, Victor McLaglen, C. Aubrey Smith, June Lang

Director: John Ford

Screen writers: Ernest Pascal, Julien Josephson

Based on the short story of the same title by the late Rudyard Kipling. Shirley and her widowed mother go to live in a frontier army post in India where Shirley's grandfather is Colonel of the Highland regiment. The little girl persuades Victor McLaglen to teach her to be a soldier. When he is mortally wounded in action, Shirley goes to the enemy's stronghold in the hills to try to make peace. Her grandfather bravely goes up Khyber Pass to rescue her and is astonished to find that the little girl has been able to bring the opposing leaders together.

Audience Suitability Ratings

"Little Miss Temple is better here than in the stacy song-and-dance roles she has recently been forced to play. . . . It is a delightful story and masks its softer appeal by frequent excursions into hair-raising adventure." T. J. Fitzmorris

+ America p432 Ag 7 '37

"A: very good; Y: excellent; C: mostly good." Christian Century p983 Ag 4 '37

"Excellent. Exceptional photography in sepia marks this interesting pretentious Shirley Temple production. Character building. Family." DAR

+ + Fox W Coast Bul J1 3 '37

"Will be thoroughly enjoyed by all. Family." Am Legion Auxiliary

"Adults & young people: excellent; children: fine. Family." Calif Cong of Par & Teachers

"The story is interesting and appealing and, although there is considerable emotional strain, it remains good exhilarating entertainment for the family." Calif Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

WEE WILLIE WINKIE—Continued

"Well cast and convincingly presented, this film displays little Miss Temple's real ability as an actress and will endear her still further with the American public. Family." Nat Soc of New England Women

"Because of its moral uplift, high code of honor, and happy characterization of the little star, the picture is suitable for the family." S Calif Council of Fed Church Women
Fox W Coast Bul J1 10 '37

"This is a production of unusual merit, most convincing and highly entertaining. All ages."
+ + Gen Fed of Women's Clubs (W Coast)
Je 30 '37

"The result is grand entertainment for old and young alike. Suitability: family; especially children under 16." E. P.
+ + Mo Film Bul p150 J1 '37

"'Wee Willie Winkie' well known and loved Kipling classic makes its screen appearance carefully produced, well directed and capably acted. Family."

+ Nat Council of Jewish Women Je 30 '37

"General patronage."
Nat Legion of Decency J1 8 '37

"A, Y & C: excellent."
Parents' M p73 S '37

"Suitable for the family. Outstanding."
+ + Sel Motion Pict p3 S 1 '37

"Family."
Wkly Guide J1 3 '37

Newspaper and Magazine Reviews

"It wasn't often that Kipling went soft, but the softness of his story, 'Wee Willie Winkie' would leave a mark for even the sobbiest sob sister to shoot at. . . Thin enough treacle as Kipling wrote it, and rather sparse in action, so that the movie version must be much more than that. . . Shirley Temple, we fancy, is much more sophisticated than the original. There are chances for some nice shots and much juvenile heroics."

Canadian M p38 Ap '37

"Family."
Christian Science Monitor p21 J1 31 '37

"Only persons gullible enough to expect a literal transcription of the Kipling story are apt to be disappointed in Shirley Temple's latest starring vehicle. For although there is very little Kipling in the cinematic 'Wee Willie Winkie' there is plenty of good movie entertainment."

+ Cue p13 J1 24 '37

"Again Shirley demonstrates that she is one of the world's really great actresses. . . It is a picture you cannot afford to miss."
+ + Hollywood Spec p10 J1 3 '37

"Scenarists Ernest Pascal and Julien Josephson turned a full-length exciting film into being. . . It is a brilliant and exceptional motion picture. It not only will keep Miss Temple in the No. 1 box office position, but will strengthen her hold on it. . . It is recommended without hesitation to audiences of all ages and it clinches for a long time to come the Temple eminence."

+ + Lit Digest p19 J1 10 '37

"The Rudyard Kipling story . . . has been considerably retouched to give [Shirley Temple] the title role and it has emerged on the screen with more sentiment than vigor, but the little actress's admirers will not be disappointed. She brings such eager charm and knowing make-believe to her part that the most fantastic incidents in a fabulous show are continually entertaining." Howard Barnes

+ N Y Herald Tribune p4 J1 24 '37

"It isn't, we are very much afraid, an entirely credible story. . . The picture, on its unassuming and frankly sentimental surface, is

a pleasing enough little fiction, sure to delight every Temple addict and likely to win the grudging approval even of those who, like myself, are biding their time until she grows up, becomes gawky and is a has-been at 15." F. S. Nugent

+ N Y Times p12 J1 24 '37

"'Wee Willie' isn't much as a Shirley Temple tryout. Miss Temple's talent is rather overexploited at times, and she seems just a bit too pert. Mr. Kipling's children were never allowed to take over the platform in quite this fashion." John Mosher

+ New Yorker p64 J1 17 '37

"Rudyard Kipling's short story, on which the film is purported to be based, is hardly one of the author's most distinguished efforts. Its story content, for movie purposes, is almost nil. . . The story deals in situations that are more often tried than true, but John ('The Informer') Ford's direction keeps the hokum elements under control."

News-Wk p26 J1 24 '37

"This is the noblest Temple picture of them all. . . The result is an exceedingly pleasant evening's diversion. There is a genial strain of unadulterated hokum; a story-book flavor that pervades every foot of the unreeling. . . I might as well admit right here that I am just about ready to join the crowded ranks of Temple fans. I never thought to come to it, but here I am!" Herb Sterne

+ + Script p10 J1 3 '37

"It's all right, but it isn't Winkie."
Stage p8 S '37

"It has enough action and well-built characterization to be a great picture without [Shirley Temple.] In the most exacting role of her astonishing career, Producer Darryl Zanuck has metamorphosed her from a collection of dimples into a self-conscious, capable child actress. . . 'Wee Willie Winkie' is a craftsman's picture which is also, surpassingly, an audience's picture."

+ + Time p44 J1 19 '37

Trade Paper Reviews

"Not only can this be hailed as diminutive Miss Temple's best picture, but it establishes beyond shadow of doubt that Shirley is far from relinquishing her stranglehold on the claim to being motion pictures' best box office bet. It will prove a smash money-getter and its entertainment values will more than satisfy the most exacting fan."

+ Boxoffice p29 J1 3 '37

"It will make Shirley Temple an even bigger box-office draw than ever, and exhibitors may take heed of the fact that the picture broke a five-year record at the Roxy Theatre in New York, and clear the slate for extended playing time."

+ Canadian Moving Pict Digest p6 Ag 7 '37

"This is easily Shirley Temple's most ambitious offering to date. It has action, intrigue, comedy and romance. It is laid against the colorful background of India and has been skillfully directed by John Ford, who has kept the interest sustained until the end."

+ Film Daily p18 Je 28 '37

+ Motion Pict Daily p2 Je 24 '37

"Estimate: in the top Temple grosses."
+ Phila Exhibitor p61 J1 1 '37

"An auspicious beginning of a new, more grownup type of role for Shirley Temple, film will please wherever shown provided it is cut to the limit of moppet audiences' sitting endurance. A cleanup in Great Britain and possessions."

+ Variety p20 Je 30 '37

"Adaptation of the Kipling tale provides a smart and gallant vehicle for the Temple youngster. . . It promises to be one of the most important money makers in the Temple

picture gallery. Whatever its initial road showing may gross, this will unquestionably prove good exploitation for the popular price runs."

+ Variety (Hollywood) p3 Je 24 '37

WEST BOUND LIMITED. Universal 64min J1 11 '37

Cast: Lyle Talbot. Polly Rowles. Henry Brandon

Director: Ford Beebe

Original story: Maurice Geraghty. Ford Beebe

"The story is that of Lyle Talbot, station master at a mountain siding who is held up at a moment when he should be switching a limited to a siding. In the ensuing wreck, 27 persons are killed and Talbot is sentenced to prison for manslaughter because no one will believe his truthful story that he was being robbed." Variety (Hollywood)

Audience Suitability Ratings

"A: hardly; Y & C: fair."

Christian Century p1087 S 1 '37

"General patronage."

Nat Legion of Decency J1 8 '37

Trade Paper Reviews

"Well paced action story with a railroad background should please twin bill, neighborhood audiences."

+ Phila Exhibitor p37 J1 15 '37

"An action picture without much action, 'West Bound Limited' deserves no more than secondary consideration on programs where nothing better is available. A trite story, obviously built in the hope that railroad wrecks and runaway trains would supply suspense, fails to jell to any noticeable extent with the result that the picture is left with nothing more than a couple of swell pieces of acting by players who really deserved a better break."

+ Variety (Hollywood) p3 Ag 17 '37

WESTERN GOLD. 20th century-Fox 56min Ag 27 '37

Cast: Smith Ballew. Heather Angel. Leroy Mason. Howard Hickman

Director: Howard Bretherton

Original story: Harold Bell Wright

Screen writers: Earle Snell. Forrest Barnes

A western melodrama of Civil War days.

Trade Paper Reviews

"Neither the uninspired singing nor the doubtful histrionic ability of Smith Ballew are capable of giving this film the life it needs to put it into the category of money-making pictures."

+ Boxoffice p29 S 11 '37

"Sol Lesser has produced a fair outdoor drama. It hasn't all the action that makes this sort of picture, but it develops enough suspense to keep one interested."

+ Film Daily p7 S 7 '37

+ Motion Pict Daily p4 S 7 '37

"Beautiful from a scenic and photographic viewpoint. 'Western Gold' is a slow moving Western that drags along for 45 minutes before it shows any sign of the action which is so necessary in this type of picture. The story . . .

is ancient in formula and the screen play . . . fails to bolster up its weak points."

+ Variety (Hollywood) p3 S 1 '37

WHEN THIEF MEETS THIEF. United artists 85min Je 4 '37

Cast: Douglas Fairbanks, Jr. Valerie Hobson. Alan Hale. Jack Melford

Director: Raoul Walsh

Screen writer: John Meehan

Based on the novel, Jump for Glory, by Gordon McConnell. Filmed in England. "Fairbanks is an American crook with a reputation for pulling clever robberies, several in London, where the story opens. His partner pulls a doublecross when he learns Fairbanks is going to quit, and tips off the police to where he can be found. Fairbanks escapes, and vows to get even with the double-crossing pal. Later he attempts to rob the home of Valerie Hobson, a glamorous adventuress, who catches him in the act. His nerve intrigues her, and they fall in love." (Film Daily)

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: unpleasant; Y & C: no."

Christian Century p911 J1 14 '37

"Objectionable in part."

Nat Legion of Decency J1 1 '37

"A: poor; Y & C: no."

Parents' M p73 S '37

"Adults & young people."

Sel Motion Pict p16 S 1 '37

"Though the story leaves you a bit vague as to how it all came out, it is still a satisfactory picture. Family."

+ Wkly Guide Je 19 '37

Newspaper and Magazine Reviews

"It is an inconsequential film. . . Some of the sequences are exciting. . . But somehow the story doesn't hold water." S. M.

+ Boston Transcript p4 J1 3 '37

"[It is] a vigorous, active but inconsequential film. The egregious adjective may not be construed too hard, for 'When Thief Meets Thief,' although unimportant, makes no pretenses except for sheer beguilement, and, as a matter of fact, in some sequences is quite exciting. Moreover, it has some decent dialogue." Douglas Gilbert

+ N Y World-Telegram p24 Je 16 '37

"Douglas Fairbanks, Jr., is bright and good in 'When Thief Meets Thief,' an incidental summer thriller with a plane holdup and fancy chicanery." John Mosher

New Yorker p72 Je 26 '37

Trade Paper Reviews

"The brisk direction of Raoul Walsh keeps the story moving at a lively pace and adventure-loving fans will label this 'good entertainment.' . . . Although the film is British-made, such Hollywood names as Fairbanks, Alan Hale and Valerie Hobson, who is lovely and convincing, will help the exhibitor."

+ Boxoffice p29 J1 3 '37

"Another of those British pictures aimed at the American market, this has a warped moral perspective making it unsuitable for many spots. In addition, it is disjointed, confusedly episodic; it tries to push a large story into a small running time; it has moments of archaic dialogue. . . It is definitely not for the family trade."

+ Phila Exhibitor p64 J1 1 '37

WHITE BONDAGE. Warner 60min Je 19 '37

Cast: Jean Muir. Gordon Oliver. Howard Phillips. Joseph King. Virginia Brissac
 Director: Nick Grinde

Screen writer: Anthony Coldeway

"Gordon Oliver, an investigating newspaper reporter in the guise of a traveling repair man, enters the scene as the Southern share-croppers, resenting long abuse from Joseph King and Virginia Brissac in short weights and enslaving store charges, organize for protection and revenge." Variety (Hollywood)

See issues of March 29 and June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"Suitability: family." D. D. S.
 Mo Film Bul p150 Jl '37

"Important subject matter, treated forcefully, though somewhat melodramatically. Mature." Wkly Guide Je 19 '37

Newspaper and Magazine Reviews

"'White Bondage' a film melodrama of the cotton fields, skirmishes briskly along the fringe of the fight for social justice for the sharecropper without ever getting into the real thick of the fray." J. T. M.

N Y Times p21 Ag 6 '37

"Although the main theme of 'White Bondage'... has the makings of a first-rate sociological film, unsteady writing, routine direction and uninspired acting dissipate its possibilities." William Boehnel

— + N Y World-Telegram p9 Ag 7 '37

Trade Paper Reviews

"Warners... overlooked a timely topic by not making 'White Bondage' a saga of the sharecroppers in the South... After a promising start, the film goes on a detour from the real subject and winds up as an action melodrama of the wild western stamp... As is, will just repose on the underside of dual billing, and sans names of note or import as it is, will find it swamp-heavy going."

— + Variety p18 Jl 21 '37

WILD AND WOOLLY. 20th century-Fox 56min Ag 22 '37

Cast: Jane Withers. Walter Brennan. Pauline Moore. Carl Switzer

Director: Alfred Werker

Music: Sidney Clare. Harry Akst

Music director: Samuel Kaylin

Screen writers: Lynn Root. Frank Fenton

"The story opens in a small western town about to hold a pioneer day celebration... During the big celebration, Brennan is made the butt of ridicule inspired by Churchill, but revenge is sweet when the Withers girl [Brennan's orphaned grandchild] and Switzer uncover a plot." Variety (Hollywood)

Audience Suitability Ratings

"Light entertainment that is well acted throughout. Family." Am Legion Auxiliary

"Ill manners displayed by children add neither entertainment nor social value. For adults and family, it is a matter of taste." Calif Cong of Par & Teachers

"Jane Withers has been cast in a more agreeable role than usual but it is still a bit rowdy and sophisticated so that some of her natural charm is lost. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. There is nothing really harmful, but certainly nothing constructive in this hackneyed, boring farce. Family." DAR

"As usual the little star is over-directed and over-acts in a story quite unsuited to her years and very improbable. Matter of taste for family." Nat Soc of New England Women

"A clever little picture proving entertaining. Family." S Calif Council of Fed Church Women
 Fox W Coast Bul Jl 31 '37

"Mature audience."

Gen Fed of Women's Clubs (W Coast)
 Jl 21 '37

"The picture is trash but may amuse Jane Withers' fans. Adolescents, 12-16: poor; children, 8-12: no."

— Motion Pict R p9 Ag '37

"Family."

Nat Council of Jewish Women Jl 21 '37

"General patronage."

Nat Legion of Decency Ag 26 '37

"A, Y & C: entertaining."

Parents' M p88 O '37

"Matter of taste for family."

Sel Motion Pict p6 S 1 '37

"The very young, especially, will find this picture to its liking for it has good old childhood standbys. Family-juvenile."

+ Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"With a complete disregard for life, limb and the rights of private property, Twentieth Century-Fox has turned Jane Withers loose in chaps and sombrero for a foolfaraw called 'Wild and Woolly.'" J. T. M.

N Y Times p2 S 6 '37

Trade Paper Reviews

"Here is the ideal combination for the perfect Saturday matinee show—a Wild West picture with a [juvenile] star. Given this unbeatable formula, the film could not help but be outstanding box office, but it has more to offer. The entire production is fast, exciting and entertaining—even to the eyes of adults. Family."

+ Boxoffice p63 Jl 24 '37

"Mark this up as one of the best, if not the best of the Jane Withers vehicles. It is a top-flight program comedy that any regular audience will find grand entertainment, for children especially it should be a great show."

+ Film Daily p10 Jl 19 '37

+ Motion Pict Daily p6 Jl 15 '37

"Best Withers picture to date is aided by competent direction, excellent cast... A comedy high-light is number sung in bashful style by 'Alfalfa,' juvenile comic from 'Our Gang.' Preview audience went wild over the youngster's antics. This moves fast to a good action finish."

+ Phila Exhibitor p42 Ag 1 '37

"This is a lively, well produced Western... It is good, family trade entertainment and may be booked with the assurance that whatever its companion dual feature happens to be, 'Wild and Woolly' will be the one the audience talks about on the way out."

+ Variety p19 Jl 21 '37

"A rollicking comedy that also carries a load of fast-moving romance and drama, 'Wild and Woolly' is the kind of a picture that lures money through the box office wicket. It is well balanced in all the elements needed to make up an entertaining film."

+ Variety (Hollywood) p3 Jl 14 '37

WILD MONEY. Paramount 70min J1 9 '37

Cast: Edward Everett Horton. Louise Campbell. Lynne Overman

Director: Louis King

Screen writers: Edward T. Lowe. Marguerite Roberts. Eddie Welch

Based on a short story, *Expense Account*, by Paul Gallico. "Edward Everett Horton plays a tight-fisted auditor who is suddenly made a reporter on a big kidnapping yarn. He insists on a \$5,000 expense account—and gets it. He spends it with an open hand to sew up his story. Lynne Overman and Louise Campbell, trained reporters on Horton's paper are forced to take orders from him." (Film Daily)

Audience Suitability Ratings

"A: amusing; Y: good; C: probably amusing." Christian Century p1007 Ag 11 '37

"Amusing for the family." Am Legion Auxiliary

"Laughs and thrills in a story made to order for Edward Everett Horton. Adults: entertaining; young people: yes; children: exciting. Family." Calif Cong of Par & Teachers

"Some clever dialogue and human touches make this light offering enjoyable. Mature." Calif Fed of Business & Professional Women's Clubs

"Amusing characterizations in a film which is lightly entertaining for family audiences." Nat Soc of New England Women

"Family for its comedy." S Calif Council of Fed Church Women
Fox W Coast Bul J1 10 '37

"Amusing for all ages. Family." Gen Fed of Women's Clubs (W Coast) Je 30 '37

"The picture is well cast and fairly amusing in spite of a slight story. Adolescents, 12-16: yes; children, 8-12: little interest." Nat Soc of New England Women
+ — Motion Pict R p9 Ag '37

"It is a mildly diverting newspaper story... Family." Nat Council of Jewish Women Je 30 '37

"General patronage." Nat Legion of Decency J1 8 '37

"A & Y: good comedy; C: possible." Parents' M p84 S '37

"Mature." Sel Motion Pict p4 S 1 '37

"A pleasant comedy with plenty of Horton humor." Wkly Guide Je 26 '37

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p15 J1 17 '37

"Plenty of action, brisk direction and a sound supporting cast turn the rather hackneyed material into an enjoyable, comedy-drama." Film Wkly p25 Ag 14 '37

"Entertaining enough to satisfy any audience. 'Wild Money' is as fine an exhibition of intelligent direction as I have seen in a long time." Hollywood Spec p7 J1 3 '37

Trade Paper Reviews

"A comedy performance in the best Hortonian manner, a thoroughly splendid supporting cast and a laugh-packed adaptation of one of Paul Gallico's inimitable newspaper yarns combine to make this top-flight screen fare, capable of holding its own in any situation." Boxoffice p83 Je 26 '37

"This is a refreshing picture, skillfully directed by Louis King."

+ Film Daily p25 Je 22 '37

+ — Motion Pict Daily p3 J1 9 '37

"A rather weak story, this has Edward Everett Horton milking the lines, situations for all possible laughs. Estimate: best for neighborhoods, duals."

+ — Phila Exhibitor p60 J1 1 '37

"This picture is entertaining, but is not strong enough to solo. Horton is its main marquee squeeze. As made the film hasn't sufficient dramatic or romantic punch to be a topper."

+ — Variety p19 Ag 4 '37

"It turns out as a breezy, entertaining program entry to fetch its share of the customers and send 'em away chuckling."

+ — Variety (Hollywood) p3 Je 16 '37

WINDJAMMER. RKO 58min Ag 6 '37

Cast: George O'Brien. Constance Worth. William Hall

Director: Ewing Scott

Original story: Major Raoul Haig

Screen writers: Dan Jarrett. James Gruen

"O'Brien goes to sea in 'Windjammer.' On the staff of a state's attorney's office, he is compelled to serve papers on a wealthy financier demanding his appearance before an investigating committee. The financier is on his boat with his daughter and her fiance enroute to Hawaii in a yacht race." Variety

Audience Suitability Ratings

"This production seems aimed particularly at the juvenile trade, although it is a good bit superior to the serial thriller. The action of the film is brisk and usually exciting and it will prove better than fair entertainment for patrons who are not too much concerned with the laws of probability." T. J. Fitzmorris

+ — America p480 Ag 21 '37

"General patronage." Nat Legion of Decency Ag 5 '37

"A, Y & C: fair." Parents' M p88 O '37

"Family." Sel Motion Pict p17 S 1 '37

Newspaper and Magazine Reviews

"Adults." Christian Science Monitor p17 Ag 21 '37

Reviewed by Bert Harlen
Hollywood Spec p10 J1 17 '37

Trade Paper Reviews

"George O'Brien reaffirms his position as one of the screen's topnotch action stars in a cleverly-contrived yarn that provides him with full opportunity to display his usual virility and likeable personality."

+ — Boxoffice p29 J1 17 '37

"The picture [is] the sort of fare that action audiences of all types should like. Ewing Scott has directed the piece in a highly suspenseful manner."

+ — Film Daily p7 J1 3 '37

"Estimate: best for neighborhoods, duals." + — Phila Exhibitor p37 J1 15 '37

"Not containing as much action and he-man stuff as previous comedy melodramas starring George O'Brien, 'Windjammer' has sufficient virility and amusement to satisfy the [followers of] O'Brien."

+ — Variety p3 Je 29 '37

WINE, WOMEN AND HORSES. Warner
60min S 11 '37

Cast: Barton MacLane. Ann Sheridan. Dick Purcell

Director: Louis King

Screen writer: Roy Chanslor

Based on the novel, *Dark Hazard*, by W. R. Burnett. A race track tale in which a gambler reforms, settles down and marries. But the lure of the turf is too strong and he divorces his wife and returns to his track pals.

Audience Suitability Ratings

"Some interesting scenes of the race track and horses, but the lesson is overdrawn and melodramatic. Mature." Am Legion Auxiliary

"It is demoralizing in that it glorifies the life and adventure of a gambler, therefore, suited only to mature audiences." Calif Cong of Par & Teachers

"Mediocre. Adults." DAR

"Mature." Nat Soc of New England Women

"Matter of taste. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul J1 24 '37

"Entertaining for mature audience."

+ Gen Fed of Women's Clubs (W Coast)
J1 14 '37

"Except for exciting scenes of the race track, this is scarcely worth seeing. . . It shows the stranglehold gained by bad habits but presents no solution. Adolescents, 12-16: misleading; children, 8-12: unsuitable."

— Motion Pict R p9 Ag '37

"Unethically this film plays up the glamour and excitement of a gambler's life, rather than the trouble and disillusionment it brings, emphasizing the dullness and meagre salary of ordinary work as compared with the thousands won at gambling. Adults."

Nat Council of Jewish Women J1 15 '37

"A: good racetrack picture; Y: dubious ethics; C: no."

Parents' M p88 O '37

"Adults."

Sel Motion Pict p4 S 1 '37

Newspaper and Magazine Reviews

"If you are not prejudiced by the title, which curiously seems to place women in a category with horses, you will find this a satisfactory program picture—if you have not already seen and heard the situations."

+ — Hollywood Spec p17 J1 31 '37

"A preponderance of sentiment keeps the film from being as good as it might be, and there are the faults usual to hastily made little numbers. Still, this is 'way above the average, found on the lower half of a double bill."

Herb Sterne

+ Script p13 S 4 '37

Trade Paper Reviews

"Barton MacLane's smooth performance adds lustre to this happy-go-lucky yarn. . . It is unpretentious and not too carefully made, but carries plenty of laughs and has an interesting turf atmosphere which should nurse it along as a dualer. Family."

+ — Boxoffice p63 J1 24 '37

+ — Motion Pict Daily p4 J1 15 '37

"It's just mild entertainment that will appeal mostly to folks interested in horse racing. Estimate: for neighborhoods, twin bills."

— + Phila Exhibitor p42 Ag 1 '37

"Offered simply as a programmer, 'Wine, Women and Horses' proves fast, entertaining fare that will enhance any dual program."

+ — Variety (Hollywood) p3 J1 13 '37

WOMAN ALONE. See Two who dared**WOMAN CHASES MAN.** United artists
70min My 7 '37

Cast: Miriam Hopkins. Joel McCrea. Charles Winninger. Erik Rhodes. Leona Maricle

Director: John G. Blystone

Music director: Alfred Newman

Original story: Lynn Root. Franklyn Fenton

Screen writers: Joseph Anthony. Manuel Seff. David Hertz

"It is a switch on the son begging financial aid of his father. Here the father wants his son's money for a real estate scheme. . . Miriam Hopkins plays a girl architect who, down on her luck, asks the father for a job, only to learn that the son holds the purse strings." Hollywood Reporter

See issue of June 28, 1937 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste; Y & C: by no means."
Christian Century p822 Je 23 '37

"This film is light comedy at its best. Suitability: family." H. F.
+ Mo Film Bul p106 My '37

"A & Y: hilarious nonsense; C: little interest."

Parents' M p62 J1 '37

Newspaper and Magazine Reviews

"It begins rather shakily but warms up to a brilliantly uproarious climax. There are moments when the fooling is a little forced, and the striving for the different touch too obvious but the genuine amusement, the grand performances of the leading players and, above all, the climax, atone for most of the faults. Rip-roaring farcical entertainment."

+ Film Wkly p23 Ag 14 '37

"It would probably be no more than mildly amusing were it not for the presence of Miriam Hopkins, whose wit, good looks and genuine talent do at least gild the general staleness of this Goldwyn gingerbread. . . One may question if her producers are wise in wasting her on the more ordinary puerilities."

Basil Wright

— + Spec p312 Ag 20 '37

Y

YODELIN' KID FROM PINE RIDGE.
Republic 60min Je 14 '37

Cast: Gene Autry. Smiley Burnette. Betty Bronson

Director: Joe Kane

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 24 '37

"A, Y & C: good."

Parents' M p38 Ag '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Family."

Sel Motion Pict p17 S 1 '37

Trade Paper Reviews

"Against the novel background of the Georgia mountain regions, Gene Autry practices his familiar pursuits of riding, shooting and romancing in a bang-up outdoor film which should find favor with western fans."

+ Boxoffice p29 Jl 17 '37

+ Motion Pict Daily p2 Je 14 '37

"A musical Western, this is undoubtedly the best Autry Republic has made. Giving more attention to direction, trick photography than usual, a good production is the result. Estimate: swell."

+ Phila Exhibitor p61 Jl 1 '37

YOU CAN'T HAVE EVERYTHING. 20th century-Fox 98min Ag 6 '37

Cast: Alice Faye. Ritz Brothers. Don Ameche. Charles Winninger. Louise Hovick

Director: Norman Taurog

Dance director: Harry Losee

Music: Mack Gordon. Harry Revel

Music director: David Buttolph

Original story: Gregory Ratoff

Screen writers: Harry Tugend. Jack Yellen Karl Tunberg

"The heroine (Alice Faye) is a young dramatist of serious plays, who sells a script because of her good looks. Don Ameche is the successful Broadway librettist who persuades Charles Winninger to make the investment. When her serious play is made the basis for a satiric musical, Miss Faye returns to town to protest, and discovers herself the author of a hit." Variety

Audience Suitability Ratings

"This is a gay and tuneful musical film which will appeal to audiences interested in the type as much as any seen in recent months. . . The better part of the picture is the merriest supplied by the Ritz Brothers, provided your sense of humor is not too refined. This is amusement that is perhaps better suited to mature audiences." T. J. Fitzmorris

+ America p480 Ag 21 '37

"A & Y: good of kind; C: doubtful value." Christian Century p1055 Ag 25 '37

"A pleasing musical comedy with a weak plot but catchy tunes and agreeable comedy. . . Rubinoff's solo was the highspot of the picture. Family." Am Legion Auxiliary

"Lovers of music and dance will enjoy this fast-moving musical comedy. Adults & family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"Perhaps not, (title) but this zippy musical comedy with its catchy songs, clever dialogue, delectable clowning and a strong enough thread of human interest story to hold it together, comes pretty close to it. . . Full of laughs and absurdities, this film offers refreshing family entertainment." Nat Soc of New England Women

"Rubinoff's small contributions are pleasing, but too much vulgarity and unnecessary drinking place the whole in a mediocre class. Mature." S Calif Council of Fed Church Women Fox W Coast Bul Ag 14 '37

"It is marked by the excellent work of a very fine cast, all headliners in their respective arts, and proves a highly entertaining picture, appealing to all because of its diversity of talent. Family."

+ Gen Fed of Women's Clubs (W Coast) Jl 28 '37

"The fact that the Ritz brothers practically monopolize the stage in this musical comedy will be good news to some people and keep others away. Those who go will undoubtedly like it. . . Adolescents, 12-16: too many vulgarities; children, 8-12: no."

Motion Pict R p9 Ag '37

"Adults."

Nat Legion of Decency Ag 12 '37

"A & Y: good; C: possible."

Parents' M p88 O '37

"Family."

Sel Motion Pict p17 S 1 '37

"Family."

Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 Ag 14 '37

"The title gives the lie to the contents, which include about every conceivable kind of run-of-the-mill claptrap imaginable. . . It moves quickly, but, incongruously." J. P. Cunningham

+ Commonweal p388 Ag 13 '37

"It is long, moderately tuneful, and intermittently quite funny. . . It hits its full stride when the Ritz Brothers are loose. . . Those who like their insane and antic nonsense will find them at their very best, while those who still look upon enjoyment of the Ritz Brothers as an acquired taste will wonder what all the screams of laughter are about."

+ Cue p13 Ag 7 '37

Digest p26 Ag 21 '37

"[It] is a good show, despite its having a story which puts a considerable strain on one's sense of the credible. . . Fortunately most of the running time is taken up with gags and capers on the part of the members of the cast. It is the array of personalities and the production values that make the picture."

+ Hollywood Spec p12 Jl 31 '37

"Darryl Zanuck, the guiding spirit of the Twentieth Century-Fox studios, has developed a highly successful musical-film formula. This is another neat, lively and amusing variation of the Zanuck plan." (3½ stars) Beverly Hills Liberty p53 S 4 '37

"[It] is a vastly entertaining mixture of songs, antics and romance. It has the right ingredients and they have been put together with an expert touch. To be numbered among its benefactions are the Ritz brothers at their funniest, an impressive assemblage of crooners, clowns and hoofers, smart dialogue, beguiling melodies and handsome trappings. . . [It] is bright, tuneful and funny—a superior song-and-dance motion picture." Howard Barnes

+ + N Y Herald Tribune p10 Ag 4 '37

"Gypsy Rose Lee, erstwhile queen of the strip tease, makes an inauspicious screen debut. . . If this picture gives an adequate display of her talents, she would do well to abandon her histrionic ambitions forthwith." J. H. D.

N Y Sun p27 Ag 4 '37

"'You Can't Have Everything,' besides being a run-of-the-mill musical show . . . will go down in history—and we are careful not to say how far down—as the first time a strip-tease artist has appeared before her public without revealing anything, not even her ability. . . It is a patented formula, relentless, inescapable, and always effective to a degree. Second degree here." F. S. Nugent

+ + N Y Times p15 Ag 4 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

YOU CAN'T HAVE EVERYTHING

—Continued

"Everything that goes to make up a successful musical film—lilting tunes, speed, humor, gaiety and freshness—is present in abundance in 'You Can't Have Everything' and the result is a grand piece of entertainment."
William Boehnel

++ N Y World-Telegram p27 Ag 4 '37

Reviewed by John Mosher
New Yorker p63 Ag 14 '37

"Judged solely on her present screen appearance, Gypsy Rose [Louise Hovick] by any other name has a long row to hoe. On other counts 'You Can't Have Everything' comes close to disproving its title's contention."

+ News-Wk p22 Ag 7 '37

"Maybe not, but you can have a jolly good time at this show."

+ Script p14 Ag 14 '37

"Alice Faye plays an unfortunate role. . . Louise Hovick, whom you may remember as Gypsy Rose Lee, is restrained from her original pursuit, and there are equally indefinite performances by Charles Winninger, Don Ameche, and the Ritz Brothers."

Stage p8 S '37

Time p35 Ag 16 '37

Trade Paper Reviews

"Here's a fast stepping, mirthful entertainment melange, geared for big applause and bigger profits. Not a trick is missed in including everything that could possibly make the picture tuneful, gay and effervescent, with a story that is better than the usual musical comedy plot. Family."

+ Boxoffice p17 Jl 31 '37

Canadian Moving Pict Digest p9 Ag 28 '37

"Exhibitors can set this one down in the books as a potent feature, filled with solid romantic values; a bevy of catchy tunes; crisp, smart dialogue; and plenty of comedy."

+ Film Daily p8 Ag 4 '37

+ Motion Pict Daily p8 Jl 26 '37

"Packed with good numbers, specialties, it looks like a natural. Estimate: box office."

+ Phila Exhibitor p42 Ag 1 '37

"Darryl Zanuck and his organization . . . have produced another box office socko, which will ride along to the top figures of its predecessors. . . [It] is an expert piecing together of story, melody, blackouts, night club specialties and production numbers. The fact that it looks as if it were easy to make is the best evidence that it is well done. Not as elaborate in costumes and production as some of the others, it leads them all in mirth."

+ Variety p16 Jl 28 '37

"The title tells you 'You Can't Have Everything' and then the bright, giddy lilting piece belies its monicker by giving you almost everything in the entertainment grab-bag for 100 fast-stepping minutes. . . Its nearest rival is 'Wake Up and Live,' and since each succeeding entry in the Darryl F. Zanuck musical

revue repertory not only travels on its own merits but gets a cumulative benefit of those preceding, receipts may be expected to top 'Wake Up.' At any rate, they will be plenty."

+ Variety (Hollywood) p3 Jl 24 '37

Z

ZAMBOANGA. Philippine films 65min

Cast: Natives

Director: Eduardo De Castro

Music: Dr. Edward Kilenyi

This is the first film with a native cast made in the Philippines for distribution outside of the islands. Most of the dialogue is in English and the part in native dialect is interpreted by subtitles. "Hadji Razul, leader of the cruel Moros, and his men abduct Minda, while Danao, her sweetheart, and his followers are away pearl diving." (Film Daily)

Newspaper and Magazine Reviews

"[It is] a refreshingly simple tale. . . There are thrilling undersea scenes of pearl diving. . . The story is somewhat delayed in the beginning by too much attention to the picturization of the island's scenery." J. P. Cunningham

Commonweal p368 Ag 6 '37

"This picture loses its chance of being a genuinely notable work of its kind, as it violates some of the fundamental laws of audience reaction. At times it rambles and stops for the sake of scenery irrelevant to the plot. . . The villain's death loses its punch because of excessive footage and an obvious attempt at effect. Nevertheless, do not let these faults keep you from seeing 'Zamboanga,' in fact, I am going to see it again and take my three youngsters besides. It is a very entertaining geography lesson." Edward La Veque

+ — Hollywood Spec p19 Jl 31 '37

"The Philippines' first bid for the world market of the screen is a fascinating pictorial, enacted by a native cast. . . The lush photography and atmospheric musical-scoring (Dr. Edward Kilenyi) place this high on the 'must' list." Herb Sterne

+ + Script p14 Jl 31 '37

Trade Paper Reviews

"A pictorial triumph and a cultural treat, this is destined for enthusiastic reception and acclaim as one of the truly artistic novelties of the screen. For those who seek a refreshingly different type of entertainment it cannot fail to give satisfaction, while as a novelty it will stand up admirably in neighborhood houses. Filmed with a cast of Moro natives in the coral islands southeast of the Philippines, it is intelligently edited, magnificently photographed and directed with understanding. Family."

+ Boxoffice p63 Jl 24 '37

"[It] should prove satisfactory program fare."

+ Film Daily p4 Jl 13 '37

Motion Pict Daily p12 Jl 13 '37

INDEX

Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

ACTORS AND ACTRESSES

Ahrle, Eloi
 65, 66 och jag
 Albach-Retty, Wolf
 Tales from the Vienna Woods
 Alberni, Luis
 Easy living
 Alexander, Ben
 Outer gate
 Allan, Elizabeth
 Slave ship
 Allyn, Astrid
 It could happen to you
 Love takes flight
 Ameche, Don
 Love under fire
 You can't have everything
 Anders, Lynn
 The shadow strikes
 Andre, Lona
 Crusade against rackets
 Angel, Heather
 Western gold
 Annabella
 Under the red robe
 Arden, Eve
 Oh doctor
 Arlen, Richard
 Artists and models
 Armetta, Henry
 Make a wish
 Armida
 Border cafe
 Armstrong, Robert
 The girl said no
 It can't last forever
 Arnold, Edward
 Easy living
 Toast of New York
 Arthur, Jean
 Easy living
 Astor, Mary
 Prisoner of Zenda
 Auer, Mischa
 It's all yours
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 Pick a star
 Vogues of 1938
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 Yodelin' kid from Pine Ridge
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 Barrie, Wendy
 Dead end
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 Gangway
 Blandick, Clara
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 One mile from heaven
 Blondell, Joan
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 Blore, Eric
 It's love I'm after
 Blue, Ben
 Turn off the moon
 Bogart, Humphrey
 Dead end
 San Quentin
 Boland, Mary
 Marry the girl
 Boles, John
 Stella Dallas

Bond, Ward
 A fight to the finish
 Borland, Barlowe
 Sophie Lang goes west
 Boteler, Wade
 Mandarin mystery
 Bourne, Whitney
 Flight from glory
 Bowman, Lee
 I met him in Paris
 Sophie Lang goes west
 Boyd, William
 Hopalong rides again
 North of the Rio Grande
 Rustler's valley
 Bradley, Grace
 It's all yours
 Roaring timber
 Bradna, Olympe
 Souls at sea
 Brady, Alice
 Mr Dodd takes the air
 100 men and a girl
 Brandon, Henry
 Island captives
 West bound limited
 Branzilla, Franco
 Piccolo eroe
 Breen, Bobby
 Make a wish
 Brennan, Walter
 Affairs of Cappy Ricks
 Wild and woolly
 Brent, George
 Go getter
 Brent, Romney
 Under the red robe
 Brewster, June
 Lady escapes
 Brian, Mary
 Affairs of Cappy Ricks
 Brissac, Virginia
 White bondage
 Broderick, Helen
 Life of the party
 Meet the missus
 Bromberg, J. Edward
 Charlie Chan on Broadway
 Bronson, Betty
 Yodelin' kid from Pine Ridge
 Brook, Clive
 Action for slander
 Brown, Joe E.
 Fit for a king
 Riding on air
 Brown, Johnny Mack
 Boothill brigade
 A lawman is born
 Trail of vengeance
 Brown, Tom
 Man who cried wolf
 Bruce, Alan
 Meet the missus
 Super sleuth
 Bruce, Virginia
 Between two women
 Bryan, Jane
 Confession
 Bryant, Nana
 Dangerous adventure

ACTORS AND ACTRESSES

- Continued
- Buma, A. M.
 Nazar Stodolya
 Burgess, Helen
 King of gamblers
 Night of mystery
 Burke, Billie
 Topper
 Burke, Kathleen
 The sheik steps out
 Burnette, Smiley
 Old corral
 Roundup time in Texas
 Yodelin' kid from Pine Ridge
 Burns, Bob
 Mountain music
 Bush, James
 I cover the war
 Bushell, Anthony
 Dark journey
 Byington, Spring
 Hot water
- Cabot, Bruce
 Bad guy
 Love takes flight
 Cagney, James
 Something to sing about
 Caits, Joe
 Hollywood cowboy
 Campbell, Louise
 Bulldog Drummond comes back
 Wild money
 Carey, Harry
 Annapolis salute
 Border cafe
 Souls at sea
 Carle, Richard
 She asked for it
 Carlisle, Mary
 Double or nothing
 Carlyle, David
 Meet the boy friend
 Carnovsky, Morris
 Life of Emile Zola
 Carroll, Madeleine
 It's all yours
 Prisoner of Zenda
 Cassidy, Ed
 Boots of destiny
 Catlett, Walter
 Love under fire
 Varsity show
 Cavanaugh, Hobart
 Love in a bungalow
 Cellier, Antoinette
 River of unrest
 Tenth man
 Chatburn, Jean
 Bad guy
 Cherkassov, Nikolai
 Baltic deputy
 Ciannelli, Eduardo
 League of frightened men
 On such a night
 Super sleuth
 Claire, Marion
 Make a wish
 Clancy, Kitty
 Midnight madonna
 Clarke, Mae
 Outlaws of the orient
 Clayworth, June
 Married before breakfast
 Clements, John
 Knight without armor
 Colbert, Claudette
 I met him in Paris
 Coleman, Ruth
 Night of mystery
 Colman, Ronald
 Prisoner of Zenda
 Compton, Joyce
 Small town boy
 Connolly, Walter
 League of frightened men
 Cooper, Gary
 Souls at sea
- Cooper, George
 Riders of the dawn
 Correll, Mady
 Midnight madonna
 Corrigan, Ray
 Gun Smoke Ranch
 Hit the saddle
 Range defenders
 Cortez, Ricardo
 The Californian
 Cornered
 Courtney, Inez
 Thirteenth man
 Crabbe, Larry
 Forlorn River
 Sophie Lang goes west
 Crehan, Joseph
 Talent scout
 Crisp, Donald
 Life of Emile Zola
 That certain woman
 Cromwell, Richard
 Road back
 Crosby, Bing
 Double or nothing
 Curtis, Dick
 Boothill brigade
 Moonlight on the range
- Dale, Esther
 Damaged goods
 Danforth, William
 The girl said no
 Darro, Frankie
 Anything for a thrill
 Darwell, Jane
 The singing marine
 Davenport, Harry
 Fit for a king
 Davidson, William
 Paradise isle
 Davies, Marion
 Ever since Eve
 Davis, Bette
 It's love I'm after
 That certain woman
 Davis, Joan
 Sing and be happy
 Thin ice
 Davis, Owen, Jr.
 It could happen to you
 Daw, Evelyn
 Something to sing about
 Dean, Shirley
 Hot water
 De Cordoba, Pedro
 Damaged goods
 Dee, Frances
 Souls at sea
 De Filippo, Eduardo
 Fool's comedy
 De Filippo, Peppino
 Fool's comedy
 De Giorgi, Elsa
 Signora paradiso
 De Havilland, Olivia
 It's love I'm after
 Dell, Claudia
 Boots of destiny
 DeMille, Katherine
 The Californian
 Denny, Reginald
 Bulldog Drummond comes back
 Great Gambini
 DeRosas, Enrique
 Timberesque
 Devine, Andy
 Double or nothing
 Road back
 Dickson, Gloria
 They won't forget
 Dietrich, Marlene
 Knight without armor
 Dix, Richard
 Devil is driving
 It happened in Hollywood
 Dixon, Lee
 The singing marine
 Domasheva, Marta
 Baltic deputy
- Donat, Robert
 Knight without armor
 Donlevy, Brian
 Born reckless
 This is my affair
 D'Oro, Mino
 Signora paradiso
 Douglas, Melvyn
 I met him in Paris
 Downs, Johnny
 Blonde trouble
 Turn off the moon
 Doyle, Maxine
 Roundup time in Texas
 Drake, Frances
 Love under fire
 Drew, Roland
 Great Gambini
 Dumbrille, Douglass
 Firefly
 Duna, Steffi
 Escape by night
 Dunn, Emma
 Hideaway
 Dunne, Irene
 High, wide and handsome
 Durbin, Deanna
 100 men and a girl
 Dvorak, Ann
 She's no lady
- Ebsen, Buddy
 Broadway melody of 1938
 Eburne, Maude
 Hollywood cowboy
 Edward, Cliff
 Saratoga
 Eldredge, John
 Go getter
 Ellis, Edward
 Midnight madonna
 Ellis, Patricia
 Rhythm in the clouds
 Ellison, James
 Annapolis salute
 Elsholtz, Peter
 Truxa
 Emery, John
 Road back
 Erwin, Stuart
 Slim
 Small town boy
 Evans, Clifford
 River of unrest
 Evans, Madge
 Thirteenth chair
 Evers, Ann
 Anything for a thrill
- Fairbanks, Douglas, Jr.
 Prisoner of Zenda
 When thief meets thief
 Farmer, Frances
 Exclusive
 Toast of New York
 Farrell, Glenda
 Adventurous blonde
 Faye, Alice
 You can't have everything
 Fazenda, Louise
 Ever since Eve
 First lady
 Road back
 Field, Virginia
 London by night
 Findlay, Ruth
 Heroes of the Alamo
 Flynn, Errol
 Another dawn
 Fonda, Henry
 That certain woman
 Foran, Dick
 Blazing sixes
 Empty holsters
 Francis, Kay
 Another dawn
 Confession
 First lady

- Frawley, William
Double or nothing
High, wide and handsome
Something to sing about
Furbringer, E. F.
Truxa
Furness, Betty
It can't last forever
- Gabin, Jean
Lower depths
Gable, Clark
Parnell
Gallaudet, John
Dangerous adventure
Gandusio, Antonio
I tre innamorato
Gardner, Joan
Dark journey
Gargan, William
Fury and the woman
Reported missing
She asked for it
Garland, Judy
Broadway melody of 1938
Garrick, John
Two who dared
Gateson, Marjorie
Turn off the moon
Gaze, Gwen
I cover the war
Giachetti, Gianfranco
Piccolo eroe
Gibson, Diana
Behind the headlines
Gibson, Wynne
Any man's wife
River of missing men
Gilbert, Billy
Firefly
Gleason, James
Forty naughty girls
Godden, Rudi
Truxa
Gordon, C. Henry
River of missing men
Gorin, Charles Igor
Broadway melody of 1938
Graetz, Paul
Heart's desire
Grant, Cary
Toast of New York
Topper
Grapewin, Charles
Big city
Grey, Nan
Love in a bungalow
Grey, Virginia
Bad guy
Guilfoyle, Paul
Behind the headlines
Gwenn, Edmund
Parnell
- Hagman, Calle
65, 66 och jag
Hale, Alan
High, wide and handsome
Stella Dallas
When thief meets thief
Hale, Binnie
Love from a stranger
Haley, Jack
Pick a star
She had to eat
Hall, William
Escape by night
Oh doctor
Windjammer
Halop, Billy
Dead end
Harding, Ann
Love from a stranger
Hardwicke, Cedric
King Solomon's Mines
Harlan, Kenneth
The shadow strikes
Harlow, Jean
Saratoga
- Hayden, Russell
Hopalong rides again
North of the Rio Grande
Rustler's valley
Hayes, Bernadene
Sweetheart of the navy
Hayes, George
Hopalong rides again
North of the Rio Grande
Rustler's valley
Hayworth, Rita
Criminals of the air
Girls can play
Healy, Ted
Varsity show
Heflin, Van
Annapolis salute
Flight from glory
Henie, Sonja
Thin ice
Henry, Charlotte
Mandarin mystery
Herbert, Hugh
Marry the girl
The singing marine
Hervey, Irene
The girl said no
League of frightened men
Heyburn, Weldon
Sea racketeers
Thirteenth man
Heyward, Orin
She asked for it
Hilliard, Harriet
Life of the party
New faces of 1937
Hobson, Valerie
When thief meets thief
Hodgins, Earl
Heroes of the Alamo
Holden, Gloria
Life of Emile Zola
Holt, Jack
Outlaws of the orient
River of missing men
Roaring timber
Holt, Jany
Lower depths
Hopkins, Miriam
Woman chases man
Hopper, Hedda
Dangerous holiday
Horton, Edward Everett
Oh doctor
Wild money
Hould, Ra
Dangerous holiday
Hovick, Louise
You can't have everything
Howard, John
Bulldog Drummond comes back
Mountain music
Howard, Leslie
It's love I'm after
Howard, Mary
All over town
Howard, Willie
Broadway melody of 1938
Huber, Harold
Outlaws of the orient
Hudson, Rochelle
Born reckless
She had to eat
Hughes, Carol
Meet the boy friend
Hull, Warren
Any man's wife
Paradise isle
Rhythm in the clouds
Hunt, Eleanor
Bank alarm
Hunt, Marsha
Annapolis salute
Hunter, Ian
Another dawn
Confession
That certain woman
Hutchison, Muriel
Partners in crime
Hymen, Warren
Meet the boy friend
Sea racketeers
- Imhof, Roger
Sweetheart of the navy
Inescort, Frieda
Another dawn
Irving, George
Border cafe
- Jackson, Selmer
Thirteenth man
Jagger, Dean
Escape by night
January, Lois
Moonlight on the range
Red rope
Jeffreys, Ellis
Backstage
Johnson, Chic
All over town
Johnson, Rita
London by night
Jones, Allan
A day at the races
Firefly
Jones, Buck
Black aces
Jones, Gordon
Big shot
There goes my girl
Jory, Victor
Bulldog Drummond at bay
Joslyn, Allyn
Expensive husbands
Jouvet, Louis
Lower depths
- Karloff, Boris
Cornered
Karns, Roscoe
Night of mystery
On such a night
Partners in crime
Keats, Viola
Two who dared
Keith, Rosalind
Criminals of the air
Dangerous adventure
A fight to the finish
Kelly, Patsy
Ever since Eve
Kelly, Paul
Fit for a king
Frame up
Pick a star
Kennedy, Tom
Adventurous blonde
Kent, Robert
Born reckless
Kibbee, Guy
Big shot
Riding on air
Killian, Victor
It happened in Hollywood
King, Charles
Riders of the rockies
King, John
Road back
King, Joseph
White bondage
Knowles, Patric
Expensive husbands
It's love I'm after
Kodrakova, T. N.
Gobsek
Kolker, Henry
Devil is driving
Kruiger, Otto
Counsel for crime
- La Jana
Truxa
Lamont, Molly
Fury and the woman
Lamour, Dorothy
High, wide and handsome
Last train from Madrid

ACTORS AND ACTRESSES

- Continued
- Landi, Elissa
Thirteenth chair
Lane, Bruce
Two-fisted sheriff
Lane, Lola
The sheik steps out
Lane, Priscilla
Varsity show
Lane, Richard
Flight from glory
There goes my girl
Lang, June
Wee Willie Winkie
La Rocque, Rod
The shadow strikes
LaRoy, Rita
Mandarin mystery
LaRue, Frank
Fighting Texan
La Rue, Jack
Dangerous holiday
Pick a star
Lederer, Francis
It's all yours
Lee, Anna
King Solomon's Mines
Leeds, Andrea
It could happen to you
Leigh, Vivien
Dark journey
Leighton, Donrue
Oh doctor
Lindsay, Margaret
Slim
Lister, Bruce
River of unrest
Livanov, Boris
Baltic deputy
Livingston, Robert
Gun Smoke Ranch
Leonidoff, Leonid
Gobsek
Linaker, Kay
Black aces
Outer gate
Linden, Eric
Sweetheart of the navy
Lindsay, Margaret
Back in circulation
Litel, John
Back in circulation
Livingston, Robert
Hit the saddle
Range defenders
Lockhart, Gene
The sheik steps out
Something to sing about
Loder, John
King Solomon's Mines
Ourselves alone
Lodge, John
Bulldog Drummond at bay
Ourselves alone
Tenth man
Lord, Marjorie
Forty naughty girls
Hideaway
On again—off again
Losch, Tilly
Backstage
Louise, Anita
First lady
Go getter
That certain woman
Loy, Myrna
Parnell
Ludlow, Patrick
Gangway
Luke, Keye
Charlie Chan on Broadway
Lupino, Ida
Artists and models
- McCrea, Joel
Dead end
Woman chases man
MacDonald, Jeanette
Firefly
MacGinnis, Niall
Ourselves alone
- McGrail, Walter
The shadow strikes
McGrath, James
Fury and the woman
McHugh, Frank
Ever since Eve
Marry the girl
Mr Dodd takes the air
Mack, Helen
Fit for a king
Mackaill, Dorothy
Bulldog Drummond at bay
Mackay, Barry
Gangway
McKay, George
A fight to the finish
Frame up
Mackaye, Fred
Black aces
McKinney, Mira
Blazing sixes
McLaglen, Victor
This is my affair
Wee Willie Winkie
MacLane, Barton
Adventurous blonde
Born reckless
San Quentin
Wine, women and horses
MacMurray, Fred
Exclusive
Madden, Jeanne
Sea racketeers
Talent scout
Madison, Noel
Gangway
Main, Marjorie
Dead end
Manning, Hope
Old corral
Margetson, Arthur
Action for slander
Maricle, Leona
Woman chases man
Marsh, Joan
Charlie Chan on Broadway
Marsh, Marian
Great Gambini
Martel, June
Forlorn River
Martin, Tony
Sing and be happy
Marx, Chico
A day at the races
Marx, Groucho
A day at the races
Marx, Harpo
A day at the races
Mason, Leroy
Western gold
Massey, Raymond
Prisoner of Zenda
Under the red robe
Matthews, Jessie
Gangway
Maynard, Ken
Boots of destiny
Maynard, Kermit
Fighting Texan
Meek, Donald
Behind the headlines
Toast of New York
Melford, Jack
When thief meets thief
Melton, Frank
Affairs of Cappy Ricks
Menjou, Adolphe
100 men and a girl
Meredith, Iris
A lawman is born
Mystery of the hooded horsemen
Trail of vengeance
Merkel, Una
Saratoga
Michael, Gertrude
Mr Dodd takes the air
Sophie Lang goes west
Milland, Ray
Easy living
Modeen, Thor
65, 66 och jag
Montgomery, Douglass
Counsel for crime
- Montgomery, Robert
Ever since Eve
Moore, Dorothy
Big shot
Moore, Pauline
Wild and woolly
Moore, Victor
Life of the party
Meet the missus
Moran, Jackie
Any man's wife
Morgan, Frank
Emperor's candlesticks
Saratoga
Morgan, Ralph
Outer gate
Morley, Karen
Last train from Madrid
On such a night
Morris, Chester
Flight from glory
Morris, Mary
Victoria the great
Morris, Stephen
Rustler's valley
Moulain, Frank
The girl said no
Movita
Paradise isle
Mowbray, Alan
Topper
Vogues of 1938
Muir, Jean
White bondage
Mundin, Herbert
Another dawn
Muni, Paul
Life of Emile Zola
Murphy, George
Broadway melody of 1938
London by night
- Nace, Anthony
Riding on air
Nagel, Anne
Adventurous blonde
Escape by night
Footloose heirsch
Hoosier schoolboy
Nagel, Conrad
Bank alarm
Naish, J. Carroll
Hideaway
Napier, Diana
Heart's desire
Nash, Mary
Easy living
Neagle, Anna
Backstage
Victoria the great
Newell, William
Rhythm in the clouds
Nolan, Lloyd
Exclusive
King of gamblers
Noris, Assia
Fool's comedy
I tre innamorato
Norris, Edward
Bad guy
They won't forget
Norton, Barry
Timberesque
Novarro, Ramon
The sheik steps out
Nugent, Eddie
Island captives
- Oakie, Jack
Super sleuth
Toast of New York
Oakman, Wheeler
Crusade against rackets
O'Brien, George
Hollywood cowboy
Windjammer
O'Brien, Pat
Back in circulation
San Quentin
Slim

- O'Connell, Hugh
Footloose heiress
Oland, Warner
Charlie Chan on Broadway
Oliver, Edna May
Parnell
Oliver, Gordon
Cornered
Oliver-Smith, Gerald
Lady escapes
Olsen, Ole
All over town
O'Neill, Barbara
Stella Dallas
Osborne, Vivienne
She asked for it
O'Sullivan, Maureen
Between two women
A day at the races
Emperor's candlesticks
Overman, Lynne
Blonde trouble
Partners in crime
Wild money
- Palette, Eugene
100 men and a girl
Parker, Cecilia
Hollywood cowboy
Sweetheart of the navy
Parkyakarkus
Life of the party
New faces of 1937
Patrick, Gail
Artists and models
Pendleton, Nat
Gangway
Penn, Leonard
Between two women
Penner, Joe
Life of the party
New faces of 1937
Perry, Joan
Devil is driving
Phillips, Howard
White bondage
Picasso, Lamberto
Tre anni senza donne
Pidgeon, Walter
Saratoga
Pitts, ZaSu
Forty naughty girls
Plivanoff, M. I.
Nazar Stodolya
Powell, Dick
The singing marine
Varsity show
Powell, Eleanor
Broadway melody of 1938
Powell, William
Emperor's candlesticks
Power, Tyrone
Thin ice
Prim, Suzy
Lower depths
Prouty, Jed
Hot water
Small town boy
Purcell, Dick
Reported missing
Wine, women and horses
- Quigley, Charles
Criminals of the air
Girls can play
Quillan, Eddie
Big city
Mandarin mystery
- Raft, George
Souls at sea
Rainer, Luise
Big city
Emperor's candlesticks
- Rains, Claude
They won't forget
Rambeau, Marjorie
First lady
Randall, Jack
Riders of the dawn
Rathbone, Basil
Confession
Love from a stranger
Make a wish
Ravelli, Sandra
Tre anni senza donne
Ray, Leah
Sing and be happy
Raye, Martha
Double or nothing
Mountain music
Raymond, Gene
Life of the party
There goes my girl
Read, Barbara
Man who cried wolf
Road back
Reed, Donald
Crusade against rackets
Reynolds, Craig
Footloose heiress
Rhodes, Erik
Woman chases man
Rice, Florence
Married before breakfast
Riding on air
Richards, Grant
Night of mystery
On such a night
Richmond, Kane
Anything for a thrill
Richmond, Warner
A lawman is born
Riders of the dawn
Trail of vengeance
Rilla, Walter
Victoria the great
Ritter, Tex
Mystery of the hooded
horsemen
Riders of the rockies
Sing, cowboy, sing
Ritz brothers
You can't have everything
Roberts, Beatrice
Love takes flight
Roberts, Beverly
Cornered
Expensive husbands
Robeson, Paul
King Solomon's Mines
Robins, Edward H.
Meet the missus
Robinson, Bill
One mile from heaven
Rochelle, Claire
Boothill brigade
Rogers, Jean
Reported missing
Roland, Gilbert
Last train from Madrid
Rolfson, Katie
65, 66 och jag
Romero, Cesar
Armored car
Rooney, Mickey
Hoosier schoolboy
Slave ship
Ross, Vera
The girl said no
Rowles, Polly
West bound limited
Ruggles, Charles
Exclusive
Turn off the moon
- St John, A.
Moonlight on the range
Sing, cowboy, sing
Sanders, George
Lady escapes
Sawyer, Joseph
San Quentin
Schildkraut, Joseph
Life of Emile Zola
- Schneider, Magda
Tales from the Vienna
Woods
Scott, Fred
Moonlight on the range
Scott, Margaretta
Action for slander
Scott, Randolph
High, wide and handsome
Serdik, L. L.
Nazar Stodolya
Sergeyeva, G. E.
Gobsek
Shatov, A. P.
Gobsek
Sheehan, John
Love takes flight
Shepard, Elaine
Fighting Texan
Sheridan, Ann
Footloose heiress
San Quentin
Wine, women and horses
Shields, Frank
Hoosier schoolboy
Shirley, Anne
Meet the missus
Stella Dallas
Sidney, Sylvia
Dead end
Slezak, Leo
Tales from the Vienna
Woods
Smart, Jack
Love in a bungalow
Smith, C. Aubrey
Prisoner of Zenda
Wee Willie Winkie
Sokoloff, Vladimir
Lower depths
Sondergaard, Gale
Life of Emile Zola
Sothorn, Ann
Super sleuth
There goes my girl
Squire, Ronald
Action for slander
Standar, Lionel
League of frightened men
Stanley, Louise
Riders of the rockies
Sing, cowboy, sing
Stanwyck, Barbara
Stella Dallas
This is my affair
Starrett, Charles
Two-fisted sheriff
Two-gun law
Steele, Bob
Red rope
Stelzer, Hannes
Truxa
Sten, Anna
Two who dared
Stephens, Harvey
Forlorn River
Stevens, Onslow
Flight from glory
Stewart, Athole
Tenth man
Stewart, Eleanor
Range defenders
Stewart, Sophie
Under the red robe
Stockwell, Harry
All over town
Stokowski, Leopold
100 men and a girl
Stone, Fred
Hideaway
Stone, Lewis
Man who cried wolf
Thirteenth chair
Stone, Paula
The girl said no
Storme, Sandra
Sophie Lang goes west
Stratford, Peggy
Lady escapes
Two-gun law
Summerville, George (Slim)
Road back
Switzer, Carl
Wild and woolly

ACTORS AND ACTRESSES

—Continued

- Talbot, Lyle
Affairs of Cappy Ricks
West bound limited
Tamiroff, Akim
Great Gambini
King of gamblers
Tauber, Richard
Heart's desire
Taylor, Forrest
Red rope
Taylor, Kent
Love in a bungalow
Taylor, Robert
Broadway melody of 1938
This is my affair
Teasdale, Verree
First lady
Temple, Shirley
Wee Willie Winkie
Terhune, Max
Gun Smoke Ranch
Hit the saddle
Range defenders
Terry, Don
Dangerous adventure
A fight to the finish
Tobin, Genevieve
Great Gambini
Todd, Ann
Action for slander
Tone, Franchot
Between two women
Tracy, Arthur
Backstage
Tracy, Lee
Behind the headlines
Tracy, Spencer
Big city
Traicher, Arthur
She had to eat
Thin ice
Trent, John
Great Gambini
She's no lady
Trevor, Claire
Dead end
King of gamblers
One mile from heaven
Tucker, Sophie
Broadway melody of 1938
Turner, Lana
They won't forget
- Valenti, Osvaldo
I tre innamorato
Valkis, Helen
Blazing sixes
Van Aalten, Truus
Tales from the Vienna Woods
Vanbrugh, Irene
Knight without armor
Vassilieva, A. I.
Nazar Stodolya
Veidt, Conrad
Dark journey
Under the red robe
Vinson, Helen
Vogues of 1938
Vogan, Emmett
Empty holsters
Von, Vyola
Timberesque
Vosper, Frank
Heart's desire
- Walbrook, Anton
Victoria the great
Walburn, Raymond
High, wide and handsome
Walker, Terry
Blonde trouble
Mountain music
Walthall, Patricia
Empty holsters
- Walton, Douglas
Damaged goods
Waring, Fred
Varsity show
Warner, H. B.
Victoria the great
Warren, Bruce
Heroes of the Alamo
Wayne, John
I cover the war
Weaver, Marjorie
The Californian
Weeks, Barbara
Two-fisted sheriff
Wells, Jacqueline
Counsel for crime
Frame up
Girls can play
Westley, Helen
Sing and be happy
Weston, Doris
The singing marine
Whalen, Michael
Lady escapes
Wheeler, Bert
On again—off again
Whitney, Eleanore
Blonde trouble
Thirteenth chair
Turn off the moon
Wilcox, Robert
Armored car
Wilcoxon, Henry
Souls at sea
Two who dared
Wilder, Patricia
On again—off again
William, Warren
Firefly
Midnight madonna
Williams, Guinn
She's no lady
Winniger, Charles
Go getter
Woman chases man
You can't have everything
Withers, Jane
Wild and woolly
Witherspoon, Cora
Big shot
Lady escapes
Woods, Donald
Talent scout
Woolsey, Robert
On again—off again
Worth, Constance
Windjammer
Wray, Fay
It happened in Hollywood
Wyatt, Charlene
Any man's wife
- Young, Loretta
Love under fire
Young, Robert
Emperor's candlesticks
I met him in Paris
Married before breakfast
Young, Roland
King Solomon's Mines
Topper
- Zhakov, Otto
Baltic deputy
- Eggleston, E.
Hoosier schoolboy
Greene, W.
Death in the deep south
(They won't forget)
Haggard, S. R.
King Solomon's Mines
Haines, W. W.
Slim
Heltai, E.
My second wife (Lady escapes)
Hilton, J.
Without armor (Knight without armor)
Hope, A.
Prisoner of Zenda
Hope, E.
Marry the girl
Josephson, M.
Robber barons (Toast of New York)
Kelland, C. B.
Great crooner (Mr. Dodd takes the air)
King, G. S.
Last slaver (Slave ship)
McConnell, G.
When thief meets thief
McNeile, H. C.
Bulldog Drummond at bay
Female of the species (Bulldog Drummond comes back)
Mulford, C. E.
Black Buttes (Hopalong rides again)
Cottonwood Gulch (North of the Rio Grande)
Orczy, Baroness
Emperor's candlesticks
Payne, S.
Black aces
Porter, G. S.
Michael O'Halloran (Any man's wife)
Prouty, O. H.
Stella Dallas
Queen, E.
Chinese orange mystery (Mandarin mystery)
Remarque, E. M.
Road back
St. John, A. R.
Angle shooter (Back in circulation)
Smith, T.
Topper
Steel, K.
Partners in crime
Stout, R.
League of frightened men
Twist, J.
Annapolis salute
Van Dine, S. S.
Greene murder case (Night of mystery)
Weyman, S. J.
Under the red robe
White, B.
Book of Daniel Drew (Toast of New York)
Wilson, H. L.
Oh doctor
Wright, H. B.
The Californian

DANCE DIRECTORS

- Dixon, H.
Something to sing about
Felix, S.
Vogues of 1938
Gould, D.
Broadway melody of 1938
Haskell, J.
This is my affair
Lee, S.
Life of the party
Losee, H.
Thin ice
You can't have everything

BOOKS (Adapted)

- Balzac, H.
Gobsek
Borden, M.
Action for slander
Burnett, W. R.
Dark hazard (Wine, women and horses)
Cohen, O. R.
Outer gate

Prinz, L.
Mountain music
Turn off the moon
Rasch, A.
Firefly
Scheck, M.
Sweetheart of the navy

DIRECTORS

Abbott, C.
Fighting Texan
Archambaud, G.
Blonde trouble
Auer, J. H.
Rhythm in the clouds
Bacon, L.
Ever since Eve
San Quentin
Barrows, N.
Dangerous holiday
Barsha, L.
Two-fisted sheriff
Two-gun law
Barton, C.
Forlorn River
Beebe, F.
West bound limited
Berkeley, B.
Go getter
Blasetti, A.
Piccolo eroe
Blystone, J. G.
Woman chases man
Borzage, F.
Big city
Bradbury, R. N.
Riders of the dawn
Riders of the rockies
Sing, cowboy, sing
Brahm, J.
Counsel for crime
Bretherton, H.
Western gold
Brignone, G.
Tre anni senza donne
Brown, K.
Any man's wife
Cabanne, C.
Annapolis salute
Cahn, E.
Bad guy
Cannon, R.
Outer gate
Carruth, M.
Reported missing
Clemens, W.
Footloose heirsch
Talent scout
Clifton, E.
Crusade against rackets
Cline, E. F.
Forty naughty girls
On again—off again
Coleman, C. C. Jr.
Criminals of the air
A fight to the finish
Collins, A. G.
Paradise isle
Collins, L. D.
Fury and the woman
River of missing men
Connolly, B.
Expensive husbands
Conway, J.
Saratoga
Cromwell, J.
Prisoner of Zenda
Cummings, I.
Vogues of 1938
De Castro, E.
Zamboanga
De La Falaise, H.
Kliou, the killer
Del Ruth, R.
Broadway melody of 1938
Desmond-Hurst, B.
Ourselves alone
Tenth man
Dieterle, W.
Another dawn
Life of Emile Zola

Dupont, E. A.
Night of mystery
On such a night
Dwan, A.
One mile from heaven
Eason, B. R.
Empty holsters
Eggert, K.
Gobsek
Enright, R.
Back in circulation
The singing marine
Slim
Farrow, J.
Cornered
Feyder, J.
Knight without armor
Fitzmaurice, G.
Emperor's candlesticks
Flood, J.
Midnight madonna
Florey, R.
King of gamblers
Mountain music
Ford, J.
Wee Willie Winkie
Forde, E.
Charlie Chan on Broadway
Lady escapes
Foster, L. R.
Armored car
Man who cried wolf
Fraser, H.
Heroes of the Alamo
Frenke, E.
Two who dared
Garnett, T.
Slave ship
Gasnier, L.
Bank alarm
Goodwins, L.
Anything for a thrill
Goulding, E.
That certain woman
Green, A. E.
League of frightened men
Mr Dodd takes the air
Grinde, N.
White bondage
Guidice, K.
Timberesque
Hale, S.
Gangway
Hall, A.
Exclusive
Hathaway, H.
Souls at sea
Heifetz, J.
Baltic deputy
Henrikson, A.
65, 66 och jag
Hillyer, L.
Girls can play
Hogan, J.
Last train from Madrid
Holmes, B.
There goes my girl
Horne, J.
All over town
Ivens, J.
Spanish earth
Jacoby, G.
Tales from the Vienna Woods
Jason, L.
New faces of 1937
Jones, B.
Black aces
Kane, J.
Gun Smoke Ranch
Old corral
Roundup time in Texas
Yodelin' kid from Pine Ridge
Keighley, W.
Varsity show
Kenton, E. C.
She asked for it
Kershner, G.
Island captives
Killy, E.
Big shot

King, L.
Bulldog Drummond comes back
Wild money
Wine, women and horses
Koster, H.
100 men and a girl
Lachman, H.
Devil is driving
It happened in Hollywood
Landers, L.
Border cafe
Flight from glory
Lanfield, S.
Thin ice
Lederman, D. R.
Dangerous adventure
Frame up
Lee, N.
Bulldog Drummond at bay
Lee, R. V.
Love from a stranger
Toast of New York
Leisen, M.
Easy living
Leonard, R. Z.
Firefly
LeRoy, M.
They won't forget
Logan, S.
First lady
Lubin, A.
I cover the war
Luby, S. R.
Red rope
McCarey, R.
Love in a bungalow
Oh doctor
MacDonald, F.
Adventurous blonde
MacFadden, H.
Escape by night
It can't last forever
Sea racketeers
McGann, W.
Marry the girl
McLeod, N. Z.
Topper
Malasomma, N.
I tre innamorato
Mamouliau, R.
High, wide and handsome
Mansfield, D.
Sweetheart of the navy
Marin, E. L.
Married before breakfast
Marshall, G.
Love under fire
May, J.
Confession
Mayo, A. L.
It's love I'm after
Mazzoni, A.
Signora paradiso
Meins, G.
The Californian
Murphy, R.
Partners in crime
Nagel, C.
Love takes flight
Neumann, K.
Make a wish
Newfield, S.
Boothill brigade
A lawman is born
Moonlight on the range
Trail of vengeance
Nigh, W.
Hoosier schoolboy
Thirteenth man
Nugent, E.
It's all yours
Pichel, I.
The sheik steps out
Pollard, B.
The dead march
Reed, T.
Double or nothing
Renoir, J.
Lower depths
Riesner, C.
Sophie Lang goes west
Righelli, G.
Fool's comedy

DIRECTORS—Continued

Rosen, P.
It could happen to you
Roaring timber
Rosson, R.
Behind the headlines
Boots of destiny
Hideaway
Ruggles, W.
I met him in Paris
St Clair, M.
Born reckless
She had to eat
Santley, J.
Meet the missus
Saville, V.
Dark journey
Schertzing, V.
Something to sing about
Schoedsack, E. B.
Outlaws of the orient
Scott, E.
Windjammer
Scott, E.
Hollywood cowboy
Seastrom, V.
Under the red robe
Sedgwick, E.
Fit for a king
Pick a star
Riding on air
Seiler, L.
Turn off the moon
Seiter, W. A.
Life of the party
This is my affair
Seitz, G. B.
Between two women
Family affair
Selander, L.
Hopalong rides again
Shores, L.
The shadow strikes
Smith, N.
Blazing sixes
Stahl, J. M.
Parnell
Staub, R.
Affairs of Cappy Ricks
Mandarin mystery
Meet the boy friend
Stein, P.
Heart's desire
Stevenson, R.
King Solomon's Mines
Stoloff, B.
Super sleuth
Stone, A. L.
The girl said no
Stone, P.
Damaged goods
Strayer, F. R.
Hot water
Summers, W.
Ourselves alone
Tassin, G. M.
Nazar Stodolya
Taurog, N.
You can't have everything
Taylor, R.
Mystery of the hooded horsemen
Thiele, W.
London by night
Tinling, J.
Sing and be happy
Tryon, G.
Small town boy
Vidor, C.
Great Gambini
She's no lady
Vidor, K.
Stella Dallas
Walsh, R.
Artists and models
When thief meets thief
Watt, N.
North of the Rio Grande
Rustler's valley
Werker, A.
Wild and woolly

Whale, J.
Road back
Whelan, T.
Action for slander
Wilcox, H.
Backstage
Victoria the great
Wood, S.
A day at the races
Wright, B.
Song of Ceylon
Wright, M. V.
Hit the saddle
Range defenders
Wyler, W.
Dead end
Zarkhi, A.
Baltic deputy
Zerlett, H. H.
Truxa

MUSIC

Akst, H.
Sing and be happy
Wild and woolly
Alter, L.
Make a wish
Anderson, R. A.
Pick a star
Arlen, H.
Artists and models
Axt, W.
Big city
London by night
Parnell
Bakaleinkoff, C.
Something to sing about
Bernard, F.
The sheik steps out
Blitzstein, M.
Spanish earth
Brown, N. H.
Broadway melody of 1938
Buttolph, D.
You can't have everything
Clare, S.
Sing and be happy
Wild and woolly
Colacicchi, L.
Tre anni senza donne
Collins, A.
Victoria the great
Colombo, A.
Any man's wife
Escape by night
The sheik steps out
Coslow, S.
Mountain music
100 men and a girl
Turn off the moon
Deutsch, A.
They won't forget
Donaldson, W.
Saratoga
Dreyer, D.
On again—off again
Dubin, A.
The singing marine
Forbstein, L. F.
Another dawn
Ever since Eve
Go getter
Slim
They won't forget
Forrest, C.
London by night
Saratoga
Freed, A.
Broadway melody of 1938
Freed, R.
Blonde trouble
Friml, R.
Firefly
Gordon, M.
Thin ice
This is my affair
You can't have everything
Hammerstein, O., II
High, wide and handsome
Hatley, M.
Pick a star

Hollander, F.
Artists and models
100 men and a girl
Janis, E.
The sheik steps out
Jerome, M. K.
Ever since Eve
Jessel, G.
Life of the party
Jurman, W.
A day at the races
Kahn, G.
A day at the races
Kaper, B.
A day at the races
Kay, A.
The girl said no
Kaylin, S.
Born reckless
Charlie Chan on Broadway
Lady escapes
One mile from heaven
Wild and woolly
Kern, J.
High, wide and handsome
Kilenyi, E.
Zamboanga
Koehler, T.
Artists and models
Korngold, E. W.
Another dawn
Lane, B.
Artists and models
Blonde trouble
Lange, A.
This is my affair
Lange, J.
Pick a star
Leigh, W.
Song of Ceylon
Leipold, J.
I met him in Paris
Leux, L.
Truxa
Magidson, H.
Life of the party
Meyer, A.
Hollywood cowboy
Love takes flight
Small town boy
Sweetheart of the navy
Mitchell, S. D.
Thin ice
Morros, B.
Blonde trouble
I met him in Paris
King of gamblers
Last train from Madrid
Mountain music
Night of mystery
She asked for it
Sophie Lang goes west
Turn off the moon
Vogues of 1938
Morton, A.
Pick a star
Newman, A.
Prisoner of Zenda
Stella Dallas
Woman chases man
Norton, A.
Topper
Oakland, B.
Life of the party
Pollock, L.
Thin ice
Previn, C.
100 men and a girl
Rainger, R.
King of gamblers
Revel, H.
Thin ice
This is my affair
You can't have everything
Riesenfeld, H.
Make a wish
Robin, L.
Artists and models
Ruby, H.
On again—off again
Schertzing, V.
Something to sing about
Schmidt-Gettner, W.
Tales from the Vienna Woods

Scholl, J.
Ever since Eve
Shilkret, N.
Toast of New York
Silvers, L.
Thin ice
Skiles, M.
Sweetheart of the navy
Snell, D.
Married before breakfast
Stern, J.
Sweetheart of the navy
Stoll, G.
Broadway melody of 1938
Stothart, H.
Firefly
Straus, O.
Make a wish
Strauss, J.
Tales from the Vienna woods
Stryker, F.
Pick a star
Tharp, W.
The sheik steps out
Thompson, V.
Spanish earth
Tobias, H.
Sweetheart of the navy
Ward, E.
Saratoga
Warren, H.
The singing marine
Waxman, F.
A day at the races
Webb, R.
Life of the party
On again—off again
Webster, P. F.
Make a wish
Whiting, R. A.
King of gamblers
Wright, B.
London by night
Saratoga
Wrubel, A.
Life of the party
Young, V.
Artists and models

PLAYS (Adapted)

Brieux, E.
Damaged goods
Browne, P. E.
The bad man (Cornered)
Gorki, M.
Lower depths
Hackett, W.
The fugitives (Love under fire)
Harbach, O. A., and Friml, L.
Firefly
Heltai, E.
My second wife (Lady escapes)
Kaufman, G. S., and Dayton, K.
First lady
Kingsley, S.
Dead end
Lardner, R., and Kaufman, G. S.
June moon (Blonde trouble)
Maugham, W. S.
Tenth man
Moffitt, J. C.
Roaring girl (Exclusive)
Orbok, A.
Der Komet (Thin ice)
Rose, E.
Prisoner of Zenda
Schauffler, E. T.
Parnell
Scott, W.
Umbrella man (London by night)
Segall, H.
Super sleuth
Shevchenko, T.
Nazar Stodolya
Sturrock, D., and Scott, N.
The trouble (Ourselves alone)

Veiller, B.
Thirteenth chair
Vosper, F.
Love from a stranger
Weyman, S. J.
Under the red robe

SCREEN WRITERS

Ahearn, T.
Behind the headlines
Big shot
Anderson, D.
King of gamblers
Sophie Lang goes west
Anderson, F. I.
Sophie Lang goes west
Andrews, J.
Born reckless
Andrews, R. D.
Flight from glory
Anthony, J.
Woman chases man
Anthony, S.
Forlorn River
Arthur, A.
Charlie Chan on Broadway
Arthur, R.
Meet the boy friend
Atterbery, D.
Double or nothing
Mountain music
Baker, G.
Ever since Eve
Balderston, J.
Prisoner of Zenda
Baldwin, E.
Ever since Eve
Barnes, F.
Western gold
Barrows, N.
Dangerous holiday
Bartlett, C.
Man who cried wolf
Beck, G.
There goes my girl
Beebe, F.
West bound limited
Behrman, S. N.
Parnell
Belden, C.
Charlie Chan on Broadway
Bennett, C.
King Solomon's Mines
Berg, G.
Make a wish
Bilson, G. R.
Talent scout
Binyon, C.
I met him in Paris
Biro, L.
Dark journey
Knight without armor
Under the red robe
Bohem, D.
Midnight madonna
Bond, R.
Rhythm in the clouds
Borelli, L.
Tre anni senza donne
Brécher, I. S.
New faces of 1937
Bren, J. R.
Bad guy
Behind the headlines
Hideaway
Brennan, J.
Expensive husbands
Breslow, L.
One mile from heaven
Sing and be happy
Bright, J.
San Quentin
Bruce, G.
She's no lady
Buchman, H.
Devil is driving
It can't last forever
Buffington, A.
Any man's wife
The sheik steps out

Butler, H.
Big city
Cabanne, C.
Annapolis salute
Cady, J.
Charlie Chan on Broadway
Cassidy, M. F.
On such a night
Chanslor, R.
Wine, women and horses
Chapin, A. M.
Love takes flight
Chapin, R.
Hot water
Chodorov, J.
All over town
Clork, H.
New faces of 1937
Oh doctor
Cobb, H.
San Quentin
Coldeway, A.
Blazing sixes
White bondage
Cole, L.
Affairs of Cappy Ricks
Companeez, J.
Lower depths
Conway, P.
Fury and the woman
Cooper, J.
Criminals of the air
Cooper, O.
Rhythm in the clouds
Cosgriff, J.
Roaring timber
Crouse, R.
Mountain music
Curwood, J. O.
Fighting Texan
Daves, D.
Go getter
The singing marine
De Grandcourt, C.
Victoria the great
De Lamater, E.
Hot water
DeLeon, W.
Artists and models
Deli, D.
Baltic deputy
DeMond, A.
Girls can play
De Shishmareff, K.
Expensive husbands
DeWolf, K.
Dangerous holiday
Hot water
Love in a bungalow
Diamond, D.
Adventurous blonde
Dillon, R. A.
Crusade against rackets
Doyle, L.
Another dawn
Drake, O.
Gun Smoke Ranch
Hit the saddle
Roundup time in Texas
Duff, W.
Back in circulation
Varsity show
Dugan, T. J.
Pick a star
Du Garde Peach, L.
Heart's desire
Ellis, R.
Charlie Chan on Broadway
Emmett, R.
Riders of the dawn
Riders of the rockies
Sing, cowboy, sing
Endore, G.
League of frightened men
Engel, S. G.
She had to eat
English, R.
All over town
Epstein, J. J.
Confession
Epstein, P. G.
New faces of 1937
Ettinger, D.
Lady escapes

SCREEN WRITERS—Continued

- Felton, E.
 Bad guy
 Fenton, F.
 Wild and woolly
 Woman chases man
 Ferguson, H.
 It happened in Hollywood
 Ferguson, R.
 Hot water
 Field, S. S.
 On such a night
 Fitzsimmons, C.
 Mandarin mystery
 Flick, P. C.
 Marry the girl
 Flournoy, R.
 Fit for a king
 Pick a star
 Riding on air
 Foster, L. R.
 Armored car
 Fowler, G.
 Love under fire
 Fox, E.
 Last train from Madrid
 Fox, P. H.
 Last train from Madrid
 Francis, O.
 Criminals of the air
 Dangerous adventure
 Frank, B.
 Heart's desire
 Franklin, P.
 Roaring timber
 Freeman, E.
 Married before breakfast
 Frisches, A.
 65, 66 och jag
 Fuller, S.
 It happened in Hollywood
 Gelsey, E.
 Double or nothing
 Geraghty, M.
 West bound limited
 Giammarino, A.
 I tre innamorato
 Golden, A.
 One mile from heaven
 Goldman, H.
 Emperor's candlesticks
 Goodrich, F.
 Firefly
 Goulding, E.
 That certain woman
 Graham, C.
 Sweetheart of the navy
 Graham, G.
 Sweetheart of the navy
 Granet, B.
 Big shot
 Meet the missus
 Grant, J. E.
 She's no lady
 Graves, R.
 Outlaws of the orient
 Grayson, C.
 Man who cried wolf
 Green, H. J.
 New faces of 1937
 Greene, E.
 Artists and models
 Grey, J.
 Forty naughty girls
 Gribble, H. W.
 Stella Dallas
 Griffin, E.
 Love in a bungalow
 Gruen, J.
 Windjammer
 Guihan, F.
 Black aces
 Hackett, A.
 Firefly
 Haig, Major R.
 Windjammer
 Haines, W. W.
 Mr Dodd takes the air
 Slim
 Hale, S.
 Gangway
 Hammerstein, O., II
 High, wide and handsome
- Hanline, M.
 It's love I'm after
 Harris, R.
 One mile from heaven
 Hartman, E. L.
 Behind the headlines
 Hideaway
 Hatch, E.
 Topper
 Hayward, L.
 Blonde trouble
 Ever since Eve
 Expensive husbands
 Heifetz, J.
 Baltic deputy
 Heilbron, A.
 It's all yours
 Hellman, L.
 Dead end
 Spanish earth
 Hellman, S.
 Slave ship
 Herald, H.
 Life of Emile Zola
 Herczeg, G.
 Life of Emile Zola
 Hertz, D.
 Woman chases man
 Herzig, S.
 Artists and models
 Marry the girl
 Varsity show
 Hill, E.
 It happened in Hollywood
 Hillyer, L.
 Girls can play
 Hodson, J. L.
 Under the red robe
 Hoffe, M.
 Emperor's candlesticks
 Hoffman, J.
 Damaged goods
 Holmes, B.
 Oh doctor
 Hope, E.
 Marry the girl
 Hopkins, R.
 Saratoga
 Horman, A. T.
 Big shot
 Hough, E. M.
 Boots of destiny
 Houser, L.
 Border cafe
 Love takes flight
 Houser, M. J.
 Love takes flight
 Houston, N.
 Hopalong rides again
 Hoyt, H. O.
 Rustler's valley
 Ingster, B.
 Thin ice
 Jackson, F.
 Great Gambini
 She asked for it
 Jacobs, W.
 Talent scout
 Jarrett, D.
 Hollywood cowboy
 Windjammer
 Jay, G.
 Bank alarm
 Jevne, J.
 Topper
 Johnson, R. L.
 Hoosier schoolboy
 Jones, A. V.
 Pick a star
 Jones, G.
 Souls at sea
 Josephson, J.
 Wee Willie Winkie
 Kahn, G.
 The sheik steps out
 Kalmar, B.
 Life of the party
 Kandel, A.
 They won't forget
 Kantor, M.
 Mountain music
 Kelso, E.
 Mystery of the hooded horsemen
- Kenyon, C.
 100 men and a girl
 Road back
 Kilpatrick, T.
 River of missing men
 Kirwan, P.
 Bulldog Drummond at bay
 Klorer, J. D.
 On such a night
 Krafft, J.
 Thirteenth man
 Kraly, H.
 100 men and a girl
 Krasna, N.
 Big city
 Kulik, I.
 Nazar Stodolya
 Kusell, H.
 New faces of 1937
 Kyne, P. B.
 Affairs of Cappy Ricks
 Anything for a thrill
 Go getter
 Laidlaw, B.
 The girl said no
 Langley, B.
 Ourselves alone
 Larkin, J. F.
 Mandarin mystery
 Lederer, C.
 Double or nothing
 Mountain music
 Lee, M.
 Ever since Eve
 Lee, R. N.
 Armored car
 Lega, A.
 I tre innamorato
 Lehman, G.
 Midnight madonna
 Slave ship
 Leigh, R.
 First lady
 Leslie, D.
 Ourselves alone
 Lesser, T.
 Souls at sea
 LeVino, M.
 Confession
 Levy, D. S.
 Bank alarm
 Levy, M.
 Hideaway
 Lindsay, P.
 Under the red robe
 Lipman, W.
 On such a night
 Lively, R.
 The girl said no
 Loeb, L.
 Devil is driving
 It can't last forever
 Logan, H.
 Born reckless
 Charlie Chan on Broadway
 Long, H.
 Bad guy
 Loos, A.
 Saratoga
 Lowe, E. T.
 Bulldog Drummond comes back
 Wild money
 Lowe, S.
 Old corral
 Lowenstein, S.
 Anything for a thrill
 Macaulay, R.
 Riding on air
 Varsity show
 McCall, M. C., Jr.
 It's all yours
 McConville, B.
 I cover the war
 Old corral
 River of missing men
 McCulley, J.
 Red rope
 MacDonald, W. C.
 Two-fisted sheriff
 McGowan, D.
 Sea racketeers
 McGowan, J.
 Broadway melody of 1938

- McGowan, S.
 Sea racketeers
 MacLeish, A.
 Spanish earth
 Malleson, M.
 Action for slander
 Victoria the great
 Malloy, D.
 Midnight madonna
 On such a night
 Mann, E. B.
 Trail of vengeance
 Manning, B.
 100 men and a girl
 Marion, F.
 Knight without armor
 Love from a stranger
 Markson, B.
 Sing and be happy
 Marlow, B.
 Sophie Lang goes west
 Martin, A.
 Island captives
 The shadow strikes
 Martin, F.
 Artists and models
 Meehan, J.
 When thief meets thief
 Mence, G.
 Rhythm in the clouds
 Milne, P.
 San Quentin
 Moffitt, J. C.
 Double or nothing
 Exclusive
 Mountain music
 Moore, S. T.
 The dead march
 Moran, E.
 Topper
 Mulford, C. E.
 Hopalong rides again
 Mulhauser, J.
 Love in a bungalow
 100 men and a girl
 Myton, F.
 Moonlight on the range
 Trail of vengeance
 Natteford, J.
 Gun Smoke Ranch
 Negulesco, J.
 Expensive husbands
 Neville, G.
 Counsel for crime
 Newell, G.
 The Californian
 Niblo, F., Jr.
 Counsel for crime
 Nichols, D.
 Toast of New York
 O'Donnell, J.
 Anything for a thrill
 Fighting Texan
 North of the Rio Grande
 Olmstead, H. F.
 Boothill brigade
 A lawman is born
 O'Neill, G.
 High, wide and handsome
 Oppenheimer, G.
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Gallico, P.
Expense account (Wild money)
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Lady average (Meet the missus)
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Queen, E.
Chinese orange mystery (Mandarin mystery)

SHORT STORIES (Adapted)

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Shoestring (New faces of 1937)

Directory of Producers

Academy. See Conn
 Ajax. Ajax Pictures Corp, 1501 Broadway, N.Y.
 Alliance. Alliance Films Corp, 1270 6th Av, N.Y.

Ambassador. See Conn
 Amkino. Amkino Corp, 723 7th Av, N.Y.
 Associated British. Associated British Corp, Ltd, Film House, Wardour St, London, W. 1
 Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
 Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.

British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1

British international. British International Pictures, Ltd, Boreham Wood, Hertfordshire, Eng.

Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome

Capitol. Capitol Film Productions, Ltd, 28 Brook St, London, W. 1

Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.

Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.

Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.

Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.

Conn. Conn Pictures Corp, Talisman Studios, 6040 Sunset Blvd, Hollywood, Calif.

Crescent. Crescent Pictures Corp, Talisman Studio, 4516 Sunset Blvd, Hollywood, Calif.

Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.

Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13

Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.

DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Educational. Educational Pictures, Inc, 1501 Broadway, N.Y.

Empire. Empire Film Distributors, Inc, 723 7th Av, N.Y.

First national. See Warner

Fox. See 20th century-Fox

Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.

French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.

Futter. Wafilms, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif; Paramount Bldg, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1, London

Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1

General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.

Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Hollywood, Calif.

Grand national. Grand National Films, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.

Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hirlliman. Hirlliman Productions, RKO Pathe Studios, Hollywood, Calif.

Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 729 7th Av, N.Y.

Imperial. Imperial Distributing Corp, 729 7th Av, N.Y.

Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.

Lenfilm. Lenfilm, Leningrad, U.S.S.R.

Libkow. Libkow Film, Marszałkowska 94, Warsaw

London film. London Film Productions, Ltd, 22 Grosvenor St, London, W. 1

Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.

Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.

Melody. See Conn

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.

Monogram. Monogram Pictures, 1270 6th Av, N.Y.

Moscow film studios. See Amkino

Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic pictures Corp, 729 7th Av, N.Y.

Paramount. Paramount Productions, Inc, 1501 Broadway, N.Y.; 5451 Marathon Av, Hollywood, Calif.

Pathé. Pathé Cinema, 6 Rue Francoeur, Paris
Principal. Principal Distributing Corp, RKO
Bldg, Radio City, N.Y.

Regal. Regal Productions, Inc, 4516 Sunset
Blvd, Hollywood, Calif.
Reliable. Reliable Pictures, 1776 Broadway,
N.Y.; 6048 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc, 1501 Broad-
way, N.Y.
Republic. Republic Pictures Corp, 1776 Broad-
way, N.Y.; North Hollywood, Calif.
RKO. RKO Radio Pictures, Inc, 1270 6th Av,
N.Y.; 780 N Gower St, Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 8822 Washing-
ton Blvd, Culver City, Calif.; 1540 Broadway,
N.Y.

Scandinavian Talking Pictures. Scandinavian
Talking Pictures, Inc, 220 W 42nd St, N.Y.
Selznick international. Selznick International
Pictures, Inc, 9336 Washington Blvd, Culver
City, Calif.; 230 Park Av, N.Y.
Sherman. Harry Sherman Productions, Inc,
7250 Santa Monica Blvd, Hollywood, Calif.
Spectrum. Spectrum Pictures Corp, 729 7th Av,
N.Y.
Studios Photosonor. Studios Photosonor, 17 bis
Quai de Seine, Courbevoie, Paris
Supreme. Supreme Pictures Corp, 1501 Broad-
way, N.Y.; 1509 N Vine St, Hollywood, Calif.
Swiss-Praesens Films. Praesens Film A. G.,
Zurich, Switzerland

Trekalog. Trekalog Films, Inc, 1270 6th Av,
N.Y.
20th century-Fox. 20th Century-Fox Film Corp,
444 W 56th St, N.Y.; Westwood Hills, Holly-
wood, Calif.
Twickenham. Twickenham Film Studios, Ltd,
111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av,
N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Universal. Universal Pictures Corp, 1250 6th Av,
N.Y.; Universal City, Hollywood, Calif.

Van Beuren. Van Beuren Corp, 729 7th Av,
N.Y.
Victory. Victory Pictures Corp, Foy Studios,
Culver City, Calif.
Vitaphone. Vitaphone Corp, 1277 E 14th St,
Brooklyn, N.Y.

Wanger. Walter Wanger Productions, Inc, 1045
N Formosa Av, Los Angeles, Calif.
Warner. Warner Brothers Pictures, Inc, 321
W 44th St, N.Y.; 5842 Sunset Blvd, Holly-
wood, Calif.
Wilcox. Herbert Wilcox Productions, Ltd, Im-
perial Studios, Boreham Wood, Elstree, Hert-
fordshire, Eng.



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June	June	June & July 1937	July 1937	JAN-JUNE	JAN-JUNE	July 1936-June 1937 Bd*	June
July	JUNE-JULY	July	July	July	July		July
August		JULY-AUG		JULY-AUG	JULY-AUG		
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December	Dec & 1933-1937 5-Yr. Bd*	December		December and 1937 Ann Bd*	1937 Ann Bd*	JULY-NOV	November
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1938							
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February	JAN-FEB	FEBRUARY		February	JAN-FEB	JULY-FEB	February
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June	JUNE	JUNE	July 1937-June 1938 Ann Bd*	JAN-JUNE	JAN-JUNE	July 1935-June 1938 3-Yr Bd*	June
July	JAN-JULY	July	July	July	July		July
August		JULY-AUG		JULY-AUG	JULY-AUG		
September	AUG-SEPT	September	JULY-SEPT	JULY-SEPT	JULY-SEPT	JULY-SEPT	September
October	October	JULY-OCT		October	October	October	October
November	AUG-NOV	NOVEMBER	JULY-NOV	OCT-NOV	OCT-NOV	JULY-NOV	November
December	Dec and 1938 Ann Bd*	NOV-DEC		December and 1938 Ann Bd*	1938 Ann Bd*	December	Dec & JAN-DEC

The term "Period Covered" is necessarily only approximate due to delay in receipt of issues of magazines indexed and the impossibility of printing all of the indexes simultaneously on the first day of the month. Each issue carries at the top of the first page of indexing more definite information.

Few new entries are made in the bound cumulation, so that any delay in receipt of bound issues results only in the inconvenience of using more than one alphabet.

THE ART INDEX is issued quarterly in December, March and June, with a bound annual cumulation in September and a permanent 3-year cumulation every third year.

THE BOOK REVIEW DIGEST is published monthly except July with six months' cumulation and bound annual cumulation in February including fully cumulated Subject and Title indexes. The monthly cumulation contains Subject and Title index fully cumulated from March to August and from September to October. Cumulated Subject and title indexes for the previous five year period are included in the annual volumes for 1921, 1926, 1931 and 1936.

THE MOTION PICTURE REVIEW DIGEST is published weekly, with monthly and quarterly cumulations.

THE ESSAY AND GENERAL LITERATURE INDEX is published semi-annually in July and January, with annual, 3-year and 7-year cumulations, supplementing the Foundation Volume 1900-1933.

THE INDEX TO LEGAL PERIODICALS is issued bi-monthly, in September, November, January, March, May, July, with a cumulation of the indexing for the year, in July, and a 3-year cumulation in December.

LIBRARY LITERATURE is published annually in bound volumes.

THE WILSON BULLETIN for Librarians is published monthly, except July and August. Subscription rate 50c a year.

THE EDUCATIONAL FILM CATALOG, published quarterly in December, March, June September.

* Bound cumulations, because of size, are necessarily delayed beyond the last month of the index year, although every effort is made to publish them promptly.

† The monthly number appears as near the first of the month as it is possible to publish it. This is followed by a mid-monthly number except in July and August.

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How to Use the Motion Picture Review Digest

Sample Entry

THE GOOD EARTH. MGM 130min F 2 '37

Cast: Paul Muni, Luise Rainer, Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph

Director: Sidney Franklin

Music director: Herbert Stothart

Screen writers: Talbot Jennings, Tess Slesinger, Claudine West

Based on the novel of the same title by Pearl S. Buck and on the play of the same title by Owen and Donald Davis, "The story starts on Wang's wedding day, describes his joy and his terror, follows him to the Great House where he meets his bride O-Lan for the first time. . . Then it is Wang and O-Lan whose fortunes we follow, rejoicing with them at the birth of their sons, starving with them during the great drought, following them through terror and revolution in the south." (N Y Sun)

Audience Suitability Ratings

"Adolescents, 12-16: very fine; children, 8-12: too heavy and too mature."

++ Motion Pict R p5 Mr '37

"Outstanding. Both as entertainment and as art it ranks among the greatest pictures ever made. Mature."

++ Sel Motion Pict p3 Mr 1 '37

Newspaper and Magazine Reviews

"'The Good Earth' fails in almost every conceivable way to be either as interesting as Mrs. Buck's novel or completely interesting in

itself. There are several 'good things' in it . . . without the whole thing being good; and that is what any work of art is expected to be. . . I had the uncomfortable feeling throughout that I was present at a classic, and no performance in a theater, least of all in a movie theater, ought to permit such feelings. I mean, of course, a classic that someone has not understood how to translate." Mark Van Doren

+ — Nation p194 F 13 '37

"Once again Metro-Goldwyn-Mayer has enriched the screen with a superb translation of a literary classic. . . [It] is one of the finest things Hollywood has done this season or any other. While it has taken some liberties with the novel's text, it has taken none with its quality or spirit. The performances, direction and photography are of uniform excellence, and have been fused perfectly into a dignified, beautiful and soberly dramatic production. . . The picture does full justice to the novel, and that is the highest praise one can give it." F. S. Nugent

++ N Y Times p27 F 3 '37

Trade Paper Reviews

"'The Good Earth' rightfully bears the dignity of an epic. It is picture making at its finest, technically and in dramatic force and proportion. Exploitation—based on its source, the widely read novel, on the names to adorn the marquee and on the other box-office assets—cannot oversell its excellence for audiences in any land or any theatre. It would be understood among any folk without words, so elemental and penetrating is its appeal."

+ Variety (Hollywood) p3 Ja 29 '37

Starting at the beginning, the title of this picture is *The Good Earth*. The producing company is Metro-Goldwyn-Mayer. It is 130 minutes in length. It was released on February 2, 1937.

The list of principal players, the director, music director and screen writers will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given, as (N Y Sun) in the above instance.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review as a whole (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

*This is a cumulated issue. It includes all reviews since Vol. 2, Issue No. 39.
No further reference to Issues Nos. 40-51 is necessary.*

MOTION PICTURE REVIEW DIGEST

Vol. 2.

December 27, 1937

No. 52

Published by THE H. W. WILSON COMPANY, 950-972 University Avenue, New York City

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How to Use the Motion Picture Review Digest

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+ + N Y Times p27 F 3 '37

Trade Paper Reviews

"'The Good Earth' rightfully bears the dignity of an epic. It is picture making at its finest, technically and in dramatic force and proportion. Exploitation—based on its source, the widely read novel, on the names to adorn the marquee and on the other box-office assets—cannot oversell its excellence for audiences in any land or any theatre. It would be understood among any folk without words, so elemental and penetrating is its appeal."

+ Variety (Hollywood) p3 Ja 29 '37

Starting at the beginning, the title of this picture is *The Good Earth*. The producing company is Metro-Goldwyn-Mayer. It is 130 minutes in length. It was released on February 2, 1937.

The list of principal players, the director, music director and screen writers will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given, as (N Y Sun) in the above instance.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review as a whole (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

December 27, Vol. 2, No. 52.

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Motion Picture Review Digest

Vol. 2

DECEMBER 27, 1937

No. 52

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Publications from which Digests of Reviews are made

Audience Evaluation Publications

America—America. \$4. America Press, 461 8th Av., New York

Am Legion Auxiliary—American Legion Auxiliary. See Fox W Coast Bul; Sel Motion Pict

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc. See Fox W Coast Bul; Sel Motion Pict

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District) See Fox W Coast Bul; Sel Motion Pict

Christian Century—Christian Century. \$4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution See Fox W Coast Bul; Sel Motion Pict

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles

See also Fox W Coast Bul; Sel Motion Pict

Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London, W C 1

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

Motion Pict R—Motion Picture Reviews. \$1. Women's University Club, 943 S Hoover St, Los Angeles

Nat Council of Jewish Women—National Council of Jewish Women See Fox W Coast Bul; Sel Motion Pict

Nat Legion of Decency—National Legion of Decency. \$2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women

See Fox W Coast Bul; Sel Motion Pict

Parents' M—Parents' Magazine. \$2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, 138 Washington St, Newark, New Jersey

Scholastic—Scholastic. \$1.50. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committees, Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; Gen Fed of Women's Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women

See Fox W Coast Bul; Sel Motion Pict

Wkly Guide—Weekly Guide to Selected Pictures. \$2.50 yearly, with Magazine, \$1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles

See also Fox W Coast Bul; Motion Pict R; Sel Motion Pict

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. \$3.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Canadian M—Canadian Magazine. \$1.50. Hugh C. MacLean Pub, Ltd, 345-347 Adelaide St, W Toronto 2

Christian Science Monitor—Christian Science Monitor. \$9. Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. \$5. Calvert Publishing Corp, 386 4th Av, New York

Cue—Cue. \$2. Cue Publishing Co, Inc, 6 E 39th St, New York

Digest—Digest. See Lit Digest

Film Wkly—Film Weekly. 3d per copy. Martlett House, 31 Bow St, London W C 2

Hollywood Spec—Hollywood Spectator. \$5. Hollywood Spectator Inc, 6513 Hollywood Blvd, Hollywood, Calif.

Judge—Judge. \$1.50. Judge Magazine, Inc, 16 E 48th St, New York
 Liberty—Liberty. \$2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York
 Lit Digest—Literary Digest. \$4. Literary Digest, Inc, 233 Fourth Av, New York
 Combined with Review of Reviews under title Digest, July 17, 1937; title changed to Literary Digest, November, 1937
 Manchester Guardian—Manchester Guardian. 78s. (Daily). Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers, Inc, 220 W 42nd St, New York
 Nation—Nation. \$5. Nation, Inc, 20 Vesey St, New York
 New Repub—New Republic. \$5. New Republic, Inc, 40 E 49th St, New York
 New Statesman & Nation—New Statesman and Nation. 30s. New Statesman and Nation, 10 Great Turnstile, High Holborn, London, W C 1
 New Theatre & Film—New Theatre & Film. Discontinued
 N Y Herald Tribune—New York Herald Tribune. \$15. N Y Tribune, Inc, 230 W 41st St, New York
 N Y Sun—New York Sun. \$10. Sun Printing and Publishing Assn, 280 Broadway, New York
 N Y Times—New York Times. \$15. New York Times Co, 229 W 43rd St, New York
 N Y World-Telegram—New York World-Telegram. \$13. New York World-Telegram Pub, 125 Barclay St, New York
 New Yorker—New Yorker. \$5. F-R Publishing Corp, 25 W 43rd St, New York
 Newsweek—Newsweek. \$4. Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Script—Script. \$3. Wagner Publishing Co, 9492 Dayton Way, Beverly Hills, Calif.
 Sight & Sound—Sight and Sound. (Quarterly). 2s 6d. British Film Inst, 4 Great Russell St, London, W C 1
 Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, W C 1
 Stage—Stage. \$3. Stage Publishing Co, Inc, 50 E 42nd St, New York
 Time—Time. \$5. Time Inc, 350 E 22nd St, Chicago

Trade Papers

Boxoffice—Boxoffice. \$2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo; 551 5th Av, New York
 Canadian Moving Pict Digest—Canadian Moving Picture Digest. \$5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2
 Film Daily—Film Daily. \$10. The Film Daily. 1501 Broadway, New York
 Motion Pict Daily—Motion Picture Daily. \$6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York
 Phila Exhibitor—Philadelphia Exhibitor. \$2. Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia
 Variety—Variety. \$6. Variety, Inc, 154 W 46th St, New York
 Variety (Hollywood)—Variety. \$10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Under Cast, only leading members of the cast are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of pages.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed: also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors.

Only those foreign films which are likely to be generally shown are listed.

The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

Key to Abbreviations

a	adults	gen	general	par	parent -s
Ag	August	inc	incorporated	pict	picture
Am	American	inst	institute -ion	Phila	Philadelphia
Ap	April	int	international	pub	publisher -ication
assn	association	Ja	January	R	Review -s
av	avenue	Je	June	Repub	Republic
bd	board	Jl	July	S	September, south
blvd	boulevard	Lit	Literary		-ern
bul	bulletin	ltd	limited	Sat	Saturday
c	children (under 14 years)	M	Magazine	sel	selected
Calif	California	min	minutes	soc	society
Cath	Catholic	mo	monthly	Spec	Spectator
co	company	Mr	March	sq	square
com	committee	My	May	st	street
Cong	Congress	N	November	univ	university
D	December	nat	national	vol	volume
e	east	no	number	w	west
ed	edition	N Y	New York	wkly	weekly
F	February	O	October	y	young people (14-18 years)
fed	federated -ion	p	page		

Directly following the text a complete annual index of actors and actresses, books, directors, plays, screen writers, music and dance directors and short stories will be found. In addition a complete title index of all films reviewed from January 1, 1937 through December 27, 1937 is included.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

December 27, 1937

ADVENTURE'S END. Universal 60min D 12 '37

Cast: John Wayne, Diana Gibson, Moroni Olsen, Montagu Love

Director: Arthur Lubin

Screen writer: Ben G. Kohn

John Wayne plays a pearl seeker in the South Seas who is driven away from lucrative beds by the natives. He signs on a whaler and is at once married off to the captain's daughter because the captain is ill and wants his daughter out of the clutches of a villainous first mate with whom she is infatuated. Together the bride and groom face the perils of mutiny and other dangers. In the end she accepts him as her husband. Based on the short story of the same title by Ben Ames Williams.

Audience Suitability Ratings

"Good camera work makes the production pictorially beautiful but the direction is uninspired and the acting for the most part mediocre. Fair entertainment for the not-too-exacting. Adults and young people." E Coast Preview Committee

+ — Fox W Coast Bul N 20 '37

"General patronage."

Nat Legion of Decency N 11 '37

"Adults and young people."

Sel Motion Pict p8 D 1 '37

Trade Paper Reviews

"Producer Trem Carr has succeeded in turning out in 'Adventure's End' what is easily one of the most effective vehicles in which John Wayne has appeared to date. It is a romantic, red-blooded yarn, both well-paced and calculated to stimulate those audiences thriving on action."

+ Film Daily p12 N 11 '37

+ — Motion Pict Daily p3 N 11 '37

"Estimate: okay for action; pleasing twin bill."

+ Phila Exhibitor p43 N 15 '37

"Impossible situations, poor dialog and valueless marquee both on cast and title, leave little worth-while. Children might get a few laughs from [it]. . . For adults, the phoney cockney accent and verbiage boy spouts is a stage wait."

+ — Variety p17 N 17 '37

"Produced for the general market this one should more than satisfy. It should gain fan following in addition to those who already are addicted to action films. As far as what audiences see on the screen, picture apparently has more production value than previous John Wayne starrers in this group."

+ Variety (Hollywood) p3 N 10 '37

ADVENTUROUS BLONDE. Warner 60min N 13 '37

Cast: Glenda Farrell, Barton MacLane, Anne Nagel, Tom Kennedy

Director: Frank MacDonald

Original story: Robertson White, David Diamond

Another in the Torchey Blane series. In this one Glenda Farrell, invincible reporter, solves a mystery and succeeds in scooping the town for her paper.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: perhaps; Y: fair of kind; C: no value." Christian Century p1542 D 8 '37

"Full of action, and with some good comedy relief. Mature." Am Legion Auxiliary

"Adults: average; 14-18: possibly; 8-14: no." Calif Cong of Par & Teachers

"The plot is reminiscent of others, but there is a newer twist which sustains the interest. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A loosely concocted, not too carefully directed story has interest and suspense. A good cast fails to make this other than a class 'B' film. Mature." Nat Soc of New England Women

"Those who like this type of picture, will find plenty of suspenseful entertainment. Adequate familiar cast; well directed. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 2 '37

"Adolescents, 12-16: passable; children, 8-12: no."

Motion Pict R p3 O '37

"General patronage."

Nat Legion of Decency N 11 '37

"A: fair; Y: possible; C: no."

Parents' M p36 D '37

"A minor picture but interesting, due to a steady flow of entertaining incidents, satisfactory performances by the cast, and workmanlike direction. Mature."

+ — Sel Motion Pict p7 O 1 '37

"Family."

Wkly Guide N 6 '37

Newspaper and Magazine Reviews

"The only noteworthy thing about this 'Torchy Blane' picture is the direction given it by Frank MacDonald. . . As a mystery film, 'Torchy Blane' is a bit too much of a mystery." Bert Harlen

+ — Hollywood Spec p25 S 11 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ADVENTUROUS BLONDE—Continued

Trade Paper Reviews

"Entertaining murder mystery with plenty of suspense, action and comedy."

+ Film Daily p4 N 30 '37

"Standard offering of the Torchy Blane series, it should be okay for duals, neighborhoods."

+ — Phila Exhibitor p15 S 15 '37

"Picture moves along at a very rapid pace and transitions sometimes just miss being jumpy. Picture intended as a dualer, and should fill that role adequately."

+ — Variety p14 D 1 '37

AL CHET. Warsaw art players 93min S 8 '37

Cast: Rachel Holcer. Abraham Morevsky. Ruth Turkow. Herbert Scherzer. Charles Buzgan

Director: S. Goskind

Music: A. Kon

The first of a series of Yiddish films with English subtitles. "[When her] lover dies in action on the field of battle the unwed mother abandons her baby daughter. Later the mother, now a rich woman, returns hoping to reclaim her daughter. The girl has been adopted and is in love with a violinist who has concert ambitions but is poor. That's when the mother helps bring about a happy ending for everybody." (Variety) The film was made in Poland.

Newspaper and Magazine Reviews

"While this importation from Poland is not without sin from a cinematographic standpoint, its technical faults are largely atoned for by the excellent work of Abraham Morevsky, as the father." H. T. S.

N Y Times p19 S 9 '37

Trade Paper Reviews

"Those who look for sincerity and genuine human values in film footage, and are sufficiently well-informed and fair in the matter that not all foreignmade features can be up to the technical perfection of Hollywood studios, will discover no small modicum of merit in this Polish-produced story."

Film Daily p13 S 17 '37

"The film has no artistic merit. The story [is] a crudely patched melodrama. . . . The war scenes in this film are hopelessly blurred patches indicating how crudely the film has been constructed. . . . There isn't much conversation to the film which is an okay angle. The dialog, the score and the songs sound as if dubbed. Enunciation, while not always clear, nevertheless, comes over uniformly in dialect. Jewish folk-songs of semi-humorous kind plus a bit of cantoric chant here and there comprise the vocals."

— Variety p15 S 15 '37

ALCATRAZ ISLAND. Warner 60min N 6 '37

Cast: Ann Sheridan. John Litel. Mary Maguire. Gordon Oliver. Dick Purcell

Director: William McGann

Screen writer: Crane Wilbur

"The yarn tells of a kind-hearted racketeer who doesn't mind blowing up stores, but draws the line at murder. . . . When the G-men get him for income tax evasion he goes to Leavenworth with a clear conscience. But when Red

Carroll, who blames him for not saving Red's worthless brother, insults the racketeer's daughter, the convict almost kills him." N Y Sun

Audience Suitability Ratings

"A: mediocre; Y: better not; C: no."

Christian Century p1439 N 17 '37

"Adults and young people." E Coast Preview Committee

Fox W Coast Bul O 30 '37

"I would mark this for children of teen age, for judging from J. Edgar Hoover's statement that we have 700,000 criminals under the age of 21, it is quite apparent that our youth of today is in need of such a lesson as this picture teaches." Am Legion Auxiliary

"The picture is convincingly presented, well cast, and strongly produced. There are no near execution sequences. Mature." Calif Cong of Par & Teachers

"A well-constructed and excellently cast picture which unfortunately directs sympathy to a man who has repeatedly defied the law—the implication is made that because he did not countenance actual murder he deserves special consideration. Matter of taste. Adult." Calif Fed of Business & Professional Women's Clubs

"Confused in ethics, this penitentiary story builds up sympathy for the criminal and suggests that big money is to be made by tampering with the law. Adult. Mediocre. Unwholesome." DAR

"A carefully chosen cast, among whom John Litel and Mary Maguire especially shine, in a film which is filled with suspense and well presented. Its ethical value is debatable." Nat Soc of New England

"The court room scene holds the great surprise in which the emotional portrayals are all excellent in this serious mature production."

S Calif Council of Fed Church Women

Fox W Coast Bul N 20 '37

"A gripping drama, exemplifying the relentless efficiency of the U. S. Dept. of Justice. Though the racketeer is made attractive, the insight into the activities of G-men and prison conditions is enlightening and interesting. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast)

N 10 '37

Reviewed by H. M. LeSourd

Motion Pict & Family p6 N 15 '37

"For those who are interested in life at Alcatraz prison and the emotional reactions of a racketeer, this is good entertainment, well acted, suspenseful and realistic. Adolescents, 12-16: unsuitable; children, 8-12: no."

+ Motion Pict R p3 D '37

"Adults."

Nat Legion of Decency O 21 '37

"The scenes at that prison seem of doubtful authenticity and the direction is spotty. . . . The shots and sequences illustrative of the iron discipline at Alcatraz bring home the realization that there are some 'wages of sin' that are worse than death. Adults & young people."

Sel Motion Pict p11 N 1 '37

"Mature."

Wkly Guide O 16 '37

Newspaper and Magazine Reviews

"A weak sister of 'They Won't Forget,' 'Marked Woman,' and 'Black Legion,' previous Warner social dramas. Adults."

— + Christian Science Monitor p17 N 6 '37

"A racketeer, minus the gory or villainy of usual screen criminals, provides a new twist."

Digest p34 N 6 '37

Newspaper and Magazine Reviews

"Had the film industry taught the public to buy product instead of people, 'Alcatraz' would be among the notable box-office successes of the year. It is meeting with favor and is making money wherever shown, but because it lacks the names of some of our most expensive stars, it is not receiving the attention its merits entitle it to."

+ Hollywood Spec p7 D 4 '37

"As a picture show it runs from moderately to ridiculously bad. The shots of daily routine in Leavenworth and Alcatraz may be on the level, but they form the background for a puttering melodrama. When a happy ending is finally evolved from a tale of extortion, father love and convict feuds, it is pulled right out of thin air. It got a big laugh from the audience yesterday." Howard Barnes

— N Y Herald Tribune p16 O 14 '37

"The Warners, who can turn out the best of the underworld thrillers when they try, can turn out some pretty dull ones, too. 'Alcatraz Island' . . . is a surprisingly mild little picture for a Warner gangster tale. Class B, meaning the lesser half of a double feature program, is written all over it." Eileen Creelman

— + N Y Sun p20 O 14 '37

"Considering that it is a prison film, and consequently a potential pushover for all kinds of fictional absurdities, 'Alcatraz' follows a fairly sensible course with the long arm of the law reaching little further than the long arm of coincidence. . . . Whether the Alcatraz scenes are accurate or not is beside the point; they do make good watching. And so, for all its Class B-ishness, does the picture." F. S. Nugent

+ N Y Times p22 O 14 '37

"[It is a] feeble and fumbling, completely stereotyped melodrama. . . . The chances are you won't believe it, but so unimaginatively has the script been thrown together that the author even resorts to such a hoary device as having one of the characters turn out to be a federal agent posing as a convict in the film's so-called 'big moment.'" William Boehnel

— N Y World-Telegram p17 O 14 '37

"'Alcatraz Island' is usual prison drama, but with some good pictures of the inside of the resort." John Mosher

New Yorker p87 O 23 '37

"Routine prison drama, given a better cast than it deserves and notable for its graphic account of the exclusive community that numbers Al Capone among its residents."

+ Newsweek p26 O 25 '37

"Studio magic simulates the stern Federal penitentiary in San Francisco Bay, involves it in a loose-jointed melodrama."

+ Time p27 O 25 '37

Trade Paper Reviews

+ — Motion Pict Daily p12 O 15 '37

"A programmer, this falls flat. Title, subject matter have exploitable possibilities, but nevertheless it's a twin biller. Names are not meaningful enough, the story builds up to a climax that isn't climactical enough; in other words, to a let-down."

— Phila Exhibitor p36 N 1 '37

"The gross potentialities are just fair, with the title expected to help more than anything else. . . . Every effort is made to give the picture an authentic Alcatraz background, as has characterized other Warner prison releases, but, due to weakness of story, an average directorial job and failure to inject desired menace, it has its drawbacks as entertainment."

— + Variety p16 O 13 '37

"This Warners film, undoubtedly inspired by the career of Al Capone, although it is disguised in many respects, will not respond to any boxoffice grosses unless prepped with an

A calibre picture. Bryan Foy has given it as much production value as his budget would permit, but it's insufficient."

— + Variety (Hollywood) p3 N 20 '37

ALI BABA GOES TO TOWN. 20th century-Fox 80min O 29 '37

Cast: Eddie Cantor, Tony Martin, Roland Young, June Lang, Louise Hovick, John Carradine, Douglass Dumbrille

Director: David Butler

Music: Mack Gordon, Harry Revel

Original story: Gene Towne, Graham Baker, Gene Fowler

Screen writers: Harry Tugend, Jack Yellen

"The dream device is used to introduce the various complications of the musical. Mr. Cantor, drafted into an Arabian film being shot in the desert, takes too many iron pills and imagines himself actually in Bagdad. The Sultan is harassed by his subjects until Ali Baba, from the Twentieth Century, gets him to try out New Deal methods." N Y Herald Tribune

Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no." Christian Century p1406 N 10 '37

"Excellent. This highly diverting musicale satirizes the New Deal cleverly. Adults." DAR

"This spectacle is crowded to overflowing with fantastic, mirth-provoking incidents. . . . Here and there is a line or dance that one hopes will not make too deep an impression on junior, who is sure to see this hilarious entertainment. Family." Mrs T. G. Winter

Fox W Coast Bul N 6 '37

"The dialogue is witty, and laugh follows laugh in rapid succession. . . . A sure-fire hit for Cantor fans. Family." Am Legion Auxiliary

"[There is] excellent entertainment in this latest Eddie Cantor picture. . . . There are a few lines that would have been better left out, but as a whole it is probably his best picture to date. Family." Calif Cong of Par & Teachers

"This elaborate, extravagant production seems so noisy and overcrowded with people one is conscious of little else but confusion. . . . While this is undoubtedly meant as good fun, it will perhaps cause violent opposition from some who are sensitive on the matter of national politics; it needs a Will Rogers to take the implied barbs and make them inoffensive. Adults." Calif Fed of Business and Professional Women's Clubs

"Excellent. Trick photography, elaborate sets, good specialties and music. Regrettable vulgarities. Adults." DAR

"An elaborate, rapidly paced farce. Family." Nat Soc of New England Women

"Singing and dancing numbers of this delirium very good, trick photography, exceptional. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 13 '37

"An evening of good fun for the family."

+ Gen Fed of Women's Clubs (W Coast) N 3 '37

Reviewed by Harold Turney
Motion Pict & Family p8 N 15 '37

"Adolescents, 12-16: entertaining; children, 8-12: passable."

+ Motion Pict R p3 D '37

"Objectionable in part."

Nat Legion of Decency N 4 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ALI BABA GOES TO TOWN—Continued

"The result is funny. . . There are some good tunes in the picture, but we wish the producers had stuck to their political guns instead of interrupting the plot with a lot of dancing girls and a smattering of hi-de-ho's." Margaret Hauser

+ — Scholastic p36 N 13 '37

"Outstanding. Best of the month. An evening of good fun for the family. (The Business and Professional Women, the P. T. A., and the D. A. R. feel some things are in questionable taste). The D. A. R. recommends the picture for adults only."

+ + Sel Motion Pict p1 D 1 '37

"Family."

Wkly Guide O 30 '37

Newspaper and Magazine Reviews

"This [is] riotously funny, pseudo-satirical, musical-comedy commentary on social, economic, and political foibles in these United States. . . You'll find it very amusing." Jesse Zunker

+ + Cue p42 O 23 '37

"One of the finest bits of entertainment the screen has to its credit; by long odds the best picture in which Eddie Cantor has appeared, and my personal preference as the best musical-spectacle production of the season."

+ + Hollywood Spec p6 O 23 '37

"Far be it from us to make comparisons but 'Ali Baba' is not Cantor's best. There are laughs in this ornate spectacle with songs but the events never become hilarious." (2½ stars) Beverly Hills

Liberty p44 D 14 '37

"Fortunately it has Eddie Cantor in the starring assignment. His bids for laughter are frequently lacking in good taste, but his showmanship has never been more unerring. . . In as timid a medium as the motion picture it is refreshing to find 'Ali Baba Goes to Town' launching on topical satire, but this daring departure has been handled gingerly. . . [It] adds up to only so-so entertainment." Howard Barnes

+ — N Y Herald Tribune p12 O 23 '37

"This is far from being the pop-eyed little comedian's best picture. Instead of good gags and outstanding songs, Mr. Cantor has to rely upon political wisecracks. The script lags badly, prolongs each sequence far beyond its limit of amusement. . . Ruthless cutting would help. . . [It] is pretty much of a scramble." Eileen Creelman

+ — N Y Sun p15 O 23 '37

"A gay and quippish musical, topical as a fireside chat and lighter than a magic carpet. 'Ali Baba Goes to Town' emerged yesterday at the Roxy as one of the better entertainment risks of the season." F. S. Nugent

+ + N Y Times p14 O 23 '37

"No end of good, clean satirical fun is to be found in the new Eddie Cantor film. . . Done without the slightest degree of malice, the film is a sprightly, tuneful, chucklesome entertainment from beginning to end, with Mr. Cantor giving a first-rate performance." William Boehnel

+ + N Y World-Telegram p9 O 23 '37

"[It is] a bright musical to cheer up the electorate at this season of the year. . . Looking upon the film rather as entertainment than as a political treatise, I am tempted to think it one of the lightest and most absurd of the Cantor series." John Mosher

+ New Yorker p109 O 30 '37

"The film is spectacular and colorful. . . Its brand of humor will appeal almost solely to Cantor fans. His quips at Roosevelt's expense are no less friendly than satiric. The trouble is they are considerably short of scintillating."

Newsweek p29 N 1 '37

"One of the best shows Dave Butler ever directed. . . The one weak note is the occasional sharpness of the satire. . . Only Will Rogers understood the formula of political joking, for he softened every kidding with a boost." Rob Wagner

+ Script p8 N 6 '37

"The political lampooning seems pretty harmless. But Cantor appears to better advantage than in his previous films, perhaps because wit and imagination have replaced some of the topheavy spectacle that weighed them down. . . The production, though lavish, never gets out of hand. *Good inconsequential fun.*"

+ Stage p29 D '37

"Haroun-al-Cantor's venture into political satire is tuneful, gay, imaginatively written, generously produced."

+ Time p44 N 1 '37

Trade Paper Reviews

"Delivering a brimming measure of typical Cantorian entertainment—those characteristic didoes which have made the saucer-eyed comic a perennial favorite of stage, screen and radio—this potpourri of modern and medieval clowning easily earns a rating as a definite hit. Family."

+ Boxoffice p19 O 30 '37

"This is a grand load of entertainment, with the picture possessing much more of a story than the usual musical and should be a box-office clean-up. The extravaganza is rich satire and pokes much good-natured fun at the New Deal."

+ Film Daily p18 O 21 '37

+ Motion Pict Daily p3 O 23 '37

"It is an optical treat from start to finish, an expert blending of satire, travesty, a sure-fire money maker. Audience reaction was splendid."

+ Phila Exhibitor p36 N 1 '37

"Assuming that the mass population of America which patronizes the picture theatres is ready to laugh at recent and current nipsups in Washington, then 'Ali Baba' is due for a smashing domestic box office career. . . In the foreign field the story appeal is problematical, but its other virtues should get it by abroad."

+ Variety p12 O 20 '37

"'Ali Baba Goes to Town' will prance to the pay window for plenty shekels. . . The Cantor steadies will eat it up, and the political funning, with its lampooning of the New Deal in terms of Bagdadian fantasy will get extensive word-of-mouthing."

+ Variety (Hollywood) p3 O 16 '37

ALL OVER TOWN. Republic 60min Ag 30 37

Cast: Ole Olsen. Chic Johnson. Mary Howard. Harry Stockwell

Director: James Horne

Original story: Richard English

Screen writers: Jack Townley. Jerome Chodorov

"The story concerns a couple of out-of-work vaudevillians with their trained seal who try to put on a show in a haunted theater." Film Daily

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 23 '37

"A: poor; Y & C: no."

Parents' M p36 D '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"An inconsequential, long drawn out plot, woven around two well-known vaudeville and radio comedians. There are a few amusing scenes but an over supply of horseplay and an evident striving after humor weaken the entertainment value. Family."

— + Sel Motion Pict p10 O 1 '37

Newspaper and Magazine Reviews

"With their 'blue' gags deodorized, the comics stall through a feature that scores no runs, no hits, and many, many errors. . . To appreciate the alleged comedy, even small towns will have to be downright minute." Herb Sterne

— Script p6 S 25 '37

Trade Paper Reviews

"[It is a] hodgepodge of rather broad humor . . . [which] will droop right down to agate-billing in the duals."

— Variety p18 S 22 '37

ANGEL. Paramount 88min O 15 '37

Cast: Marlene Dietrich. Herbert Marshall. Melvyn Douglas. Edward Everett Horton. Herbert Mundin. Ernest Cossart

Director: Ernst Lubitsch

Music: Leo Robin. Frederick Hollander

Screen writers: Samson Raphaelson. Guy Bolton. Russell Medcraft

Based on the play of the same title by Melchior Lengyel. "The story seriously portrays a girl of the old world who loves her husband and home, yet must graze around in strange pastures but, when caught on other fields, stoically renounces the delights she found there. Authors seek to accentuate that a woman can love two men at the same time. It also sets out to prove that a husband is willing to recognize this on evidence and take chances on the consequences." (Variety)

Audience Suitability Ratings

"Marlene Dietrich, after an enforced excursion into pure art, reverts to type in an unmoral and rather stupid triangle picture. . . [It is] set on the road to the box-office success it richly deserves among small-minded and provincial thrill-seekers. It has all the polish of a bald-headed row. The film is definitely objectionable." T. J. Fitzmorris

— America p120 N 6 '37

"A: depends on taste; Y & C: certainly not."

Christian Century p1439 N 17 '37

"This sophisticated social drama will hold audience interest in spite of its trite plot. Adults." Calif Cong of Par & Teachers

"Adroit direction, charming manners and restrained acting of the cast and the dignity of the settings give one a feeling of viewing a really important picture. . . It [is] all of small consequence. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. This handsomely mounted picture leaves an unsavory taste. Adults." DAR

"The film shows rare artistry and intelligence in every field and will be keenly enjoyed by discriminating adults." Nat Soc of New England Women

"An achievement in masterly direction of a moving presentation of the traditional triangle. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 25 '37

"Ernst Lubitsch, a master craftsman in the art of subtle direction presents a brilliant, sophisticated drama, marked by fine characterization, scintillating dialogue, notable photography and beautiful music, with every dramatic possibility captured effectively and artistically. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) S 15 '37

"Inadequately disguised by its gorgeous trimmings and luxurious appeal to the eye, the film is specious and trashy. Adolescents, 12-16: extremely bad; children, 8-12: no."

Motion Pict R p3 O '37

"Objectionable in part."

Nat Legion of Decency O 21 '37

"A: good; Y & C: no."

Parents' M p36 D '37

"Acting is of the highest order throughout, comedy relief is deftly handled and characterizations are detailed and perfectly finished. Adults. (The D.A.R. feel the picture leaves an unsavory taste; demi-mondaine standards, illogical situations.)"

Sel Motion Pict p4 O 1 '37

"Handled lightly, with careful sophistication and with a somewhat middle-aged air about it. Recommended to Committee on Exceptional Photoplays. Mature. Outstanding."

+ + Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"If Ernst Lubitsch had thrown out the dull and pointless triangle drama in favor of a servants' pantry comedy, he might have had something. As it is Marlene Dietrich, Herbert Marshall and Melvyn Douglas wander through a dreary mist of dialogue brightened only by occasional clever cinematic touches. Adults."

— + Christian Science Monitor p17 O 30 '37

"It is a certainty that most moviegoers will enjoy this polished, extremely sophisticated, upper-class drama. . . The famed Lubitsch directorial touch is everywhere—in each detail of the rich, lavish, and impressive production, in the astonishing fact that this old, old story has been so expertly retold as actually to make it rather good movie entertainment." Jesse Zunker

+ Cue p38 N 6 '37

"Very sophisticated, very subtle, very chic is 'Angel.' . . A real, live, grown-up picture like 'Angel' has become as rare a treat to Americans as dining on humming-birds' nests. . . [It is] a vastly polished and entertaining picture in which we of the audience are permitted to dot the i's and cross the t's all by ourselves." Donita Ferguson

+ + Digest p34 O 30 '37

"Very light, very slight and very witty flirtation comedy that shows the authentic Lubitsch touch all through. It is this airy subtlety of direction, with its consequent suave sophistication and extra dry humour that makes attractive entertainment out of a trivial incident."

+ Film Wkly p28 N 20 '37

"With everything which could be procured with money, 'Angel' still is poor motion picture entertainment because it has no soul, because spiritually it can be compared only with a marble statue, something beautiful, but cold and aloof. Technically an extraordinarily effective cinematic job, sprinkled with demonstrations of 'the Lubitsch touch,' it comes to the screen as perhaps the most uninteresting treatment of the overworked triangle theme."

— + Hollywood Spec p7 S 25 '37

"Ernst Lubitsch is a shrewd and expert director of gay moods. But his newest celluloid adventure, 'Angel,' is not his best effort by any means. Nor is it Marlene Dietrich's best vehicle." (3 stars) Beverly Hills

Liberty p57 O 30 '37

"The story . . . has the air of improvisation. . . Everyone behaves in a manner recognisably grand, and though the dialogue is not brilliant it includes several long words. Herr Lubitsch has done well in abandoning sophistication." R. M. H.

Manchester Guardian p8 N 10 '37

"'Angel' is Dietrich-Lubitsch, but it is not another 'Desire.' . . The most unmistakably Lubitschian passages in the film are the snobbish below-stairs conversation of the statesman's household. The pantry, gravely discuss-

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ANGEL—Continued

ing foreign affairs from the inside, is worth a hundred ineffable yearnings from the old girl (Marlene Dietrich) upstairs." Peter Galway
— + New Statesman & Nation p795 N 13 '37

"'Angel' [is] pictorially striking, but is only passably entertaining. . . . As for dramatic qualities, the show lacks both the suspense and the sympathy which might have made its central situation engrossing. . . . Miss Dietrich . . . offers about as revealing an impersonation as one might have expected from a Mme. Tussaud figure. . . . The visual excitement of 'Angel' doesn't substitute for dramatic validity." Howard Barnes
+ — N Y Herald Tribune p20 N 4 '37

"'Angel' is typically Lubitsch, a picture so perfect in detail that it seems burnished, so gracefully acted that Marlene Dietrich is a human being rather than a symbol of glamour, so cunningly thought out that each scene is something to chuckle about later. The story itself is less exquisite, certainly not worth quite all this production." Eileen Creelman
+ N Y Sun p16 N 4 '37

"Ernst Lubitsch seems to have lost his touch or, at the very least, mislaid it, and in consequence 'Angel' stands with folded wings. . . . Now [the film] moves stiffly when it moves at all, gaiting its pace to Marlene Dietrich's decorative and deliberate slinking. . . . Clearly 'Angel' is among the fallen." F. S. Nugent
— + N Y Times p29 N 4 '37

"Ernst Lubitsch's skilled hand is again evident in the silky, chucklesome cinema triangle. . . . [It] provides ninety minutes of moderate diversion." William Boehnel
+ — N Y World-Telegram p19 N 4 '37

"It's a diverting film, very neatly finished off with the light Lubitsch touch. The dear old triangle situation, lavishly overdressed, with lots of sequins and heavy Jacobean furniture, takes on a freshness again with all this sumptuous gloss and holds us charmed." John Mosher
+ New Yorker p91 N 6 '37

"Ernst Lubitsch's first directorial job in almost three years—despite its dearth of his characteristic wit and sly humor—will come as a delicacy to film-goers sensitive to the roughage of Hollywood's sturdier film fare. . . . [His] direction has made subtlety and understatement pinch-hit for originality of story." + Newsweek p22 N 8 '37

"Undoubtedly I went to the preview expecting too much. . . . The director-star combination seems a happy one, and 'Angel' is a distinguished production, but I cannot see that it alters the status of either Miss Dietrich or Mr. Lubitsch one bit. . . . Fortunately, the plot of the drawing-room comedy is no more conspicuous than the family Bible in a modern drawing-room. A seasoned picture patron will ignore it, concentrating instead on the adroit cutting, the imaginative use of the camera, the loving attention paid to details." R. S. Ames
Script p9 N 13 '37

"The first part of the film is insufferably dull; dull, because the pristine skill with which Lubitsch skated over the thinnest of ice has vanished. . . . [Later] the film moves with grace, if not with vigour. . . . The acting improves, and, were it not for the absence of the satire one welcomed so warmly in the far-off days of 'So This Is Paris,' the film regains the qualities one hopes for from its director." Basil Wright
+ — Spec p949 N 26 '37

"[It is] a well-bred and respectable version of the neglected-wife theorem. It becomes so well-bred that it is diffused of all life. It is an unemotional, hushed story of a tryst in Paris. . . . *Glamor treated mathematically.*" Stage p19 O '37

"In spite of its nonsensical, stilted story and some bad dialogue 'Angel' has a sustained romantic mood, a subdued, shimmering elegance of playing and direction that makes it interesting though silly." Time p48 N 8 '37

Trade Paper Reviews

"While the established boxoffice appeal of Marlene Dietrich and Melvyn Douglas will probably bring sizeable audiences into the theatre to see this one on its opening night, the exhibitor may find it difficult to sustain interest throughout the run. Adults." Boxoffice p23 S 25 '37

"This is a sophisticated comedy done in the best Lubitsch manner. It is full of delicious, subtle touches, guided by Lubitsch with his usual skill. Marlene Dietrich is more vivacious than usual and has been excellently photographed by Charles Lang. Herbert Marshall is an excellent choice for the titled British diplomat." + Film Daily p13 S 17 '37

+ Motion Pict Daily p6 S 15 '37

"Expert handling of the timeworn eternal triangle puts this new Lubitsch production in line for good box office returns. . . . This is one of the better Lubitsch offerings. Theatre preview audience expressed complete satisfaction." + Phila Exhibitor p22 O 1 '37

"'Angel' is a rich Hollywood dish that copies foreign recipes. It is Ernst Lubitsch, with Continental delight, tackling a plot to his liking in a far more serious manner than is his custom. . . . The new Marlene Dietrich production is sophisticated, smart and provocative, perhaps too much so. . . . It's a good picture and in the keys, especially for the carriage trade, it can't miss. 'Angel' is drama more than it is comedy. . . . [It] will be a good money-maker." + Variety p13 S 15 '37

"Ernst Lubitsch has made an exciting and engrossingly entertaining film. . . . It is one of the best films Lubitsch has made, packed with fine directorial touches, replete with those delicate incidents which always distinguish his work. . . . Lubitsch, who has been off the screen too long, returns with an excellently produced and directed film." + Variety (Hollywood) p3 S 14 '37

ANNAPOLIS SALUTE. RKO 60min S 10 '37

Cast: James Ellison, Marsha Hunt, Harry Carey, Van Heflin

Director: Christy Cabanne

Screen writer: Christy Cabanne

Based on a novel of same title by John Twist. "The narrative of midshipmen's conflicting romances and careers at the Annapolis Naval Academy swings around the determination of Harry Carey, as a chief petty officer, that his son, James Ellison, shall not permit love of Marsha Hunt to eventuate in what the father regards as premature marriage. The rivalry of Van Heflin, a fellow midgie, for the girl presents further complications." [Variety (Hollywood)]

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Film is fair entertainment for the family circle." T. J. Fitzmorris

+ — America p576 S 18 '37

"A; perhaps; Y & C; good." Christian Century p215 S 29 '37

"The action is brisk, lines clever and the acting natural. Good entertainment for all the family." Am Legion Auxiliary

"A smooth story, excellently directed, well cast and well played, make this good entertainment for all ages." Calif Cong of Par & Teachers

"Excellent direction make this light picture entertaining. . . The photography and scenery are excellent and in keeping with the locale of the picture. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature. Family." DAR

"Excellent family entertainment." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

+ Fox W Coast Bul S 11 '37

"All ages. A most entertaining picture. . . The production values are very good, the photography, interesting and the direction most effective."

+ Gen Fed of Women's Clubs (W Coast) S 1 '37

"Rather light but undoubtedly entertaining. Adolescents, 12-16: very good; children, 8-12: yes."

+ Motion Pict R p3 O '37

"General patronage."

Nat Legion of Decency S 9 '37

"A, Y & C: good."

Parents' M p38 N '37

"Excellent family entertainment."

+ + Sel Motion Pict p5 O 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 S 18 '37

"There certainly should be a mighty good story in the United States Naval Academy, but 'Annapolis Salute' isn't it. . . There is mighty little time left in 'Annapolis Salute' for Academy routine. Which may or may not be all right with the juveniles who generally go for pictures of this type. Our guess is that it won't." Jesse Zunsner

+ + Cue p48 O 9 '37

"[It] is pretty feeble and uninspired. It takes more than successive 'Aye, aye, sirs,' a June hop with the customary accompanying exercises on the parade field, and a juvenile rivalry between two cadets over a winsome young lady to make a good motion picture." T. M. P.

+ N Y Times p18 O 2 '37

"[It has] practically no entertainment value whatsoever. . . Since Director Cabanne is himself an Annapolis man, the actions and talk of the midshipmen have the ring of authenticity in them. But such care and attention to details are hardly sufficient to overcome the handicaps of a feeble and flimsy narrative."

+ N Y World-Telegram p9 O 2 '37

Trade Paper Reviews

+ Motion Pict Daily p7 O 4 '37

"An unabashed 'B' on which the complaint against Christy Cabanne goes double since he wrote the story as well as directed. . . Production is headed for the spots where they buy two at a time and trust to luck that one of the pictures will keep the patrons from flying the coop."

+ Variety p13 O 6 '37

Newspaper and Magazine Reviews

"'Arizona Gunfighter' is just another of those juvenile cowboy things. . . Even the usually tolerant audience hooted." B. C.

+ N Y Times p15 N 15 '37

N Y World-Telegram p19 N 18 '37

Trade Paper Reviews

"Fast riding, sturdy action and novel plot combine to make this swell entertainment for those who like their Westerns. Family."

+ Boxoffice p21 O 9 '37

"Equipped with a far better story than the average sagebrush drama, and barbed with the barking of six-shooters, the clatter of equine hooves and fisticuffs aplenty, this yarn of the cactus lands has what it takes to satisfy western picture enthusiasts."

+ Film Daily p11 S 24 '37

+ — Motion Pict Daily p4 S 23 '37

"This is a fair Western, with enough riding, excitement, but geared mentally for the lower brackets. Estimate: fair Western."

+ — Phila Exhibitor p23 O 1 '37

"There's more plot than often found in mesquiteers in 'Arizona Gunfighter,' but it dips below the level maintained of late by Bob Steele in his gallop for western fame. . . The story is there, but there is too much of it and many ingredients fail to blend."

+ — Variety p15 S 29 '37

ATLANTIC FLIGHT. Monogram 59min Ag 25 '37

Cast: Dick Merrill. Jack Lambie. Paula Stone. Weldon Heyburn. Ivan Lebedeff

Director: William Nigh

Music: Lyle Moraine

Music director: Abe Meyer

Screen writers: Scott Darling. Erna Lazarus

"Yarn has Dick Merrill palling with Weldon Heyburn, who has designed a new plane which Merrill is to fly in a big race. Heyburn goes ga-ga over Miss Stone, an heiress interested in aviation who is backing another racer, Ivan Lebedeff. Lebedeff disables the Merrill plane and Heyburn is almost killed. The only thing that can save him is serum in England, so Merrill and Jack Lambie fly the ocean, defying terrific weather, to return with the medicine in time to save Heyburn's life, which means that Miss Stone can become his bride." Variety (Hollywood)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 16 '37

"A, Y & C: good."

Parents' M p38 N '37

"A fairly interesting story containing much old material is used as a vehicle for the display of expert flying. Family."

+ — Sel Motion Pict p10 O 1 '37

Newspaper and Magazine Reviews

"Dick Merrill's acting debut leaves him still one of the world's great fliers. The film is a cheap attempt to duplicate his 48-hour flight to London and back."

Digest p34 O 23 '37

"Merrill is an almost unbelievably incompetent actor. Youngsters, however, to whom the film will make its greatest appeal, will doubtless invest their hero with a halo of glamor."

Bert Harlen

Hollywood Spec p14 S 25 '37

ARIZONA GUNFIGHTER. Republic 56min S 20 '37

Cast: Bob Steele. Jean Carmen. Ted Adams

Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: George H. Plympton

A western melodrama.

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ATLANTIC FLIGHT—*Continued*

"There is much that is bad and not a little that is good in this film. It is slow in getting under way and the dialogue is often forced. But, as the story progresses, one becomes interested in the plane scenes, which are often quite instructive." R. W. D.

— + N Y Herald Tribune p19 N 2 '37

"There is an undeniable shy charm about Mr. Merrill as a screen personality and his supporting cast is sufficiently tactful not to stand in his naturally rather dim dramatic light. . . . Perhaps the only really acceptable portions of the film for adults . . . are the apparently authentic newsreel shots." B. R. C.

— + N Y Times p24 N 1 '37

"[It is a] common-place and clumsy melodrama. Almost entirely lacking in drama and suspense, the picture is one more variation of a theme that is so popular at the moment. . . . It is considerably less than successful." William Boehnel

— N Y World-Telegram p38 N 1 '37

"Dick Merrill, the pilot, is the important element in 'Atlantic Flight,' which has some, but not enough, good flying scenes. And we are not unaccustomed to good flying scenes in our movie experience." John Mosher

New Yorker p91 N 6 '37

"Aviators Dick Merrill and Jack Lambie make inauspicious screen debuts in a nondescript melodrama based on their recent transatlantic flight."

— + Newsweek p28 O 11 '37

Trade Paper Reviews

"Of unquestioned exploitation value, this disappoints as entertainment. Exhibitors who book it early, before word as to its general poor quality gets around, may expect profit from the juvenile and action element but it is not up to the standard set by past features from this company. Family."

— + Boxoffice p23 S 25 '37

"It is the type of film calculated to please average picturegoers, particularly those who are aeronautical-minded and who will welcome an opportunity to view, at more intimate and close range than newsreel shots have hitherto portrayed, the man that is Merrill. . . . The story is well-paced and interesting, possessing a nice climax preceded by occasional sequences of the thrill variety. It is a solid box office programmer for the reason that adult patrons will enjoy it, and the younger generation will avidly devour it."

+ Film Daily p6 S 20 '37

+ — Motion Pict Daily p17 Ag 27 '37

"Estimate: exploitable; best for neighborhoods, duals."

+ — Phila Exhibitor p13 S 15 '37

"The production is painfully crude. . . . Since it was necessary to get this film on the screen while the flyer's reputation was still lustrous, the result shows lamentable evidences of haste. Despite the glowing exploit upon which the story is based, 'Atlantic Flight' rarely rises above the level of humdrum melodrama. . . . Although the flyer is a distressing actor, only his presence saves the production from being absolute trash."

— + Variety p18 S 22 '37

"An exploitation picture in every respect, 'Atlantic Flight' fulfills that purpose, but it is otherwise draggy entertainment. It has enough suspense and good aerial action to fill out the double bills in the neighborhoods, and with Dick Merrill's aviation record to bolster it, it should prove an attraction to air-minded audiences, especially where the [children] are concerned."

+ — Variety (Hollywood) p3 S 15 '37

AVE MARIA. Italia-UFA 89min O 1 '37

Cast: Kathe von Nagy, Beniamino Gigli, Paul Henckels, Harald Paulsen

Director: Johannes Riemann

Music: Alios Melichar

German and Italian dialogue film with English subtitles. "[The story is] about a gold-digging night club singer who wanted the great Italian tenor, Dossi, to help her career. . . . Their acquaintance becomes friendship, then romance." (N Y Sun)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency O 7 '37

Newspaper and Magazine Reviews

"Main interest is in the excellently recorded voice of Beniamino Gigli, whose magnificent singing is set in striking Italian sequences backgrounded by the Bay of Naples." J. P. Cunningham

+ Commonweal p580 O 15 '37

"Those who regretted [Gigli's] break with the Metropolitan Opera Company in 1932 had better hie themselves to the Garden this week to hear his glorious voice again and to see him do a capable job of straight acting. . . . The Garden should be proud of 'Ave Maria.' It is the finest film seen in this theater in many a long week." R. W. D.

+ + N Y Herald Tribune p10 O 4 '37

"The plot is unobjectionable. It is also unimportant and not too convincing. . . . Signor Gigli has to appear in the film, which is not much of a help. The rotund Beniamino has neither the figure nor the technic of a movie star. . . . [It] is a vehicle for a fine voice." Eileen Creelman

+ — N Y Sun p6 O 2 '37

"The director might have put still more music into the picture and left out some of the banal action. Nevertheless, this Italia-UFA production is well worth seeing—and hearing." H. T. S.

+ N Y Times p18 O 2 '37

Trade Paper Reviews

"[It] is at once a distinctive and tasteful foreign feature which is a credit to its top performers, Kathe von Nagy and Beniamino Gigli."

+ Film Daily p13 O 8 '37

+ Motion Pict Daily p2 S 30 '37

THE AWFUL TRUTH. Columbia 89min O 21 '37

Cast: Irene Dunne, Cary Grant, Ralph Bellamy, Alexander D'Arcy

Director: Leo McCarey

Lyrics: Milton Drake

Music: Ben Oakland

Music director: Morris Stoloff

Screen writer: Vina Delmar

Based on the play of the same title by Arthur Richman. "Irene Dunne [portrays] the wife of Cary Grant, who divorces him in a pique, but who still loves him and adroitly makes him continue to love her. Cary Grant is the sophisticate, suspicious of his wife and constantly trying to 'rib' her, while she is being courted by Ralph Bellamy, a dull, but wealthy Oklahoman." (Film Daily)

Audience Suitability Ratings

"The otherwise serious problem of divorce becomes the center of a four-ring circus in this fast-moving comedy which sets a high mark for sustained hilarity. . . . Leo McCarey

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

has directed the film with the necessary verve and streamlining of sentiment." T. J. Fitzmorris

+ America p168 N 20 '37

"A: excellent of kind; Y: sophisticated; C: no."

Christian Century p1542 D 8 '37

"Some of the scenes are too prolonged, but on the whole it is good entertainment for adults." Am Legion Auxiliary

"Bright sophisticated comedy, rather daring at times but always in good taste. . . The dialogue is clever and amusing, the direction is adroit, and production qualities are of the best. Adult." Calif Cong of Par & Teachers

"This hilarious, sophisticated comedy is one of the funniest pictures produced this year. . . Because of its story premise, this is more suitable for adults." Calif Fed of Business & Professional Women's Clubs

"Dialogue is especially sparkling and the film is packed with laughs. Adults." Nat Soc of New England Women

"The lovely Irene Dunne was never more winsome and Cary Grant is his best likeable self, in this brilliantly sustained romantic comedy which should cause their stock to soar to new heights for perfection in this line, reflecting great credit upon all concerned in the production. Family." S Calif Council of Fed Church Women

Fox W Coast Bul D 4 '37

"The production values are excellent, especially praiseworthy the adaptation; the direction is superb, excellent use has been made of every detail resulting in artistry and the acme of gay entertainment. . . A picture not to be missed. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) N 24 '37

"Recorded as one of the smartest comedies of the year, 'The Awful Truth' will be witnessed in time by every motion picture attendee. It is a fast moving, exceedingly clever comedy." Harold Turney

+ Motion Pict & Family p8 N 15 '37

"The lines are original, sophisticated and witty, and fully complemented by the absurdly funny situations and the whirlwind tempo. . . The only draw-back to this picture is that the laughter of the audience drowns out some of the lines. Adolescents, 12-16: sophisticated; children, 8-12: no."

+ Motion Pict R p4 D '37

"Adults."

Nat Legion of Decency O 28 '37

"The dialogue is snappy, the action fast, and often furious, and Irene Dunne proves herself better as a comedienne than as the beautiful-but-dignified star she once was."

+ Scholastic p36 D 18 '37

"The treatment and direction of situations verging on slapstick are unqualifiedly splendid and are swiftly and delicately handled. Adults & young people. Best of the month."

+ Sel Motion Pict p10 N 1 '37

"Mature."

Wkly Guide O 23 '37

Newspaper and Magazine Reviews

"Subtle double entendre combines with slapstick in what many will consider one of the funniest comedies of the season. Adults and mature young people."

+ Christian Science Monitor p17 D 4 '37

"The season's smartest drawing-room comedy arrives unheralded, to run faster, funnier and finer than any of the all too many widely ballyhooed farces immediately preceding. Every contributor to the play stands high in accomplishment." J. P. Cunningham

+ Commonweal p48 N 5 '37

"[It] is a comedy as madly gay and hilariously funny as any you are likely to giggle at for the rest of the season. . . It makes for a thoroughly delightful riot of unexpected fun."

Jesse Zunker

+ Cue p39 N 6 '37

"Hilarious urban insanity."

+ Digest p34 N 6 '37

"[One] of the most outstanding pictures of this quite outstanding year. . . [It is] a clean, fast moving, exceedingly clever smart comedy."

+ Hollywood Spec p5 O 16 '37

"The comedy moves with speed, it is sprightly in its telling, and very personably acted by Irene Dunne and Cary Grant. . . You will find most of 'The Awful Truth' to be highly amusing." (3 stars) Beverly Hills

Liberty p39 N 27 '37

"[It] can be recommended to those who are watching the rise of a comedy in which wit and slapstick must play equally important roles. I found the film uproarious, the laughter in it being as hearty as it was high."

Mark Van Doren

+ Nation p567 N 20 '37

"The funniest picture of the season is called 'The Awful Truth.' . . [It is] a true director's triumph." Otis Ferguson

+ New Repub p102 D 1 '37

"The picture is not as good as its prototype, 'Mr. Deeds Goes to Town.' It is a piece of fluff, engagingly presented with some practical wisdom behind it. . . Because of energetic, lively and winning performance, human and humorous direction. . . it should be good box-office." Marguerite Tazelaar

+ N Y Herald Tribune p19 N 5 '37

"[It is] a rollicking comedy that should delight anyone. . . Miss Dunne and Mr. Grant have never been better. . . Mr. McCarey's direction has skillfully eluded all problems of censorship, concocting a comedy that is sometimes naughty but always nice." Eileen Creelman

+ N Y Sun p28 N 5 '37

"To be frank, 'The Awful Truth' is awfully unimportant, but it is also one of the more laughable screen comedies of 1937, a fairly good vintage year. . . [The cast] have fun with their roles, and the pleasure seems to be shared, on the whole, by the Music Hall audience." B. R. C.

+ N Y Times p19 N 5 '37

"[It] is one of the slickest entertainments to come along in months. Designed entirely for fun, the film achieves its purpose not because its story is exceptional—in fact, it is pretty unsubstantial and familiar—but because it has been directed wittily and gracefully and because it is played with a sure, silky comic touch." William Boehnel

+ N Y World-Telegram p27 N 5 '37

"This is certainly the prize easygoing comedy of the season, something suitable for suburban victims of domestic bliss. . . Leo McCarey directed the nonsense with an eye for every absurdity, and without fear of blatant and raucous farce. . . It's a bright sketch to divert the mature." John Mosher

+ New Yorker p97 N 13 '37

"Leo McCarey, director, and Vina Delmar, adapter, explore the rocky road of matrimony with humor and high spirits and find that *rara avis*, a first-rate comedy."

+ Newsweek p26 O 25 '37

"Not that Director Leo McCarey stands in need of being discovered. . . but after this tremendously amusing comedy, he should be able to write his own ticket in whatever quarters his high-humored heart desires. The film is brimful of exuberances that only a director could contribute." Molly Lewin

+ Script p11 D 4 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

THE AWFUL TRUTH—Continued

"By no means to be underestimated is the tidy script of Vina Delmar and the droll, unmannered direction given it by Leo McCarey. *Very good news.*"

+ + Stage p27 N '37

"Director Leo McCarey takes three players without any special reputations as comedians, and spins a brightly-written Vina Delmar script into the gayest screen comedy the season has seen. In the process he establishes Irene Dunne as one of the top comediennes of current cinema, keeps Columbia's reputation for mature comedy at its brightest."

+ + Time p45 N 1 '37

Trade Paper Reviews

"If this isn't unanimously voted the brightest, smartest comedy of the current season, it will, at least, be in there for a photograph finish. *Family.*"

+ Boxoffice p25 O 16 '37

Canadian Moving Pict Digest p8 N 20 '37

"[It is a] highly amusing romantic comedy [which] should register heavy laugh total in practically every type of theater."

+ Film Daily p8 O 11 '37

+ Motion Pict Daily p2 O 7 '37

"It is a comedy wallop from start to finish. Preview audience went wild with enthusiasm. Estimate: excellent comedy."

+ Phila Exhibitor p29 O 15 '37

"[It will] prove, before it's through, a box office bonanza. . . . It will particularly come through at the spots which are patronized by payees attuned to smart comedy in the modern verve."

+ Variety p12 O 20 '37

"'The Awful Truth' is the smash comedy of the season, in the same class with Columbia's previous pace-makers, 'It Happened One Night' and 'Theodora Goes Wild,' and in some respects better than either of those. Brilliant it is in every facet; a laugh orgy for any audience; certain of tremendous word of mouth; due for phenomenal coin."

+ Variety (Hollywood) p3 O 6 '37

B**BACK IN CIRCULATION.** Warner 80min S 25 '37

Cast: Pat O'Brien, Joan Blondell, Margaret Lindsay, John Litel

Director: Ray Enright

Screen writer: Warren Duff

Based on a Cosmopolitan Magazine serial novel, *Angle Shooter*, by Adela Rogers St. John. "A newspaper woman causes the arrest and conviction of a one-time showgirl, recently widowed through the untimely death of her husband by poison. The surprise turn is the girl reporter's discovery that she has made a great mistake, that the widow is innocent, whereupon the unconscionable news-hound reverses herself, digs up new facts and frees the accused." (Variety)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A skilful cast adds credibility to the film. . . . It is unobjectionable for adults." T. J. Fitzmorris

America p24 O 9 '37

"A: unpleasant; Y: sordid; C: no."

Christian Century p1246 O 6 '37

"This is a fast-moving, efficiently made film, but the story is routine stuff and the comedy arising out of the quarrelling, yelling editor-reporter romance lacks freshness. English audiences will probably find it incredible that a newspaper should be able to stop funerals, order autopsies, arrests and trials for murder, without so much as a by-your-leave from the police. Suitability: adults & adolescents." A. P.

Mo Film Bul p168 S '37

"Adults."

Nat Legion of Decency S 30 '37

"A rather noisy film, overdrawn at times and very argumentative, but full of action, with good comedy relief. Mature."

+ — Sel Motion Pict p7 O 1 '37

"A combination of mystery and comedy, done in slap-dash, vigorous style. *Family.*"

Wkly Guide S 25 '37

Newspaper and Magazine Reviews

"Newspaper drama of the more violent type which evokes a good deal of excitement in its attack on the circulation-getting methods of some newspapers. Adults."

Christian Science Monitor p17 O 2 '37

"The story in its essentials is not very different from others of its type but the terrific speed at which it moves is, and accordingly may be accounted lively motion picture entertainment."

+ — Cue p13 O 2 '37

"Some entertaining dialogue, and a briskly raucous performance from Joan Blondell serve to recommend this newspaper office drama for your idle moments. . . . The shopworn devices of the plot, I suppose, can be attributed to Warners' profuse sentimentality. They probably liked the Front Page theme so much when it was first produced ten years ago that they just couldn't help telling it all over again, merely for old times' sake."

+ Judge p23 N '37

"Until it grows cautiously pontifical, 'Back in Circulation' is a lively and amusing melodrama. . . . When the plot sticks to a simple outline. . . . the piece is comparatively entertaining." Howard Barnes

+ — N Y Herald Tribune p10 O 4 '37

"[It] must have been written out of Hollywood's deep contempt for newspaper men. . . . Joan Blondell and Pat O'Brien have the misfortune to play the sob sister and her fiancé, a city editor. This is probably the most unsympathetic part Mr. O'Brien will ever have to portray." Eileen Creelman

— N Y Sun p16 O 4 '37

"[It is] as though by scrupulous examination of motives, the producers had honestly tried to convert an intrinsically Class B picture into something which might be described, even with a stifled yawn, as in the neighborhood of Class A-minus." B. R. C.

+ — N Y Times p17 O 4 '37

"The director and author seem undecided whether 'Back in Circulation' should be a murder mystery or another variation of the Captain Flag-Sergeant Quirt feud, but in either case the results aren't very good and dissipate the talents of a good cast." William Boehnel

— + N Y World-Telegram p13 O 4 '37

"'The Front Page' covered this milieu for us years ago so perfectly that it has never been matched since, and so perfectly, too that it has been aped, and, I assume, will be aped for time everlasting. 'Back in Circulation' is the latest version of city-room life, and it follows the tradition of electric speed." John Mosher

New Yorker p76 O 2 '37

"[It is] made passably entertaining by an expert cast."

+ — Newsweek p28 O 11 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Never achieving conviction, the production staff has turned out a satisfactory evening-whiler-awayer." Herb Sterne

+ — Script p8 O 9 '37

"The result is fairly expert melodrama. Preachy but good."

+ — Stage p27 N '37

"[It] should please cinemaddicts who admire portrayals of brash reporters and nail-hard editors whose presses must be fed regardless of human cost."

Time p51 O 4 '37

BAD GUY. MGM 62min Ag 27 '37

Cast: Bruce Cabot, Virginia Grey, Edward Norris, Jean Chatburn

Director: Edward Cahn

Original story: J. Robert Bren, Kathleen Shepard, Hal Long

Screen writers: Earl Felton, Harry Ruskin

The story is about two foster brothers employed on the high tension wires. Cabot the "bad guy" kills a man and is released on parole. Later, pursued by police he meets death on a high tension wire.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A & Y: unpleasant; C: no."

Christian Century p1278 O 13 '37

"Mature." Am Legion Auxiliary

"The uses and development of electricity are interestingly pictured. This is an unpleasant picture with a disagreeable hanging scene." Calif Cong of Par & Teachers

"A rather unpleasant picture with ethics a bit mixed and plot involved. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Correctly titled, this unconvincing gangster story lacks ethical standards. Adults." DAR

"Not outstanding, but a clever and convincing study of a vain, unscrupulous ruthless character. Adults." E Coast Preview Committee

"Although there is good relieving comedy, the film is for the most part very tense. It is filled with electrical demonstrations and concludes with a ghastly electrocution in mid air. An average program film for adults with steady nerves." Nat Soc of New England Women

"Acceptably cast, the picture lays emphasis upon crime and its toll. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul S 25 '37

"The picture will hold its audience through its appeal to the emotions. Adults."
+ Gen Fed of Women's Clubs (W Coast)
S 15 '37

"Suitability: adults and adolescents." E. P. Mo Film Bul p218 O '37

"Adolescents, 12-16: no; children, 8-12: decidedly not."
Motion Pict R p4 O '37

"Adults."

Nat Legion of Decency S 9 '37

"A: strong and at times unpleasant; Y & C: no."

Parents' M p38 N '37

"Adults."

Sel Motion Pict p5 O 1 '37

BALTIC DEPUTY. Amkino 107min S 3 '37

Cast: Nikolai Cherkassov, Marta Domasheva, Boris Livanov, Otto Zhakov

Directors: Alexander Zarkhi, Joseph Heifetz

Screen writers: David Deli, Alexander Zarkhi, Joseph Heifetz, Leonid Rakhmanov

Russian dialogue film with English subtitles. The story is based on the authentic life of Klement Timiriazev, called the Burbank of Russia. When he was 75 years old in 1917 he became a leader of Lenin's revolutionists, one of the first of the established intellectuals to suffer persecution for his beliefs.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: very good; Y: good but mature; C: no interest."

Christian Century p1310 O 20 '37

Newspaper and Magazine Reviews

"It is an engrossing, expertly produced and superbly acted study. . . 'Baltic Deputy' is highly recommended."

+ + Cue p35 S 4 '37

"This [is] the best Soviet film since 'Chapayev.'"

+ + Digest p34 O 2 '37

Reviewed by Ben Belitt

Nation p274 S 11 '37

"'Baltic Deputy' [is] one of the finest films to come out of the Soviet Union in many years. . . This is authentic biography."

+ + Newsweek p24 S 20 '37

Trade Paper Reviews

"In this splendidly-told story, two new Soviet directors and a hitherto uncelebrated actor have produced a picture that marks a distinct advance in Soviet film-making."

+ Film Daily p14 S 16 '37

BARGAIN WITH BULLETS. Million dollar productions 72min

Cast: Ralph Cooper, Theresa Harris, Edward Thompson

Director: Harry Fraser

Screen writer: Phil Dunham

This film is the first feature length production with an all-colored cast. A gangster film built around a gang of Harlem fur thieves who are finally apprehended by the police.

Newspaper and Magazine Reviews

"I view the colored players' appearance in it as unfortunate from a sociological aspect, and ill-advised from a business angle." Bert Harlen
Hollywood Spec p11 S 25 '37

Trade Paper Reviews

"[It] will be regarded as an unfortunate choice for the debut of the Negro race in film production. It's a bang-bang gangster thriller of the most unadulterated type, a thoroughly dated, trite and dull unfolding of murders, all of them revoltingly cold-blooded and hardly excusable even by that loose code known as gangster ethics."

— Variety (Hollywood) p3 S 18 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THE BARRIER. Paramount 90min N 12 '37

Cast: Leo Carrillo, Jean Parker, James Ellison, Robert Barrat, Otto Kruger

Director: Leslie Selander

Music: Maurice Lawrence

Music director: Boris Morros

Screen writers: Bernard Schubert, Harrison Jacobs, Mordaunt Shairp

Based on the novel by Rex Beach. This is the third filmization of the story. Set against the exciting days of the gold rush in Alaska in the 90's, this is the tale of a half-breed Indian who operates a store in the Alaskan settlement. His daughter is loved by an army lieutenant who hesitates to declare his love because of her mixed parentage. After much bloodshed and violence, the Indian discloses that the young girl is not his daughter and the way is paved for her marriage to the army man.

Audience Suitability Ratings

"A capable cast does its best to make the old plot last out another film cycle and Leo Carrillo almost succeeds. This is a family attraction." T. J. Fitzmorris

+ America p192 N 27 '37

"A: perhaps; Y: fair; C: no."

Christian Century p1510 D 1 '37

"Rex Beach's popular tale of Alaska is transferred to the screen with such a fresh, woodsy atmosphere that it will be enjoyed by all. The scenery is beautiful, and so well presented that it creates a desire to be there and enjoy it at first hand. Family." Am Legion Auxiliary

"This is a milder edition of this saga of the Alaskan gold fields than the one released several years ago. . . The majesty and beauty of the exteriors and an excellent cast make the triteness of the plot a second consideration. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent direction and acting. Mature." DAR

"Scenic effects are especially beautiful. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 6 '37

"The picture is well produced and capably directed while the photography is unusually fine. Family-mature."

+ Gen Fed of Women's Clubs (W Coast) O 27 '37

"The old theme of love and revenge should be interesting, but some of the vitality of the original story is lost in the screen interpretation. . . The film is pictorially beautiful but dramatically inferior. Adolescents, 12-16: passable; children, 8-12: no."

+ Motion Pict R p3 N '37

"General patronage."

Nat Legion of Decency N 11 '37

"Family-mature."

Sel Motion Pict p6 D 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 N 20 '37

"[It] is somewhat of a glorified outdoor adventure affording plentiful opportunities for achieving some splendor, even intriguing rugged north country backgrounds." J. P. Cunningham

Commonweal p160 D 3 '37

"When Harry Sherman tightens it by elimination of some scenes which added nothing to it except footage when previewed, he is going to have a picture which will please audi-

ences. It is an honestly made picture, one with a background of scenic grandeur."

+ Hollywood Spec p8 N 6 '37

"[It] is a pretty thing to look at, with stunningly photographed scenes of mountain peaks, glaciers and ancient forests, but it is tepid melodrama. Outside of a couple of hand-to-hand fights, the narrative meanders as leisurely as the Alaskan river. . . The Beach yarn is showing its age badly and the present adaptation and direction can scarcely be called a successful job of face-lifting." Howard Barnes

+ N Y Herald Tribune p8 N 27 '37

"In the midst of all the current farce and whimsy, 'The Barrier' is quite refreshing. This is one picture which takes itself and its characters seriously. . . 'The Barrier,' with all this murder and sudden death, hardly needed those forced efforts at romance and light comedy, nor did the unexpected songs prove of much help." Eileen Creelman

N Y Sun p26 N 27 '37

"Jean Parker plays the wide-eyed miss not too well. [The others] are no better and no worse than the dated script permits them to be. We hope now that 'The Barrier' has been raised for the last time." F. S. Nugent

+ N Y Times p21 N 27 '37

"'The Barrier' reveals an Army man who is disconcerted by the lack of correct chaperonage in the Yukon. It is otherwise rather scratchy and vague." John Mosher

New Yorker p125 D 4 '37

"A good cast is wasted on old-fashioned blood-and-thundering."

+ Newsweek p34 D 6 '37

"Yep, typical Northwest stuff from which the admirable photography and musical score walk off with the honors. . . Really a Western with a presumptuous budget, the script presents the villainies and impossible valors at a leisurely stroll. The speeches are supposed to jingle with the beatings of simple hearts but merely succeed in being stilted in the manner of first-grade readers." Herb Sterne

+ Script p10 D 4 '37

Trade Paper Reviews

"Producer Harry Sherman, well known to showmen for his money-making 'Hopalong Cassidy' pictures, keeps faith with them in his first high-budget offering. Family."

+ Boxoffice p23 N 6 '37

"[It is] a picture which should be well received by regular audiences. Its classification is class A fare. The first quality deserving of mention is the beautiful locations."

+ Film Daily p7 N 6 '37

+ Motion Pict Daily p13 O 29 '37

"'The Barrier' turns out as only mild entertainment. Its dual plot divides attention; it lacks punch of the original Rex Beach novel; the best it can hope for is dual support. . . Theatre audience reaction was mild."

+ Phila Exhibitor p41 N 15 '37

"There is generous appeal in the combination of melodrama and a background of natural forces which motivate characters. . . In completed form, its over-length will militate against its suitability as a strong secondary dueler. In spots where Westerns and action pictures are popular, it rates the leadoff."

+ Variety p14 N 3 '37

"Sure fire for general audience reception. . . Adroit compromises with the characters and their logical behavior are insinuated to take the danger of too heavy melodramatics off the morals and standards of the gold rush period in Alaska, now regarded as too outmoded, especially for the more sophisticated audiences. . . Pictorially, 'The Barrier' has exceptional appeal."

+ Variety (Hollywood) p3 O 28 '37

BEG, BORROW OR STEAL. MGM
70min D 3 '37

Cast: Frank Morgan, Florence Rice, John Beal, Janet Beecher, Herman Bing

Director: William Thiele

Music: Dr William Axt

Original story: William C. White

Screen writers: Leonard Lee, Harry Ruskin, Marion Parsonnet

"Fifteen long years have passed since Morgan walked out on his wife and baby daughter. . . He engages in petty and grand larceny for a living and from his take he sends them \$100 each and every month. When he gets the news the girl is to marry some nice young man in Iowa, he writes a letter inviting all hands to have the ceremony take place in his chateau in France. Of course, he hasn't any chateau, but he never figures they will accept his invitation." Variety

Audience Suitability Ratings

"This [is] slight comedy. . . The picture is recommended as wholesome amusement for the family." T. J. Fitzmorris

+ America p264 D 18 '37

+ "Most entertaining for the family."

+ Gen Fed of Women's Clubs (W Coast) D 1 '37

"General patronage."

Nat Legion of Decency D 9 '37

"[It is] a genial and often hilarious comedy. The romantic interest is pleasant and many of the minor characters very funny. Family."

+ Wkly Guide D 4 '37

Newspaper and Magazine Reviews

"Nice little picture. Entertaining story, more of the attractive Cedric Gibbons sets, well directed and well acted, 'Beg, Borrow or Steal' will make you satisfied with the seventy-two minutes you spend in viewing it. It is a comedy of situations, one which lent itself to more purely cinematic treatment than was accorded it."

+ Hollywood Spec p10 D 4 '37

"Like a gem in a cheap setting the fine comedy performance of the new picture casts its little beam. . . The piece could scarcely fail to be bright, and it is, despite a Class B veneer. . . The picture sags between laughs and its story interest never leaves you with anticipation." Marguerite Tazelaar

+ — N Y Herald Tribune p17 D 10 '37

"[It is] a surprisingly pleasant and fashionably daffy little comedy. Don't get your teeth all set for a feast upon caviar and champagne, but take it for cocktails and hors d'oeuvres and you won't be disappointed." B. C.

+ N Y Times p33 D 10 '37

"Most of the commonplace elements of comedy-drama are to be found in the rather anemic little offering called 'Beg, Borrow or Steal.' . . Although well enough acted . . . the film is lacking almost entirely in freshness of treatment and plot." William Boehnel

— + N Y World-Telegram p35 D 10 '37

Trade Paper Reviews

"Smartly written, brightly directed and ably acted, film fans will find much to please them in this gay comedy offering. It is a film with definite possibilities at the box-office. Family."

+ Boxoffice p19 D 4 '37

"Here is a delightful comedy that has been skillfully directed by William Thiele. . . A small army of comedians, headed by Frank Morgan, aid in the fun-making."

+ Film Daily p7 D 2 '37

+ Motion Pict Daily p6 N 29 '37

"A subtitle which graces this film states that the events and the characters in the photoplay are fictitious. . . Might have added that any characterizations, situations or action bearing the slightest resemblance to the behavior of human beings is strictly accidental. Nothing quite so incredible as this story has been tossed to the double bills since major studios started competing among themselves to turn out low grade entertainment for the filler-in spots. This one rates B-minus."

— Variety p14 D 1 '37

"Marked by capital performances by the entire cast and bolstered by some lively dialog, Metro has a program production in 'Beg, Borrow or Steal' that should do better than average business on the dualers. It is a swift-moving farce full of laugh-provoking situations, abetted by good lines that hit audiences right in the middle."

+ Variety (Hollywood) p3 N 27 '37

BEHIND THE MIKE. Universal 67min S
26 '37

Cast: William Gargan, Judith Barrett, Don Wilson, Sterling Holloway

Director: Sidney Salkow

Original story: Thomas Ahearn, Walter Butterfield

Screen writer: Barry Trivers

"A dynamic, egotistical radio announcer leaves his work in New York, goes to a small town in answer to an advertisement and there unearths and exposes through his radio station a political situation filled with intrigue and crime." Sel Motion Pict

Audience Suitability Ratings

"While somewhat enlightening as to sound effects and interesting in that it presents Don Wilson, the picture as a whole is unconvincing. Adults." Calif Cong of Par & Teachers

"Mediocre. Dull. Mature." DAR

"A complicated but amusing story well directed, nicely acted and generally satisfactory as light entertainment. Family." E Coast Preview Committee

"Harmless but silly and not very funny." Nat Soc of New England Women

"[It is] a story so trite and farfetched in its endeavor to achieve humorous situations that the results fail while the characters are unconvincing and overdrawn and the picture, though not destructive of ideals, is of little positive value. . . Might prove entertaining for the family." S Calif Council of Fed Church Women

Fox W Coast Bul O 23 '37

"The picture has some clever bits, but for the most part the effort to wring out something different in the way of a radio success fails. All the ingredients have been put in but the loaf just refuses to rise, at least not very high. Family."

— + Gen Fed of Women's Clubs (W Coast) O 13 '37

"The story is somewhat confused but it moves swiftly and is often very funny. Suitability: family." D. E. B.

+ — Mo Film Bul p218 O '37

"Another tiresome radio picture is added to the list in a noisy and trivial story. . . The story is barely coherent, consisting of a succession of fist fights and raucous declamations before a microphone. Production values are generous leaving a regret that they could not have been saved for a better yarn. Adolescents, 12-16: waste of time; children, 8-12: poor."

— Motion Pict R p3 N '37

"General patronage."

Nat Legion of Decency D 2 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BEHIND THE MIKE—Continued

"A & Y: fair; C: trivial but harmless."
Parents' M p36 D '37

"Family."

Sel Motion Pict p10 O 1 '37

Trade Paper Reviews

"Nothing elaborate in this production item with a so-so-story, but the excellent way it was gagged up and the generous way the comedy was distributed among the principals sends it in for a worthwhile show that will get the smiles and chuckles."

+ Film Daily p6 N 2 '37

— + Motion Pict Daily p9 N 11 '37

"Comedy that ought to be okay for the dualers, this starts off very fast, then slows up a bit. Estimate: best for neighborhoods, duals."

+ — Phila Exhibitor p23 O 1 '37

"[It] serves to introduce Don Wilson, the Jack Benny radio program announcer, as a first-rate actor. . . 'Behind the Mike,' despite obvious efforts to give it plenty of production and to make it go places, belongs on the after-half of a dual combination."

— + Variety p14 N 3 '37

BIG CITY. MGM 75min S 3 '37

Cast: Luise Rainer. Spencer Tracy. Charles Grapewin. Janet Beecher. Eddie Quillan

Director: Frank Borzage

Music: Dr William Axt

Original story: Norman Krasna

Screen writers: Dore Schary. Hugo Butler

"[The] story deals with a big city taxi war fomented by professional thugs who thrive on the strife they provoke. Into this turmoil, which becomes deadly, Spencer Tracy as a cab driver and his alien wife, Miss Rainer, are drawn when the immigrant bride is accused of having criminal knowledge of a murderous attack. In order not to bring a horde of taxi drivers who have rallied loyally around Tracy and his wife to trial, certain politician officials plan to deport Miss Rainer just as she is on the verge of bearing Tracy's child. A timely confession and a spectacular battle royal on the docks, abetted by the contrite officials, saves the day for abused virtue." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"It is an exciting film with moments of genuine pathos, but it falls short of excellence because of its diffuseness. Director Frank Borzage has too obviously tried to run the well-known gamut of emotions at the expense of a unified impression. . . The film's lack of veneer runs, here and there, to tastelessness and it is best reserved for adult audiences. Even if it does not fulfill its natural promise, it may fairly be called good entertainment." T. J. Fitzmorris

+ America p600 S 25 '37

"A: fair; Y: unsuitable; C: no."

Christian Century p1246 O 6 '37

"It has everything that makes a picture entertaining; excitement, drama, comedy and romance. . . Splendid direction and an excellent supporting cast. Mature." Am Legion Auxiliary

"A melodramatic and mediocre picture dealing with rival taxi company's labor troubles, and sabotage. . . The script is inferior to the cast despite their efforts to convert it into convincing social drama. Mature family groups." Calif Cong of Par & Teachers

"Luise Rainer is most delightful. Spencer Tracy shows the same tenderness that he showed in 'Captains Courageous.' In films of this kind he is quite remarkable with his restrained but almost perfect acting." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Luise Rainer and Spencer Tracy handle scenes of domestic comedy with charm, but the story seems to get out of hand, and becomes farcical. Mature." Nat Soc of New England Women

"High in ethical value, the outstanding love for friends and religion leave lasting and happy impressions that the whole family will appreciate." S Calif Council of Fed Church Women

Fox W Coast Bul S 13 '37

"Mature audience. Excellent acting and capable direction give this timely story, with its bits of pathos and human appeal, interesting and different entertainment value."

+ Gen Fed of Women's Clubs (W Coast) S 8 '37

"There are some well directed scenes in the film . . . but the whole is patchy and uncertain, continuously changing in mood—one moment whimsy, the next gangster melodrama, and the next knockabout farce. Suitability: adults and adolescents." A. P.

— + Mo Film Bul p218 O '37

"Adolescents, 12-16: mature; children, 8-12: no."

Motion Pict R p4 O '37

"Adults."

Nat Legion of Decency S 16 '37

"A & Y: good melodrama; C: too mature."

Parents' M p38 N '37

"Mature."

Sel Motion Pict p7 O 1 '37

"Family."

Wkly Guide S 4 '37

Newspaper and Magazine Reviews

"Some reviewers have called it the best picture of the season; others have criticized it heartily. . . [It] rates somewhere in the nebulous middle, good, but hardly great." J. G.

+ — Boston Transcript p6 O 9 '37

"Adults and young people."

Christian Science Monitor p17 O 16 '37

"While the theme . . . is a sound one, the picture itself is overdrawn, overplayed and frequently exaggerated to the point of burlesque. . . Miss Rainer's . . . technique becomes quite wearing after a while."

— + Cue p13 S 25 '37

"A Keystone climax makes the rest of the picture worth bearing."

Digest p34 O 9 '37

"Some touches of robust comedy, excellent supporting performances and a climax that is heartily amusing and thoroughly exhilarating are the best things in an uneven picture."

+ — Film Wkly p28 O 16 '37

"To ask two such artists as Luise Rainer and Spencer Tracy to appear in such a looney vehicle, and such an outstanding figure as Frank Borzage to direct it, is the height of bad screen judgment. . . The picture as a whole is rather bewildering. It suggests that an effort was made to achieve something out of the ordinary. We have tragedy, comedy and a farcical ending. . . The trouble with 'Big City' is that it can not be believed, and is not presented with a lightness of touch to classify it as something we are not supposed to believe."

— Hollywood Spec p15 S 11 '37

"This film misses, save in its climax. Luise Rainer fails to arouse your sympathy as the French wife. Tracy's chauffeur has tang and reality. This actor never misses." (2½ stars) Beverly Hills

Liberty p56 O 23 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The pairing of Luise Rainer and Spencer Tracy in 'Big City' has not proved a happy notion. For that matter, there is nothing felicitous about the film except its free-for-all ending. A preposterous tale has been directed at random, played in a variety of moods and cluttered with dull dialogue and incidental business. The result is a pretentious and dissonant motion picture that does no credit to any of its collaborators." Howard Barnes

— + N Y Herald Tribune p16 S 17 '37

"By any other names, except possibly those of Luise Rainer and Spencer Tracy, 'Big City' would be Class B melodrama and nothing more. With them, it becomes a trifle more, but still not enough to justify more than a passing glance. It is casual, superficially diverting, singularly unimportant stuff." F. S. Nugent

— + N Y Times p29 S 17 '37

"The movies, ah, the movies, how hard it is at times to love them! Consider Luise Rainer and her fate, and Spencer Tracy and his! . . . Mr. Tracy makes an effort to assert his talent against great odds, and I think one appreciates his struggle. Madame Rainer evidently gave up the fight at the first shot." John Mosher

— New Yorker p93 S 25 '37

"A pair of fine actors, Luise Rainer and Spencer Tracy, are wasted on this slapdash story. . . . By way of compensation, there is an exciting rough-and-tumble climax."

— + Newsweek p24 S 27 '37

"Few will deny that 'Big City' is big-league entertainment." Herb Sterne

+ Script p12 S 18 '37

"A lively but sporadic film . . . climaxing in one of the fastest free-for-alls yet screened."

Time p34 S 20 '37

Trade Paper Reviews

Canadian Moving Pict Digest p5 O 23 '37

"Here is the best general audience fare delivered in some time. Estimate: box office."

+ Phila Exhibitor p13 S 15 '37

"'Big City' is a big mistake. Lacking a sound story premise, it is a series of overplayed, underdeveloped situations. Off on the wrong foot, it never catches its balance, and finally it winds up a disappointment in view of the fine cast."

— Variety p13 S 15 '37

BIG TOWN GIRL. 20th century-Fox 65min D 3 '37

Cast: Claire Trevor, Donald Woods, Alan Dinehart, Alan Baxter

Director: Alfred Werker

Music: Sidney Clare, Harry Akst

Screen writers: Lou Breslow, John Patrick, Robert Ellis, Helen Logan

"Miss Trevor is a night club singer whose husband, an escaped convict, is on the search to catch up with her again. To elude him she masquerades as a French countess in which disguise she becomes a radio star." (Variety)
Based on the novel of the same title by Frances Whiting Reid.

Audience Suitability Ratings

"Fascinating intense drama, lovely singing and well enacted roles make this good fare for adult audiences." Am Legion Auxiliary

"Fair program picture. Adults." Calif Cong of Par & Teachers

"[It is] an exciting but not very convincing story. . . . The romance adds a light touch to the picture, but the attempted revenge of the husband lends a rather unpleasant suspense to the whole. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adult." DAR

"A fairly interesting program film for mature audiences." Nat Soc of New England Women

"[It is] a story essentially trite in theme. . . . To those who enjoy tense situations with a touch of dare-devil outlawry, this picture may have an appeal. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 20 '37

"Interest and suspense is ably maintained in this exciting, well produced melodrama. Able direction, convincing characterizations by each member of a most capable cast, fast action and generous humor give this picture its entertainment value."

+ Gen Fed of Women's Clubs (W Coast) N 10 '37

"It is all perfectly silly and a waste of time. Adolescents, 12-16 & children, 8-12: no."

— Motion Pict R p1 D '37

"Adults."

Nat Legion of Decency D 9 '37

"Fair program picture. Adults."

+ — Sel Motion Pict p6 D 1 '37

Newspaper and Magazine Reviews

"A minor melodrama, it has more than enough crisp entertainment. Adults and young people."

+ — Christian Science Monitor p17 N 27 '37

"'Big Town Girl' is a picture with an unusual amount of entertainment value. The story has color and suspense, but it leans heavily on coincidence, and there is some rather arbitrary handling of the characters now and then, shortcomings which may lessen its effectiveness for the more critically minded." Bert Harlen

+ — Hollywood Spec p11 N 20 '37

"A typically average programmer, it gives the long arm of coincidence one of the stiffest workouts it has had this year and invites Claire Trevor, Alan Dinehart, Donald Woods and Alan Baxter to animate one of the wildest scenarios ever devised by four desperate scrip. writers." F. S. Nugent

— N Y Times p23 D 13 '37

"The chief trouble with 'Big Town Girl' is that it is a third or fourth carbon copy of numerous other racketeer-night club films that have preceded it. It has a good set of performances, some occasional humor and a little excitement, but for the most part its treatment is pretty unimaginative and dull." William Boehnel

— + N Y World-Telegram p21 D 13 '37

Trade Paper Reviews

"Effectively directed, pleasing number in the popular audience category."

+ Film Daily p4 N 13 '37

+ Motion Pict Daily p15 N 10 '37

"Familiar dramatic formula with no big names for the marquee, this has good troupers who get everything out of the story. It will satisfy the family, neighborhood trade."

+ — Phila Exhibitor p42 N 15 '37

"'Big Town Girl' is a suitable attraction for big and small town theatres. It is fast paced melodrama mixed with well played comedy situations and a characterization by Claire Trevor which is one of her best performances."

+ Variety p19 N 10 '37

"20th-Fox has turned out a good general audience picture in 'Big Town Girl,' and theatres throughout the territories can spot this one for the run of the mill trade. Although the names are not particularly of electric light calibre, entire cast delivers an experienced and genuine performance."

+ Variety (Hollywood) p3 N 8 '37

BLAZING BARRIERS. Monogram 64min
Jl 4 '37

Cast: Frank Coghlan, Jr. Florine McKinney.
Edward Arnold, Jr

Director: Aubrey Scotto

Screen writer: Edwin C. Parsons.

The film pictures the rehabilitation of two worthless boys by their participation in a CCC camp.

Audience Suitability Ratings

"This naive and unpretentious story has plenty of action and incident. Its moral—though obvious—is not unduly emphasised. . . Entirely without subtlety this film is good, straightforward entertainment for all 'young' people. Suitability: family; especially children over 11." E. P.

+ Mo Film Bul p193 S '37

"General patronage."

Nat Legion of Decency Jl 22 '37

"A, Y & C: good human interest story."

Parents' M p42 O '37

Newspaper and Magazine Reviews

"So far as we know, 'Blazing Barriers' is the first picture ever made about love in a CCC camp and, with all due respect to the Reformation Commission, we don't care if it's the last." B. R. C.

— N Y Times p31 N 10 '37

Trade Paper Reviews

"This picture has a strong interest value in its message, and, importantly, carries enough entertainment value to please any audience. The forest fire is particularly dramatic."

+ Film Daily p15 N 16 '37

+ — Motion Pict Daily p6 N 4 '37

"The CCC camp angle in the story is strong for exploitation purposes. Estimate: exploitable, best for neighborhoods, duals."

+ — Phila Exhibitor p57 Jl 1 '37

"Credit is given for cooperation by CCC. It is when this cooperative spirit seemingly becomes too obtrusive, injecting absurd hokum and a touch of flag-waving, that the film bogs down miserably. Failure of scripters to live up to initial promise means only secondary dual business for this effort."

— + Variety p17 N 17 '37

BLOSSOMS ON BROADWAY. Paramount 80min N 19 '37

Cast: Edward Arnold, Shirley Ross, John Trent, Rufe Davis, Weber and Fields, William Frawley

Director: Richard Wallace

Music director: Boris Morros

Screen writer: Theodore Reeves

"Edward Arnold is cast as a con-man and promoter who takes a young girl (Shirley Ross) fresh from the farm to carve a stage career in the Big Burg, poses her as a fabulous gold-miner and attempts to cash in. Idea is to bilk a miserly millionaire." (Variety) Based on the play of the same title by George Auerbach

Audience Suitability Ratings

"A fine cast is presented at a disadvantage in this weak story. Family." Am Legion Auxiliary

"This [is] hodge-podge of intrigue, comedy, music and variety entertainment. There are some Weber and Fields sequences that should prove of interest to many. Fair entertainment. Mature." Calif Cong of Par & Teachers

"A good cast strive against odds to make this picture the rollicking comedy it could have been. The action is slow and interrupted too often by senseless vaudeville turns. . . The ending reverts to musical comedy and the singing of the title song leaves the audience feeling a bit better for having been more or less bored." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"The leads are fairly well cast and the film has its moments, but, at no point does it rise above a class B film. General audiences." Nat Soc of New England Women

"Lightly entertaining musical melange with little plot and less continuity, wholly unworthy of so excellent a cast. . . The comedy, such as it is, proves to be coarse and foolish and mostly of the slapstick variety. Waste of time and mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 27 '37

"Edward Arnold's work is good but he merits better material. The clever imitations by Rufe Davis are very entertaining. Amusing if you enjoy the type. Family."

+ Gen Fed of Women's Clubs (W Coast) N 17 '37

"A delirious farce in poor taste. . . The production seems planned to show off the different tricks of the comedians, Joe Weber, Lew Fields and Rufe Davis, but the result is unsuccessful as entertainment. Adolescents, 12-16: waste of time; children, 8-12: no."

— Motion Pict R p4 D '37

"General patronage."

Nat Legion of Decency N 26 '37

"Mature."

Sel Motion Pict p5 N 1 '37

Newspaper and Magazine Reviews

"[It is] a film which never succeeded in making up its mind whether it was melodrama, farce, burlesque, or musical. It began with a cheating cheaters theme, and thereafter wandered all over the screen, finally coming to rest in a police line-up with a dull, soft, unmusical plop. . . [It has] an amazingly stupid story." Jesse Zunsner

— Cue p45 D 11 '37

"Weber and Fields might better have stayed out of pictures. They find themselves involved in one of Hollywood's most distressing demonstrations of throwing bad material after bad. . . There is little that is amusing in 'Blossoms on Broadway.' It careens wildly through a jumbled assortment of moods and situations, adding confusion to boredom. On the basis of its pretensions, it might just as well be called the worst photoplay of the year." Howard Barnes

— — N Y Herald Tribune p17 D 3 '37

"The new Criterion, unfortunate this season in the quality of the pictures it has shown, this week has a film that does not belong in class B, or even class C. It is difficult to know just how 'Blossoms on Broadway' should be classed, if at all. This pitifully silly little piece does have one qualification of entertainment, a hit song." Eileen Creelman

— N Y Sun p38 D 3 '37

"One test of musical comedy, we have always felt, is whether it breaks out into song or breaks down into it. 'Blossoms on Broadway' falls squishily into the unfortunate second category. After a promising farcical beginning, its author starts to hem and haw—with music. . . It's pretty feeble stuff, tolerable only if you have an appetite for silliness." F. S. Nugent

— N Y Times p29 D 3 '37

"Weber and Fields are in 'Blossoms on Broadway,' but the great venerables are really lost in a shuffle of Edward Arnold, Shirley

Ross, and such modernities as the Radio Rogues. I lost control of my reason here, too."

John Mosher

— New Yorker p126 D 11 '37

Trade Paper Reviews

"Unusually' meager in entertainment elements, there are two assets to offset the shortcomings of this B. P. Schulberg production—the widespread popularity of its title song hit and the marquee value of Edward Arnold's name. It should be booked as an average program and alert selling may lift it from lower bracket grosses. Family."

— + Boxoffice p23 N 27 '37

"Trying something different in the way of a musical this one misses due to a weak story. It does have some redeeming virtues in the performances of Edward Arnold, Shirley Ross and William Frawley who work hard to make something of the piece but the thing as a whole just doesn't seem to click."

— + Film Daily p8 N 17 '37

+ — Motion Pict Daily p9 N 15 '37

"This starts as comedy, becomes strangely musical, then degenerates into farce—very silly farce, with improper conjunction of humor, plot, of musical numbers, background. There are several sparkling comedy spots, but the said lack of perspective hinders the picture in attaining mass following. Estimate: fair."

+ — Phila Exhibitor p42 N 15 '37

"This film is analogous to the little girl who, when she was good, was very, very good, but when she was bad. . . and [it] will undoubtedly have some box office attraction through that medium. But, generally, it will fare but fairishly."

+ — Variety p16 N 17 '37

"Hilarious farce idea turns out as moderately amusing entertainment with moderate box office prospects."

+ — Variety (Hollywood) p3 N 13 '37

Saddles' is an entertaining, but by no means exceptional picture." William Boehnel

+ N Y World-Telegram p15 N 8 '37

Trade Paper Reviews

"[It] will please the audience for which it was intended. . . It may be difficult to exploit this picture as a 'wild and woolly Western,' but it is, nevertheless, fairly good entertainment. Family."

+ Boxoffice p19 O 30 '37

"Entertaining Western with plenty of fast riding and Autry singing."

+ Film Daily p6 O 26 '37

+ — Motion Pict Daily p6 O 18 '37

"Estimate: good Autry."

+ Phila Exhibitor p30 O 15 '37

"Another of those convey-nothing titles which hides a good picture, westernly speaking. Everything in the production bespeaks a more than average investment."

+ Variety p16 O 13 '37

"Boots and Saddles' is fast and pleasing entertainment which will get plenty of enthusiastic response from the week-end child audiences and stands up as good support on the neighborhood duals."

+ Variety (Hollywood) p3 N 3 '37

BORNEO. 20th century-Fox 74min S 10 '37

Commentator: Lew Lehr

Narrator: Lowell Thomas

Released in two versions, one eight reels, 80 minutes for use as a lecture version in high schools, the other, seven reels, 74 minutes with sound track for commercial showing. The film was photographed by the late Martin Johnson and his wife and is a camera record of an expedition in North Borneo which resulted in the capture of a 400 pound orang-utan.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Sepia tints used throughout add to the photographic beauty of the film. Family." E Coast Preview Committee

+ Fox W Coast Bul S 25 '37

"General patronage."

Nat Legion of Decency S 9 '37

"A, Y & C: excellent."

Parents' M p38 N '37

"[It] is a remarkable pictorial review of the jungle world of Borneo. . . The courage and experience necessary for the success of such an expedition make one appreciate to what an extent the Johnsons have opened up little known parts of the world to the general public. Family."

+ + Sel Motion Pict p10 O 1 '37

"Martin Johnson's last film is interesting, educational and moves at a good pace. Suggested for school and library use. Worth keeping permanently available. Family-juvenile."

+ Wkly Guide S 4 '37

Newspaper and Magazine Reviews

Digest p34 S 25 '37

"It has the usual Johnson ingenuity of subject." (2 stars) Beverly Hills

Liberty p29 O 16 '37

Newsweek p26 S 13 '37

Time p34 S 20 '37

BOOTS AND SADDLES. Republic 55min O 4 '37

Cast: Gene Autry, Smiley Burnette, Judith Allen, Ra Hould

Director: Joseph Kane

Original story: Jack Natteford

Screen writer: Oliver Drake

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 21 '37

"Family-juvenile."

Wkly Guide O 16 '37

Newspaper and Magazine Reviews

"Small brothers will probably enjoy thoroughly a combination of singing cowboys and wide open spaces. Family."

+ Christian Science Monitor p17 N 6 '37

"It may be that we shall all eventually rue the day when horse opera first became vocal. . . [The film's] supporting musical interludes, full of Latin-American hip swinging, range from indifferent to bad, and its story . . . is one of the least justifiable of the year, especially as a libretto for livestock." B. R. C.

— + N Y Times p19 N 8 '37

"[It is] an amiable and reasonably diverting horse opera. . . The film itself suits Mr. Autry's personality admirably. . . Altogether 'Boots and

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BORROWING TROUBLE. 20th century-Fox 59min D 24 '37

Cast: Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell

Director: Frank R. Strayer

Music director: Samuel Kaylin

Screen writers: Robert Chapin, Karen DeWolfe

This is seventh in the Jones Family series based on the characters of Katherine Kavanaugh. "The Jones Family play big brother to a tough youngster who needs friendly interest and encouragement to wean him away from his own elder weakling brother and [bad] companions." [Variety (Hollywood)]

Audience Suitability Ratings

"That American institution, the Jones family, needs no recommendation to an amused public. Of all the inexpensive comedies destined for double-feature showings, these domestic sagas are the most dependable for fun and good taste." T. J. Fitzmorris

+ America p264 D 18 '37

"A: fair; Y & C: good."

Christian Century p1574 D 15 '37

"It is regrettable that the picture is climaxed by turning the wedding ceremony into a farce. Family." Am Legion Auxiliary

"This excellent cast presents each successive story with a simple sincerity that makes it delightfully entertaining. Family." Calif Cong of Par & Teachers

"This delightful family are surefire entertainment on any theatre's bill and this production maintains the very high standard set by the preceding pictures in the series. . . While this production strikes a serious note now and then, there is much to amuse and enjoy in the story." Calif Fed of Business & Professional Women's Clubs

"Good. Poignantly showing the effect of environment, this subtly offers remedies. Family, but mature for children." DAR

"Excellent family film." Nat Soc of New England Women

"Excellent program picture for the family." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

"The familiar cast give their usual convincing characterizations through many exciting and amusing experiences. Family."

+ Gen Fed of Women's Clubs (W Coast) O 20 '37

"As in the other Jones pictures, the characters talk and behave like real people, interesting people we are glad to know. In this one a constructive attitude towards social problems is included with the entertainment of the hour. Adolescents, 12-16: good; children, 8-12: yes."

+ Motion Pict R p4 N '37

"General patronage."

Nat Legion of Decency N 4 '37

"A good cast contributes some excellent portrayals of recognizable types and underlying the humor is a pointed emphasis on the need of good influence and environment for young people. Family."

+ Sel Motion Pict p9 D 1 '37

"This series becomes continually better, and this particular picture, besides its sympathetic insight into average Americans, has—without being heavy about it—a real social angle. Family. Juvenile."

+ Wkly Guide N 20 '37

Newspaper and Magazine Reviews

"Better than any other motion pictures this Jones Family series of films has succeeded in expressing what we have come to know

as 'Americanism.' . . Some of the scenes are rather talkative, perhaps inevitably so, but viewed in its entirety the film moves along with commendable directness." Bert Harlen

+ Hollywood Spec p9 O 30 '37

Trade Paper Reviews

"Exhibitors and audiences will find nothing lacking in this, the seventh in the Jones Family series, and the film, neatly constructed and conscientiously acted, will undoubtedly score as well as its predecessors. It is built on the now familiar pattern which has made of the series a consistent boxoffice profit-builder. Family."

+ Boxoffice p23 N 6 '37

"[It is] one of the best of this series of pictures. . . The family trade especially should find it enjoyable."

+ Film Daily p6 O 26 '37

+ Motion Pict Daily p4 O 25 '37

"Estimate: best Jones Family offering yet; okay for neighborhoods, duals."

+ Phila Exhibitor p36 N 1 '37

"Probably as with no other series, the Jones Family can and should get the helpful sanction of 'groups' because of wholesome content and general instructiveness to youngsters. However, same is cleverly woven into well produced little tales that do not leave that 'teacher' taste children resent. For same two reasons they can't miss with the family trade among whom they know a nice box office popularity."

+ Variety p16 N 17 '37

"The Jones Family has established a reliable standard of excellent neighborhood entertainment and boxoffice, and this one, seventh of the series, fully measures up to the quality of the label. Many audiences will consider it the best."

+ Variety (Hollywood) p3 O 21 '37

BOY OF THE STREETS. Monogram 75min D 8 '37

Cast: Jackie Cooper, Maureen O'Connor, Kathleen Burke, Marjorie Main

Director: William Nigh

Original story: Rowland Brown

Screen writers: Gilson Brown, Scott Darling

"Fable is that of the city youngster who has his own gang of pals and who would like to grow up as a ward leader or in any spot where he did not have to work. There's some allusion to the riches-and-rags angle but that's smartly glossed over briefly to follow the lad's fight to find himself." Variety

Audience Suitability Ratings

"While 'Dead End' may have been the inspiration for this picture, 'Boy of the Streets' is not a weak copy and will have greater public appeal perhaps because it is not so bitter. . . It is human and not sentimental and it is distinctly good entertainment as well. Adolescents, 12-16: interesting; children, 8-12: no, too mature."

+ Motion Pict R p4 D '37

"'Boy of the Streets' is good repetition-for-emphasis on the 'Dead End' theme of life in city slums. [It is] not quite so exciting and effective as its noble predecessor, but more straight-forward in the telling."

+ Scholastic p36 D 18 '37

"The story idea is a significant one and although at times it lacks conviction, it moves at a satisfying pace and carries a strong measure of suspense and interest. Adults and young people."

+ — Sel Motion Pict p9 D 1 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Family-juvenile. Outstanding. A sincere and moving picture with genuine social meaning."

+ + Wkly Guide D 11 '37

Newspaper and Magazine Reviews

"The conditions are probably overdrawn now and then, and the picture has a tendency to veer toward sentimentality, but on the whole the film can be said to accomplish its objective. It undoubtedly will play its part in creating in the public mind an awareness of the deplorable conditions under which many of our people live." Bert Harlen

+ — Hollywood Spec p9 D 11 '37

Trade Paper Reviews

"This very human story, replete in down-to-earth human elements and heart throbs, is highly acceptable material for all audiences and can be relied on for satisfactory returns. Family."

+ Boxoffice p23 D 11 '37

"Here is a production that you can shout about without fear of any unfavorable reactions. The story is so appealing and human that it hits right home to all classes. It has been expertly directed by one who knows his boy psychology, and as expertly authored by a chap who has some first-hand knowledge of life as it is really lived in the poorer sections of our big cities."

+ Film Daily p7 D 2 '37

+ — Motion Pict Daily p6 D 2 '37

"Jackie Cooper in 'Boy of the Streets' easily is Monogram's most ambitious production effort to date. With this youth's name as a magnet, even though he's not been active in the cinema scene for about two years, and an elaborate campaign behind it, the independent houses and territorial exhibitors doubtless will find it palatable fare. . . Picture's obvious weakness is the absence of a strong male or feminine character to go along with the juvenile star."

+ — Variety p14 D 1 '37

"Here is first rate neighborhood program stuff, well dunked in heart interest hokum and with every dollar spent wisely as entertainment for the family trade. A capable cast delivers satisfactorily, the direction is sympathetic, the story appealing and credible and the production commendable from every angle."

+ Variety (Hollywood) p3 D 2 '37

BREAKFAST FOR TWO. RKO 65min O 22 '37

Cast: Barbara Stanwyck, Herbert Marshall, Glenda Farrell, Eric Blore

Director: Alfred Santell

Original story: David Garth

Screen writers: Charles Kaufman, Paul Yawitz, Viola Brothers Shore

"Barbara Stanwyck, an heiress having a fling at New York night life, wakes up in the apartment of a gilded youth, Herbert Marshall, who has tossed away his shipping line birthright for a mess of sottage. Barbara falls hard for this ne'er-do-well . . . and sticks around to land him." [Variety (Hollywood)] Based on the short story of the same title by David Garth.

Audience Suitability Ratings

"This is a lightweight comedy, veering toward slapstick, which finds Herbert Marshall slightly out of his element. The humor is too broad and the dialogue too thin." T. J. Fitzmorris

— + America p96 O 30 '37

"A: amusing of kind; Y: amusing but mature; C: no."

Christian Century p1310 O 20 '37

"Good cast, with excellent comedy relief. Family." Am Legion Auxiliary

"Some may object to the turning of marriage ceremonies into comedy and to the atmosphere of drinking and blackened eyes. Concluding scenes revert to the custard pie era. Adults." Calif Cong of Par & Teachers

"If one can accept Herbert Marshall and Barbara Stanwyck in a farce-comedy bordering on out and out slapstick, this will be diverting entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Starting as a decidedly amusing story . . . this deteriorates into a slapstick farce. Mature. Good." DAR

"A fair comedy, lavishly staged, which occasionally drags. Mature." Nat Soc of New England Women

"Much drinking and casual featuring of informal situations characterize the picture as unethical and mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 16 '37

"Mature. Excellent entertainment of its type."

+ + Gen Fed of Women's Clubs (W Coast) O 6 '37

"If this story had followed its initial idea . . . it might have been both interesting and amusing, but the story runs amuck halfway through and slapstick is introduced in progressively larger doses until the final scenes are riotous and decidedly distasteful. Adolescents, 12-16: too unconventional; children, 8-12: no."

Motion Pict R p4 O '37

"General patronage."

Nat Legion of Decency O 14 '37

"A, Y & C: good comedy."

Parents' M p36 D '37

"Herbert Marshall is not convincing in the role of a gay, irresponsible playboy. Mature."

— + Sel Motion Pict p7 N 1 '37

"Rather silly story but it furnishes plenty of laughs. Family."

Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"If it weren't for the presence of cherub-faced Eric Blore, this would rank as very nearly the dullest comedy of the year. Even with Mr. Blore, it has a hard time keeping its head above water. Adults and young people."

— Christian Science Monitor p17 O 30 '37

"The rowdy doings are frequently very funny, if not completely believable, and are vastly aided by Eric Blore and Donald Meek." Jesse Zunsner

+ — Cue p46 N 27 '37

"Goofy and joyous. . . It really is an extraordinarily clever farce-comedy which will delight audiences everywhere."

+ Hollywood Spec p11 O 9 '37

"[It] trips over its own whimsey. . . The events seem pretty labored to your observer. Some of this is in the writing, some in the direction; most of it is miscasting." (2 stars) Beverly Hills

Liberty p36 N 13 '37

"A respectable and somehow rather drab little comedy, for all of its fine setting. 'Breakfast for Two' is nevertheless interspersed with those explosively individual audience laughs which cause you to look around at your neighbors in wonder. . . Scattered sections of the audience keep tittering right up to the end. We don't know why." B. R. C.

— + N Y Times p21 N 20 '37

"Seemingly anyone can and does produce refined slapstick screen comedies these days, but it takes more than just good intentions to make them brisk, gay and laughable. 'Breakfast for Two' the latest addition to this popular cycle, is as full of good intentions as it is lacking in

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

BREAKFAST FOR TWO—Continued

jollity. . . Somehow the photoplay lacks the spark that lifts an offering of this kind out of the ordinary into the extraordinary class."
William Boehnel

— + N Y World-Telegram p21 N 22 '37

"Exuding whimsy from every pore, this familiar fable about the girl who reforms a playboy achieves a fair percentage of the laughs it strains so hard for."

+ — Newsweek p25 O 18 '37

"Not much nourishment, yet it stays the appetite for light entertainment, and is served in a luxurious manner. . . Gags and story construction may be as old as your favorite fedora, but this film wears them with a jaunty air." R. S. Ames

+ — Script p12 O 23 '37

"Barbara Stanwyck plays here a two-fisted Texas gal with definitely negative results. Equally embarrassed in a stumbling comedy are such reliable performers as Herbert Marshall, Eric Blore, and Frank Thomas. Confusion."

— Stage p27 N '37

"[It] involves honored Tragedians Herbert Marshall and Barbara Stanwyck with pub-crawling, ventriloquism, loaded boxing gloves, custard pies and a butler named Butch (Eric Blore). They seem to enjoy the change."

Time p45 N 1 '37

Trade Paper Reviews

"All of RKO Radio's hilariously comical production ingredients—a grand screenplay, a swell cast and fine direction—have been so expertly blended in this suave, sophisticated and completely delightful picture that audiences can be depended upon to give it their 100 per cent support. Family."

+ Boxoffice p25 O 16 '37

"Sprightly comedy of man-hunting dame makes fine audience fare."

+ Film Daily p6 O 7 '37

+ Motion Pict Daily p6 O 4 '37

"Here is a frothy farce for the upper brackets. Story is silly, but the type is acceptable. Comedy is high, but very funny for those who appreciate it."

+ Phila Exhibitor p30 O 15 '37

"It won't disappoint those who come for laughs. The film's loaded with a wide assortment of larynx and midriff ticklers. It's good all around production of the intermediary classification, and about the only time that the zany pace bogs down is toward the end when the action overstrains itself with an awkwardly contrived mess of housewrecking and pie-tossing."

+ Variety p16 N 24 '37

"[It is] the sort of entertainment for which picture fans have shown a distinct liking. Last night's audience tittered so constantly that not a few of the lines spoken by the players were drowned by the laughs, too bad for the audience but healthy augury for the film."

+ Variety (Hollywood) p3 O 2 '37

BRIDE FOR HENRY. Monogram 55min S 29 '37

Cast: Anne Nagel. Warren Hull. Henry Mollison

Director: William Nigh

Screen writer: Marion Orth

Based on the Liberty magazine short story of the same title by Josephine Bentham. "Henry Mollison is late for his wedding to Anne Nagel, so she gets peeved, and ups and marries her lawyer and admirer, Warren Hull, just out of spite. He takes the wedding seriously. On the honeymoon they are followed by the original husband-to-be who was late." (Film Daily)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 14 '37

"A & Y: entertaining comedy; C: possible." Parents' M p36 D '37

"A plot situation that might have been outstanding can only be rated as fair entertainment. Adults & young people."

+ — Sel Motion Pict p11 N 1 '37

Trade Paper Reviews

"Monogram offers a lightweight comedy attraction in this production which will fill the bill on any of the lesser duals through the gaiety and abandon of its plot. Family."

+ — Boxoffice p21 O 9 '37

"They missed out on a very unusual plot situation that could have intrigued the [ladies] immensely instead of just mildly if it had been given the proper treatment. Something slipped somewhere along the line, and the weakness may even be in the author's development of what should have been a Grade A production for a team like William Powell and Myrna Loy."

+ — Film Daily p12 S 27 '37

+ Motion Pict Daily p20 S 24 '37

"Better than average independent production values are present with the audience reaction good. Estimate: duals and neighborhoods."

+ Phila Exhibitor p21 O 1 '37

"A rather dreary edition for the duals, where it certainly won't do auspiciously. . . Essentially a women's film, treatment plus story will make the men squirm in their seats; for the skirted audiences it is, charitably, fairish."

+ — Variety p14 S 29 '37

"Its best asset lies in the undeniably sound production values that have been built into it by Dorothy Reid, who has succeeded in investing a film that is frankly of B classification with lavish photographic attractions and the luxury atmosphere that is generally associated with much costlier pictures."

+ Variety (Hollywood) p3 S 22 '37

BRIDE WORE RED. MGM 100min O 8 '37

Cast: Joan Crawford. Franchot Tone. Robert Young. Billie Burke. Reginald Owen

Director: Dorothy Arzner

Dance director: Val Raset

Lyrics: Gus Kahn

Music: Franz Waxman

Screen writers: Tess Slesinger. Bradbury Foote

Based on a play The Girl from Trieste, by Ferenc Molnar. "It is the story of a tough water-front cabaret girl suddenly plunged, Cinderella-like, into society and her attempt to capture and hold that station in life. Rivals for her hand are Franchot Tone, a mountaineer, and Robert Young, a wealthy lad engaged to Lynne Carver. Trapped in her scheming just as she is about to elope with Young, Miss Crawford finds her true love as the bride of Tone." [Variety (Hollywood)]

Audience Suitability Ratings

"It is a well-dressed and brightly spoken piece on high society, given a fleeting illusion of beauty and meaning by its background of Tyrolean scenery. . . This [is] capital fare for adults." T. J. Fitzmorris

+ + America p72 O 23 '37

"A: fair; Y: too mature; C: no."

Christian Century p1406 N 10 '37

"Family. Mature." Am Legion Auxiliary

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Inspired direction by Dorothy Arzner—excellent acting—lovely scenic photography—subtlety of dialogue and action make this picture excellent entertainment—if not entirely convincing as to story. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Fine ethics; excellent direction and cast. Mature." DAR

"Beautifully staged, with a good supporting cast, this fanciful superficial story fails to develop sympathy for its heroine, and is, at no time, convincing. Adults." Nat Soc of New England Women

"Marvelous photography in the beautiful Tyrolean mountains, an unusually capable cast and superb costuming have gone far with a slender and somewhat trite story to give sophisticated entertainment through understanding direction. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 16 '37

"A beautifully produced and unusually appealing picture, developed by the director through the effective use of symbolism, music, dialogue and marvelous scenic beauty. . . In all a most entertaining and thought-provoking offering, high in artistic and dramatic values. Mature audiences."

+ Gen Fed of Women's Clubs (W Coast)
O 6 '37

"This provides light, amusing entertainment, an escape from reality, but it is insignificant because the denouement is accomplished by mere incident rather than by character development. The implications of the drama are not wholesome, but for the most part they will be overlooked since the story is light, the situations amusing, the backgrounds beautiful, and the acting good. . . Mature audiences may find a thought-provoking idea under the comedy and tinsel. Adolescents, 12-16: not recommended; children, 8-12; no."

Motion Pict R p4 N '37

"Adults."

Nat Legion of Decency O 14 '37

"A & Y: excellent; C: no interest."

Parents' M p36 D '37

"There's a shot of some cardboard Alps in this movie and in our opinion most of the lines Miss Crawford has been given to say are just as fake and phony as that Alp. The film isn't worthy of its makers."

— Scholastic p37 O 23 '37

"Adults."

Sel Motion Pict p5 D 1 '37

"A lot of bright dialogue, a good cast and fine settings. Mature."

+ Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"[It is] dull. The village postman's whimsical philosophies have the genuine flavor of a piece of wax fruit."

— Christian Science Monitor p17 O 30 '37

"The superb Tyrolean and Continental pictorial result and the technical accomplishment stand out. . . But little more can be said in favor of the play. It is a tedious relation of a Cinderella story with too much dialogue and too little action." J. P. Cunningham

— + Commonweal p580 O 15 '37

"Joan Crawford . . . treads leaden-footed across the filmic and phony pastoral that is 'The Bride Wore Red.'" Jesse Zunsner

— Cue p42 O 16 '37

"Joan Crawford and Franchot Tone in a shabby Cinderella theme. Neither Tyrol background nor Robert Young and Billie Burke can help much."

— + Digest p34 N 6 '37

"The present season has given us many outstanding creations, but none which outshines 'The Bride Wore Red' as a superb exhibition of screen craftsmanship. . . With many

characterizations already to her credit, Joan Crawford's performance in this picture will be recalled when all her previous ones have become indistinct memories."

+ + Hollywood Spec p5 O 2 '37

"Ferenc Molnar . . . must have written this with his tongue in his cheek. . . [It] is far too talky, one of those brittle, precious, literary plays that seems completely false under the camera." (2½ stars) Beverly Hills

Liberty p49 N 20 '37

"Joan Crawford . . . plays at being a slattern, a fine lady and a peasant with all the well known Crawford sorcery. It is not entirely her fault that she always remains herself. . . It is a pretentiously inconsequential romance. . . It has no dramatic conviction and little of the comic flavor that might have made it amusing though slight. Your enjoyment of it will depend largely on how much of Miss Crawford you can take at one stretch." Howard Barnes

+ — N Y Herald Tribune p16 O 15 '37

"'The Bride Wore Red' is a mixture of Molnar and Hollywood, mostly Hollywood. . . The Molnar dialogue is inclined to be literary, and yet vivid and often witty. The Hollywood lines sound like Tenth avenue. . . This is another of those lengthy films which might seem brighter if twenty minutes were cut out of their ten reels." Eileen Creelman

+ — N Y Sun p34 O 15 '37

"Gowns by Adrian and settings by Cedric Gibbons do not entirely conceal the underlying shabbiness of 'The Bride Wore Red.' . . If it is anything at all, it is a woman's picture. . . Like so many of these cinematic affairs of the heart, the film pretends to a sophistication which the material quite obviously lacks."

F. S. Nugent

+ — N Y Times p18 O 15 '37

"[It] is one of the least entertaining of the current films—ponderous in movement, pedestrian in speech, hackneyed in situation, unimaginative in treatment and altogether unworthy of its fine cast." William Boehnel

— N Y World-Telegram p31 O 15 '37

"The most admirable characteristics of either Joan Crawford or Franchot Tone are not exactly of the type needed to make 'The Bride Wore Red' something charming, light, and delightful. . . The whole piece is meant to be a pretty idyll in the Tyrol. At least such is the framework and the foundation of the business; but the movie people have made a grim bit of work out of it." John Mosher

New Yorker p97 O 16 '37

"Joan Crawford, Franchot Tone, and Robert Young are [not] lucky with the sententious and confusing Cinderella tale imposed on them."

Newsweek p25 O 18 '37

"'The Bride Wore Red,' and Joan Crawford fans are likely to see red, to blame anyone except Joan and her unattractive coiffure. Informed spectators . . . are certain to feel disappointed, possibly betrayed, because it is human to expect a great deal of those who have pleased us before." R. S. Ames

— Script p12 O 23 '37

Trade Paper Reviews

"Joan Crawford's latest vehicle is a picture that should please regular audiences. Women in the main should like this story."

+ Film Daily p6 O 12 '37

+ — Motion Pict Daily p22 S 24 '37

"Long on artistic values, elaborate settings, this is short on entertainment. . . Picture is draggy, altogether too long. It may be improved with more cutting. . . The picture falls way short of its box office names."

— + Phila Exhibitor p21 O 1 '37

"There is everything in the film except a chance for Miss Crawford to be herself and flash some of that personality which has taken

BRIDE WORE RED—Continued

her to the top rank of film stars. She is badly miscast in a naive story which is tediously related. . . Not a film to enhance Miss Crawford's popularity at the box office."

+ — Variety p14 S 29 '37

"Keenly disappointing as entertainment [it] is also a jolt to those loyal Joan Crawford fans who will expect far more than they will receive in the matter of a good performance. The picture drags in story and action, is far too long and has nothing to lift it above mediocrity."

— + Variety (Hollywood) p3 S 23 '37

BROADWAY MELODY OF 1938. MGM
109½min Ag 20 '37

Cast: Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Buddy Ebsen, Judy Garland, Sophie Tucker, Charles Igor Gorin, Robert Benchley, Willie Howard

Director: Roy Del Ruth

Dance director: Dave Gould

Music and lyrics: Nacio Herb Brown, Arthur Freed

Music director: Georgie Stoll

Original story: Jack McGowan, Sid Silvers

"There is a lot of plot about a racehorse which is owned by Eleanor Powell, and a Broadway musical show which Taylor is trying to produce on a short bankroll. Dobbin wins the Saratoga steeplechase and the winnings finance the show." Variety

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: fair of kind; Y: mostly good; C: doubtful."

Christian Century p1182 S 22 '37

"The story and the situations lack originality, the love scenes drag and hold up the action, Eleanor Powell is not a good actress, and the music is poor. The finale has a good set, but the sepia photography gives everyone a sickly look. Patchy entertainment. Suitability: family." A. P.

— + Mo Film Bul p194 S '37

Reviewed by S. M. Mullen

Motion Pict & Family p7 S 15 '37

"Patrons will find the 1938 edition of 'Broadway Melody' not so spectacular as its fore-runners but none the less delightful. It has a little more plot than most musical shows and the interest is divided between back-stage problems and horse racing. Adolescents, 12-16: good; children, 8-12: mature."

+ Motion Pict R p4 S '37

"A, Y & C: good."

Parents' M p38 N '37

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 S 18 '37

Digest p34 S 25 '37

"Although rather patchy in quality and spasmodic in pace, this film offers plenty of light entertainment."

+ — Film Wkly p28 S 18 '37

"[It is] fairly entertaining, lavishly produced, pretty reminiscent in spots." (3 stars) Beverly Hills

Liberty p48 O 9 '37

"Except for Sophie Tucker's 'Some of These Days' and Buddy Ebsen's crack choreography, this is mighty nearly a libelous account of show business. Thank goodness 1938 is behind us."

— + Stage p19 O '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Trade Paper Reviews

"[It] is a picture that will gross big at the box-office, and will please the average patron mightily."

+ Canadian Moving Pict Digest p6 S 25 '37

BULLDOG DRUMMOND COMES BACK. Paramount 58min S 24 '37

Cast: John Barrymore, John Howard, Louise Campbell, Reginald Denny

Director: Louis King

Screen writer: Edward T. Lowe

Based on the novel *The Female of the Species* by H. C. 'Sapper' McNeile. A mystery tale.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: good thriller; C: no." Christian Century p1279 O 13 '37

"Humorous spots relieve somewhat the tension of suspense, but it is entirely too emotional for children. Mature." Am Legion Auxiliary

"A good cast gives some semblance of reality to a series of impossible situations. Adults." Calif Cong of Par & Teachers

"It moves swiftly and will hold the attention of those who enjoy detective stories. John Barrymore easily dominates the cast in a subordinate role with the ease of his acting and purity of diction. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"[It has] a tediously far-fetched story. . . The highlights are E. E. Clive's acting and Barrymore's disguises, but there is little of mystery or suspense in the confused situations. Adults & young people." E Coast Preview Committee

"Distinctly a class B film, too long drawn out and at times ridiculous. Mature." Nat Soc of New England Women

"A tense, gripping mystery melodrama of the regulation Scotland Yard-Bulldog Drummond swift action type. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 25 '37

"Production values satisfactory, in all a picture that will please the devotees of mystery stories. Mature."

+ Gen Fed of Women's Clubs (W Coast) S 15 '37

"The English atmosphere is not convincing, and the settings suggest the studio rather than the countryside. Suitability: family; especially for children under 16." E. P.

Mo Film Bul p219 O '37

"This is a distinct disappointment. Adolescents, 12-16 & children, 8-12: no."

— Motion Pict R p4 O '37

"General patronage."

Nat Legion of Decency O 14 '37

"A: fair but far-fetched; Y: possible; C: no."

Parents' M p36 D '37

"The film has all the ingredients of a lurid, tabloid serial—trapdoors, lethal chambers, mysterious taxicabs and ambushes. Mature."

Sel Motion Pict p7 O 1 '37

Newspaper and Magazine Reviews

"All the usual hokum of these well-known yarns has been deftly put together by Director Louis King. John Barrymore also comes back to don a few disguises in an excellent performance. Adults & young people."

Christian Science Monitor p17 O 2 '37

"The latest in the series of Bulldog Drummond melodramas is also the weakest, being in fact more a Saturday afternoon juvenile film-thriller than a worthy inheritor of the fine heroic tradition that began some years ago with Ronald Colman in the classic Bulldog role."

— Cue p37 S 15 '37

"Inferior to previous Bulldoggings."

— + Digest p34 O 2 '37

"The film will hold its own on the double bills, but no more." Bert Harlen

— + Hollywood Spec p7 O 16 '37

"One of the best melodramas of the year, with lots of suspense, poise and atmosphere."

+ + Judge p23 O '37

Trade Paper Reviews

"Weakest offering of the Drummond series, the real mystery appears to be why it was ever made. . . A preview audience at a suburban theatre was negative."

— — Phila Exhibitor p14 S 15 '37

BULLDOG DRUMMOND'S REVENGE.

Paramount 55min Ja 7 '38

Cast: John Barrymore, John Howard, Louise Campbell, Reginald Denny, E. E. Clive

Director: Louis King

Music director: Boris Morros

Screen writer: Edward T. Lowe

Based on the novel Return of Bulldog Drummond by H. C. 'Sapper' McNeile. A mystery story.

Audience Suitability Ratings

"In spite of some exciting scenes and an element of suspense, the picture is dull and uninteresting. The attempts at humor are feeble and silly. On the whole, a production below the average for this type of film. Strictly adult." Am Legion Auxiliary

"The acting is good. Adults." Calif Cong of Par & Teachers

"Mediocre. Mature." DAR

"A confused story with a good deal of pointless repetition and boring comedy relief. Program film. Mature." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 13 '37

"The story is well told, has fitting dialogue, humor, thrills, romance and a most satisfactory cast. It invokes laughter and will entertain all who enjoy the type. Family."

+ Gen Fed of Women's Clubs (W Coast) N 3 '37

"This is a much better picture than its immediate predecessor with the same cast. . . A good company with a high degree of enthusiasm puts spontaneity into many situations. Adolescents, 12-16: depends on individual; children, 8-12: too gruesome."

+ Motion Pict R p4 N '37

"General patronage."

Nat Legion of Decency N 18 '37

"Adults."

Sel Motion Pict p6 D 1 '37

Newspaper and Magazine Reviews

"Apparently there was not enough story in this one to give it sufficient length. Only upon that presumption can the inclusion of its silly comedy (?) be explained. . . This Drummond

offering is so bad that it constitutes a fraud on the exhibitors who are forced by Paramount to take it."

— Hollywood Spec p11 N 13 '37

Trade Paper Reviews

"By far the best of the current 'Bulldog Drummond' series, this film sets an entertainment standard reminiscent of the old cycle which starred Ronald Colman. Family."

+ Boxoffice p19 N 13 '37

+ — Motion Pict Daily p19 N 2 '37

"A mediocre offering, this is dull routine with a few comedy bright spots, strictly dual support. . . Theatre preview audience exhibited no mark of interest."

— + Phila Exhibitor p42 N 15 '37

"Leaning heavier toward comedy, this 'Bulldog Drummond' would be classed as very dull offering if it were not for a few laughs. As it is, a conglomeration of gags, complicated and bewildering intrigue, carried on in the familiar fog [results in the] picture never rising above the level of the mediocre."

— + Variety (Hollywood) p3 O 29 '37

C

CARNIVAL QUEEN. Universal 66min O 3 '37

Cast: Robert Wilcox, Dorothea Kent, Robert Cavanaugh

Director: Nate Watt

Screen writer: James Mulhauser

"A scatter-brained young girl faced with the loss of her former life of luxury, makes a surprising success of a traveling circus and accidentally uncovers the operation of a gang of bank robbers." (E Coast Preview Committee) Based on the short story of the same title by Richard Wormser.

Audience Suitability Ratings

"This is a dull and inept picture which adds the tactical error of approximating too closely the vulgar atmosphere of a traveling carnival. . . It is adult fare of a poor and wearisome quality." T. J. Fitzmorris

— America p48 O 16 '37

"A & Y: mediocre: C: no."

Christian Century p1574 D 15 '37

"Unconvincing." Am Legion Auxiliary

"The picture has some suspense and fair production qualities. Adults." Calif Cong of Par & Teachers

"Nothing constructive. Mature. Mediocre." DAR

"Family." E Coast Preview Committee

"Miss Kent overacts her part as the gullible young woman owner of the circus. Her irritating, exaggeratedly flat voice and artificial manner destroy the scant comedy relief her lines might have provided. A program film for mature audiences." Nat Soc of New England

"Not so impressionable, but good as light entertainment. Family." S Calif Council of Fed Church Women

Fox W Coast Bul O 23 '37

"Though the production is only fair the interest lies in the well staged circus background, some tense moments, bits of drama and comedy, and will thrill and entertain the not-too-discriminating. Family-mature."

+ — Gen Fed of Women's Clubs (W Coast) O 13 '37

"Suitability: adults and adolescents." A. R. Mo Film Bul p219 O '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

CARNIVAL QUEEN—Continued

"A plot which is original enough to warrant an entertaining film is rendered futile by second-rate treatment. . . . On the whole the acting is labored and the direction feeble. There are some good bits of comedy, but even these are few and far between. Adolescents, 12-16: passable; children, 8-12: too many undesirable characters."

— Motion Pict R p4 N '37

"Adults."

Nat Legion of Decency O 7 '37

"An interesting plot, with a satisfactory cast and a bit of fun and intrigue. Family."

+ Sel Motion Pict p11 O 1 '37

Trade Paper Reviews

+ — Motion Pict Daily p5 N 2 '37

"Made strictly for the twin billers or neighborhoods, this doesn't get out of that category."

+ — Phila Exhibitor p30 O 15 '37

"[It] will be found especially good for short date business in the blood and thunder clienteled spots, since it can be sold with a great deal of razzle dazzle and go okay in the duals. Film itself is nothing forte, all departments bordering on weakness."

Variety p14 N 3 '37

CASTA DIVA. Cine lux 90min O 4 '37

Cast: Marta Eggerth. Sandro Palmieri. Gualtiero Tumiati

Director: Carmine Gallone

Screen writer: Corrado Alvaro

Italian dialogue film without English subtitles. Filmed three years ago and just released in this country. It tells the love story of the famous Sicilian composer Bellini and Maddalena Fumaroli in Naples in 1825.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 14 '37

Newspaper and Magazine Reviews

"[It] is well rounded out with good music interspersing understandable action in the fashion of historical romance, understandable despite the complete absence of English dialogue and sub-title explanation. . . . [It] shows the benefits of unusually good direction." J. P. Cunningham

+ Commonweal p606 O 22 '37

"There is so much delightful music by Rossini, Paganini and Bellini and so many charming scenes in and around Naples and Milan that even those unfamiliar with Italian are sure to enjoy this picture." H. T. S.

+ N Y Times p29 O 5 '37

Trade Paper Reviews

"The film is thoroughly up-to-the-minute in general technique and boasts uncommonly fine direction by the deft Carmine Gallone. Miss Eggerth is pleasing, alluring and effective."

+ Film Daily p13 O 8 '37

+ Motion Pict Daily p2 O 11 '37

CHARLIE CHAN AT MONTE CARLO.

20th century-Fox 65min F 15 '38

Cast: Warner Oland. Keye Luke. Virginia Field. Sidney Blackmer

Director: Eugene Forde

Music director: Samuel Kaylin

Original story: Robert Ellis. Helen Logan

Screen writers: Charles Belden. Jerry Cady

Based on the Earl Derr Biggers character. A mystery story.

Audience Suitability Ratings

"Mature-family. Too exciting for young children." Am Legion Auxiliary

"The Monte Carlo background is attractive but not authentic. The acting is good. Mature." Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"It resembles other Chan stories and it is developed without gruesome details. Mature." Nat Soc of New England Women

"Those who enjoy the clever detective work of Charlie Chan and his son in unraveling mysteries, will like this picture. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul N 27 '37

"This is not one of the best [Chans]. Adolescents, 12-16: fair; children, 8-12: too complex."

+ — Motion Pict R p5 D '37

"Adults."

Nat Legion of Decency D 2 '37

"Attractive settings—rather involved plot. Mature."

+ — Sel Motion Pict p6 D 1 '37

Newspaper and Magazine Reviews

"Of the sixteen screen appearances of Warner Oland as Charlie Chan, most of which I have seen, I believe I like his 'Charlie Chan at Monte Carlo' most. Warner is the screen's only institution, the only player who has been the same person in so many pictures."

+ Hollywood Spec p10 N 13 '37

Trade Paper Reviews

"Without doubt this latest of the Charlie Chan pictures is the best of the bunch, a film which will ring the boxoffice bell loud and long in any situation. Family."

+ Boxoffice p19 N 13 '37

"Meeting the high standards set by the Charlie Chan series, the latest of the detective yarns proves both entertaining and interesting. The trade which goes for the Chans will like this one too."

+ Film Daily p8 N 5 '37

+ Motion Pict Daily p3 N 4 '37

"Theatre preview audiences approve it. Estimate: good mystery."

+ Phila Exhibitor p43 N 15 '37

"As always, the wise and modest and altogether charming sleuth is more interesting than the plots he is confronted with, although 'Charlie Chan at Monte Carlo' has a well contrived tale to unravel and one satisfactorily mystifying."

+ Variety (Hollywood) p3 N 1 '37

CHARLIE CHAN ON BROADWAY.

20th century-Fox 65min O 22 '37

Cast: Warner Oland, Keye Luke, Joan Marsh, J. Edward Bromberg

Director: Eugene Forde

Music director: Samuel Kaylin

Original story: Art Arthur, Robert Ellis, Helen Logan

Screen writers: Charles Belden, Jerry Cady

Based on the character Charlie Chan created by Earl Derr Biggers, Chan is hurled into a sensational dual killing which involves newspapers and politics on Broadway. Although hampered by his well-meaning son, Keye Luke, he manages to unravel the mystery.

See issue of September 27 1937 for other reviews of this film

Audience Suitability Ratings

"This will do nicely for minor family entertainment." T. J. Fitzmorris

+ — America p24 O 9 '37

"A: good of kind; Y: good; C: doubtful."

Christian Century p131 O 20 '37

"French atmosphere convincing; dialogue witty and amusing, with suspense well maintained and drama well developed. Entertaining for all who enjoy this type. Family."

+ Gen Fed of Women's Clubs (W Coast) N 17 '37

"This is a first class entertainment film which will delight every kind of audience. Suitability: family." B. D. L.

+ Mo Film Bul p219 O '37

"The tale is well told, photography is excellent, suspense is well-sustained and evil-doers reap their just reward. Adolescents, 12-16: interesting; children, 8-12: too mature."

+ Motion Pict R p4 S '37

"General patronage."

Nat Legion of Decency S 30 '37

"A & Y: good; C: possible."

Parents' M p38 N '37

"Family."

Sel Motion Pict p8 O 1 '37

"An unusually neat job of mystery building, with clues well scattered and the murderer well concealed. Family."

+ Wkly Guide S 25 '37

Newspaper and Magazine Reviews

"'Charlie Chan on Broadway,' latest of the master-detective series, is one of the best. It combines a lively story with continued suspense, comedy and logical denouement."

+ Cue p13 O 2 '37

Digest p34 O 9 '37

"The whole film carries through with speed, variety and humor until Charlie puts the fatal finger on the unsuspected culprit. . . As usual, Warner Oland handles Charlie with silken ease, and is supported by a thoroughly competent cast." B. C.

+ N Y Times p19 S 20 '37

"Warner Oland is, as usual, superb as Chan." William Boehnel

N Y World-Telegram p13 S 20 '37

Time p51 O 4 '37

Trade Paper Reviews

"Thrill murder mystery cleverly builds to high suspense with Oland scoring."

+ Film Daily p14 O 18 '37

"Newest entry in the Charlie Chan Chinese sleuth series fits alongside of the better ones.

. . . Chan is again faithfully personated by Warner Oland, with just as much interest as ever being shown in his clever portrayal."

+ Variety p18 S 22 '37

CHECKERS. 20th century-Fox 79min F 18 '38

Cast: Jane Withers, Stuart Erwin, Una Merkel, Marvin Stephens, Andrew Tombes

Director: H. Bruce Humberstone

Music director: Samuel Kaylin

Screen writers: Lynn Root, Frank Fenton, Robert Chapin, Karen De Wolf

Based on the play of the same title by Rita Johnson Young. Previously filmed by the same studio several times. "Jane is the niece of ne'er-do-well Stuart Erwin, who owns a race horse named Sky Blue. Hay consumer breaks a leg, but is brought back to racing form through new surgical treatment. That gives Sky Blue a chance to be fit when the big race is run in the last reel. There is a romance between Erwin and Una Merkel." (Variety)

Audience Suitability Ratings

"Fairly amusing entertainment is provided by this race track story. Family."

+ — Gen Fed of Women's Clubs (W Coast) D 1 '37

Newspaper and Magazine Reviews

"The film needs its racing sequences to be exciting, for the rest of it is scarcely inspired. There are plenty of wise-cracks in it, banded back and forth as in a vaudeville act, but they only serve to slow up the action much of the time. Other dull spots result from byways in the story." Bert Harlen

— + Hollywood Spec p10 D 11 '37

Trade Paper Reviews

"On a par with energetic young lady's previous films, this Jane Withers vehicle will delight her admirers with its fast pace and its adroit blend of comedy and pathos. Children will eat it up, and the adult trade will undoubtedly be amused. Family."

+ Boxoffice p23 D 11 '37

"This is an ideal vehicle for the popular little star and she has a field day. . . H. Bruce Humberstone has done an excellent job of directing and has kept the interest sustained from the start."

+ Film Daily p6 D 8 '37

+ Motion Pict Daily p3 D 6 '37

"'Checkers' will delight the moppet's following. It's due for heavy dual booking. . . The racing sequences are exciting and well photographed."

+ Variety p16 D 8 '37

"An excellent entertainment entry for a wide range of audiences is 'Checkers,' a race horse yarn trigged out in homespun colors, filled with fun and excitement and providing a romp for Jane Withers. That competent young trouser now is rated sixth in box office names the country over, and this breezy comedy gives her the stuff to hold her soundly in that spot, with another forward nudge."

+ Variety (Hollywood) p3 D 4 '37

CLUB DE FEMMES. S-E-L-F 81min O 19 '37

Cast: Valentine Tessier, Danielle Darrieux, Else Argal, Betty Stockfield

Director: Jacques Deval

Music director: Marius-Francois Gaillard

Screen writer: Jacques Deval

French dialogue film with English subtitles "[It tells] the various stories of a group of girls living together in a 'club' in Paris. The club is a sort of maleless Eden, established by a misanthropic elderly lady to protect the girls from the perils and temptations of the great city." (Cue) Also known as Girls' Club

CLUB DE FEMMES—Continued

Audience Suitability Ratings

"Condemned."

Nat Legion of Decency N 4 '37

Newspaper and Magazine Reviews

"[It has] a sensitive, sympathetic and intelligent adult treatment. . . Performances and production are excellent, frequently reminiscent of the tender and beautiful qualities of 'Maedchen in Uniform' and 'La Maternelle.'" Jesse Zunsner

+ Cue p14 O 16 '37

"'Club de Femmes' is a well made picture, well directed and beautifully mounted. It is, strictly speaking, not an important picture. Nevertheless it is definitely worth seeing." Robert Joseph

+ — Hollywood Spec p10 D 11 '37

"'Club de Femmes' has suffered at the last moment some cuttings and tinkering which are perhaps ridiculous rather than vicious since they do not obscure the original quality of the whole. . . The New York censors have vulgarized it with mendacious subtitles." Mark Van Doren

Nation p486 O 30 '37

"[It] is beautifully acted and strikingly staged. . . There is too little suspense and a monotony in the direction, which keeps 'Club de Femmes' from being a noteworthy film, although it meets most of the qualifications of sheer entertainment triumphantly." Howard Barnes

N Y Herald Tribune p15 O 20 '37

"'Club de Femmes' is a French screen play about women, dozens of women, women of all kinds. It is a far wittier, happier, more likable piece than its American counterpart, 'The Women.'" Eileen Creelman

+ N Y Sun p26 O 19 '37

"That marvelously proper institution, the New York Board of Censors . . . has had its highly moral way with 'Club de Femmes.' . . The players, even after this touch of mutilation, are first rate. . . But the rallying cry this morning still is: à bas les censeurs!" F. S. Nugent

N Y Times p27 O 20 '37

"Written with a good deal of humorous and melodramatic skill and directed with considerable ingenuity, it blends murder with comedy, childbirth with tragedy in a thoroughly entertaining manner." William Boehnel

+ N Y World-Telegram p29 O 20 '37

"It reminds one just how charming and adroit those French can be about things. About such things as children born out of wedlock, murder, seduction and such in general." John Mosher

New Yorker p86 O 23 '37

"This excellently acted importation manages to be sophisticated and bright despite a severe pruning by the censors' scissors."

+ Newsweek p30 N 1 '37

"Jacques Deval is hampered by his predilection for rococo plot situations. These embrace the cliché with afervor reminiscent of the more florid some curries once compounded by Mrs. E. D. E. N. Southworth. Best moments of the picture are those devoted to intentional comedy." Herb Sterne

+ — Script p12 D 11 '37

"An ingratiatingly tender and sometimes tragic photoplay whose only fault is choppy direction."

Stage p27 N '37

"[It] is a naïve, sometimes sad, sometimes merry, typically Gallic approach to a theme similar to that of 'Maedchen in Uniform,' 'Eight Girls in a Boat' and other film treatments of repressed girlhood."

Time p26 O 25 '37

Trade Paper Reviews

"Able direction and excellent performances by the whole cast make this witty and clever production worthwhile screenfare. Incidentally, the picture broke all previous existing records at the theater's boxoffice. . . An excellent picture, but one that is strictly for adults."

+ Film Daily p7 O 26 '37

"[It] is rather typical of French pictures. . . Somewhat too long for the action, but otherwise technically above the average. . . While dealing with touchy material, Director Jacques Deval (who also wrote the story) has successfully avoided the injection of too much which would tend to be construed as salacious. Estimate: for foreign, art houses."

Phila Exhibitor p39 Je 1 '37

"This [is an] excellent film. . . Worth seeing for its bevy of French lookers, of whom there are 140. Picture has a serious side, which is handled with a delicate touch. 'Club' is a clever, sophisticated production and ought to go well in America with the art bunch."

+ Variety p17 O 13 '37

COLORADO KID. Republic 56min D 6 '37

Cast: Bob Steele, Marion Weldon, Karl Hackett, Ernie Adams

Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: Charles Francis Royal

A western melodrama.

Trade Paper Reviews

"There is enough fast riding and gun fighting in this new Bob Steele opus to please the western fans, but it falls short of the standard studio has set with recent Westerns, as the story has been done too carelessly to carry much weight."

+ Film Daily p4 D 11 '37

+ — Motion Pict Daily p6 D 10 '37

CONQUERORS OF THE ARCTIC. Amkino 68min N 20 '37

Director: Mark Troyanovsky

Music: D. Bloch

Russian dialogue film with English subtitles photographed near the North Pole. The expedition headed by Professor Otto Schmidt used planes to establish a hazardous settlement for scientific study. This film won a prize at the Paris Exposition.

Newspaper and Magazine Reviews

"[It] is interesting for its detailed description of the physical aspect of those vast, lonely reaches in the Far North. . . While the current film is scarcely more than an animated series of camera studies, with little continuity or story interest, its glimpses of the men establishing camp on the ice floes are illuminating." Marguerite Tazelaar

+ N Y Herald Tribune p12 N 22 '37

"[It] is richly deserving of the prize it won at the Paris Exposition. . . Even for Slavophile, who burst into wild cheers at the sight of Comrade Stalin's iconic visage on a flag flying over the polar wilderness, the arresting and memorable aspects of the film will probably not be the ceremonies and speech-makings, but things like the laborious breaking-out of gasoline drums from hard-packed snow or the work of filling tanks and substituting skis for landing wheels on the huge planes." B. R. C.

+ N Y Times p15 N 22 '37

"[It] makes a generally satisfactory program. . . Recapturing graphically and dramatically the dangers and hardships of this hazardous undertaking, the film is a stirring and gripping testimonial to man's courage in conquering the elements." William Boehnel
+ N Y World-Telegram p9 N 23 '37

"'Conquerors of the Arctic' follows the history of a Soviet North Pole expedition. The Pole, as usual, seemed a disappointment, even though visited by thirteen Bolsheviks." John Mosher

New Yorker p125 D 4 '37

"At the Pole it shows the comrades jubilant, efficient, comfortable. They brush teeth, sluice bearded faces in the angled brightness of the Arctic sun, build an igloo settlement complete with electric lights on a 9-foot-thick ice floe."
+ Time p50 D 6 '37

Trade Paper Reviews

"Excellent documentary film of hardships faced by Russian expedition at pole."
+ Film Daily p4 N 29 '37

CONQUEST. MGM 104min O 23 '37

Cast: Greta Garbo. Charles Boyer. Reginald Owen. Alan Marshal. Henry Stephenson. Leif Erikson

Director: Clarence Brown

Screen writers: Samuel Hoffenstein. Salka Viertel. S. N. Behrman

Based on a novel, Pani Walewska by Wacław Gasiarowski and on a dramatization by Helen Jerome. The dramatic story of the beautiful young Polish countess and her meeting with Napoleon when he visited Warsaw at the height of his military success. He wooed her passionately and gained her love. When his military world crumbled about him, she remained faithful to the end.

A Guide to the appreciation of the film Conquest, prepared by Ernest D. Lewis, is obtainable from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"It is a technical achievement of great interest and the most impeccably acted drama in some time, and so it is all the more disheartening that it is not above reproach on moral grounds. . . Now, as for the debit side, the illicit relationship is, of course, historical and no one can quarrel with the producers on that account, but the intensification through which it goes in this screen treatment indicates that the episode was chosen for its sinister value. . . The theme makes it adult fare." T. J. Fitzmorris

America p168 N 20 '37

"A: notable; Y & C: very mature."

Christian Century p1575 D 15 '37

"Excellent. Extravagant sets, fine cast, excellent direction, notable photography. Adults." DAR

"An admirable reproduction of the essence if not the literalness of history. . . It is a magnificent and gripping performance, with Garbo giving one of her best performances, and with Boyer as Napoleon rising to real heights. Mature." Mrs T. G. Winter

Fox W Coast Bul N 6 '37

"Charles Boyer [presents] one of the greatest characterizations yet given to the screen. Greta Garbo rises to the highest peak of artistry in a portrayal so sympathetic and so human that one forgets Garbo and sees only Marie Walewska. . . One feels that every one connected with this production has only one thought in mind—perfection. Truly, 'Conquest' is a great picture. Adults." Am Legion Auxiliary

"The photography is of the finest, and to the direction is due in large measure credit for the whole which, even in this day of super pictures, is a distinct achievement. Adults." Calif Cong of Par & Teachers

"Outstanding production values make of this a stirring and entertaining picture. . . Of course it is far removed ethically from accepted social standards, but reflects the times in which these historic figures lived. . . The story, necessarily episodic, does not seem to flow along as smoothly as it should—due possibly to uneven direction or unsatisfactory cutting. Adults." Calif Fed of Business & Professional Women's Clubs

"Definitely a film not to be missed." Nat Soc of New England Women

"Dramatic, spectacular and thoroughly convincing is this exceptional portrayal of the colorful career of Napoleon Bonaparte. . . With a cast notable for excellence and direction for intelligence, this picture commends itself to first place in the great achievements of the cinema. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 13 '37

"A truly great picture, magnificently produced, with characterizations and atmosphere that bespeak feeling, artistry and skill. Mature audience."

+ + Gen Fed of Women's Clubs (W Coast) N 3 '37

"In 'Conquest' the movies have created the spirit of history and given us, if not literal facts, at least a memorable impression of a melodramatic era and that melodramatic hero, Napoleon. Adolescents, 12-16: mature; children, 8-12: too mature."

Motion Pict R p4 N '37

"Adults."

Nat Legion of Decency N 11 '37

"[It] has been handled with dignity and beauty by M-G-M. . . In this film Boyer is Napoleon—makeup, walk, posture, facial expression, mannerisms, mood—he leaves nothing to be asked. The result is that 'Conquest' is Boyer's picture. . . It is the fault of none of the actors that the story sometimes lags. That's what happens when you try to get so much episodic story into one movie."

+ Scholastic p10 D 4 '37

"An outstanding production in every respect. Adults & young people. Best of the month."

+ + Sel Motion Pict p10 N 1 '37

"Recommended to Exceptional Photoplays Committee. Family. Outstanding."

+ + Wkly Guide O 30 '37

Newspaper and Magazine Reviews

"It turns out to be a magnificent picture, one with glittering military episodes, glamorous ballroom scenes, intriguing romantic interludes and occasional excellent comedy stretches. Against these virtues it can scarcely be characterized as a truly dramatic story, for it is episodic and, with all its pageantry and pomp, its fine acting and general splendor, it is hardly imaginative." Mordaunt Hall

+ Boston Transcript p6 D 4 '37

"No previous co-starring performer has so overshadowed the great Garbo as does Charles Boyer in this heavily laden historical romance. . . Mr. Boyer's Napoleon is by far the more notable endeavor." J. P. Cunningham

Commonweal p78 N 12 '37

"Splendidly conceived, carefully executed, superbly well-played, 'Conquest' despite occasional lags in its almost two-hour stretch, is an engrossing and moving film. . . It is a touching and moving performance that Charles Boyer gives as Napoleon, with Greta Garbo splendid as the young wife who sacrifices honor, husband, and home to serve her conquered country." Jesse Zunsner

+ + Cue p38 N 6 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

CONQUEST—Continued

"'Conquest' is an astounding achievement. Those who claim, as the Spectator always has claimed, that the screen is the greatest of all the arts, need point only to this Metro picture to prove their contention. . . . Greta Garbo stands out as a great artiste at the peak of her greatness."

+ + Hollywood Spec p5 O 30 '37

"'Conquest' is a bad film. The reason is that it cost something like \$3,000,000. . . . When somebody in the Metro-Goldwyn-Mayer studios decided to make 'Conquest' a magnificent movie he was not only terribly impressed with the idea but he somehow managed to communicate that feeling about it to everybody else who so much as set foot on the lot." Robert Terrall

— Judge p19 D '37

"The role of the countess . . . provides an interesting character for Greta Garbo. She plays her sympathetically—but Walewska is not her best part. Charles Boyer steals the picture as Napoleon. Indeed, he is the first real Bonaparte your Beverly Hills has ever glimpsed on stage or screen." (3½ stars) Beverly Hills

Liberty p37 D 11 '37

"The money MGM spent on it socks you in the face with every change of scene throughout its two hours. Yet it is one of those not-to-be-missed movies. . . . Seldom has an American film had better written dialogue from a strictly literary point of view. It is Boyer's job that raises the film from an historical pageant to a human document."

+ + Lit Digest p34 N 20 '37

"Superlative acting, eloquent writing and a production which has stopped at no expense make 'Conquest' one of the most impressive historical films ever brought to the screen. . . . [It] is far from a perfect motion picture, but it is shot through with such magnificent screen artistry that it amply repays attendance."

Howard Barnes

+ + N Y Herald Tribune p19 N 5 '37

"[It is] a magnificently mounted drama of Napoleon with Charles Boyer in an unforgettable portrayal. . . . [It is] that able player's finest performance. 'Conquest' is no 'Mayerling.' It lacks the emotional pull, the deep conviction of that tragic tale. . . . It is because of [Boyer], rather than for those magnificent settings and Miss Garbo's fragile beauty, that 'Conquest' is worth seeing. It is unfortunate that the film did not have that little more, a powerful emotional sweep, to make it completely worthy of its possibility." Eileen Creelman

+ N Y Sun p28 N 5 '37

"If 'Conquest' cost the \$3,800,000 Metro-Goldwyn-Mayer has said it did, the company was overcharged. . . . With all the munificence of its production, with all the starring strength of a Greta Garbo and a Charles Boyer, it is merely a surface show. . . . Mr. Boyer's Napoleon does not fire the imagination, stir pity or encourage respect; Miss Garbo's Marie Walewska is a creature built upon illogic. . . . If you do not expect too much, it has its definite rewards." F. S. Nugent

+ — N Y Times p19 N 5 '37

"Once it has been admitted that neither Greta Garbo nor Charles Boyer ever has given a finer performance than in 'Conquest' and that the production is beautiful, spectacular and frequently exciting, one may be permitted a few demurrers. For the film must sometimes pay spectacle's exacting price: it is ponderous, long-winded and a wee bit tiresome. But for all these minor reservations it is an exceptional and meritorious offering." William Boehnel

+ + N Y World-Telegram p27 N 5 '37

"[The story] demands a care of language and treatment on the screen, a general literacy, which fortunately is provided here. . . . Madame Garbo's elegant anemia, I fear, can pall a little. . . . Charles Boyer's Napoleon, however, is far from static. This is the big surprise

performance since Paul Muni's Zola. . . . I think that for the first time Madame Garbo has a leading man who contributes more to the interest and vitality of the film than she does." John Mosher

+ New Yorker p90 N 6 '37

"Greta Garbo . . . has had better roles than her current vehicle affords her. . . . Boyer's performance—incomparably his best in American films—will surprise only those who have not seen his Prince Rudolph in the current French film 'Mayerling.'"

+ + Newsweek p22 N 8 '37

"Greta Garbo has, most certainly, contributed the best performances of any lady of the screen [this year]. . . . The narrative is consistently absorbing, although, at times, the tempo is more sluggish than that which befits ideal film technique." Herb Sterne

+ Script p12 D 11 '37

"Garbo, as ever, is beautiful and fey, and gorgeously gowned by Adrian. But Charles Boyer is the one to watch. His Napoleon is one of the best characterizations to come to the screen this year (there is only Mr. Paul Muni's 'Zola' to compete with it). . . . As a story, 'Conquest' reaches no crescendos. As an actor's show-window it is excellent. And the most excellent part of it is Boyer's Bonaparte."

+ Stage p29 D '37

"Aside from being a little dull, the picture has only one major fault. Apparently Producer Bernard Hyman overlooked the fact that if one of the characters in any dramatic piece is Napoleon Bonaparte, and if this character is played up to the hilt by a competent actor, everyone else in the cast is subsidiary. Hence, although she is nominally co-starred, Garbo appears for the first time in 15 years in a supporting role."

Time p48 N 8 '37

Trade Paper Reviews

"Overwhelmingly magnificent and impressive, here, by all odds, is one of the greatest motion pictures ever produced. Adults."

+ Boxoffice p19 O 30 '37

"With Garbo and Boyer in the principal roles, the picture promises to rank high among the year's best grossers, if not right at the top of the list."

+ Canadian Moving Pict Digest p5 D 4 '37

"Definitely a Ten Best, scoring on all counts. . . . Never has Greta Garbo appeared more glamorous, and seldom has she approached in any previous role the dramatic fire and emotional intensity that she literally pours out in scene after scene."

+ Film Daily p6 O 26 '37

+ Motion Pict Daily p2 O 23 '37

"This is box office every foot of the way, a grand production in every department. It will register with both class, mass."

+ Phila Exhibitor p35 N 1 '37

"A big picture into which the Metro studio has thrown the full power of its production forces, its ranking woman star and a superlative supporting cast. . . . Intensely emotional in spots, it is a moving and satisfying entertainment, the commercial success of which will depend upon its presentation and advance ballyhoo."

+ Variety p18 O 27 '37

"A great screen tale, told with greatness, is Metro's multi-million production, 'Conquest.' . . . Superlative are the performances of Greta Garbo and Charles Boyer, with support of the same high calibre down through the hand-picked cast."

+ Variety (Hollywood) p3 O 23 '37

CORNERED. See West of Shanghai

COUNSEL FOR CRIME. Columbia 60min
S 14 '37

Cast: Otto Kruger. Douglass Montgomery.
Jacqueline Wells

Director: John Brahm

Original story: Harold Shumate

Screen writers: Fred Niblo, Jr. Grace Neville

"A state senator adopts the illegitimate son of a criminal lawyer, not knowing his wife is the boy's mother. Boy goes to work in lawyer's office, dislikes lawyer's tactics, quits. He later opposes the lawyer, winning several cases." Phila Exhibitor

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

A: fair; Y: too mature; C: no."

Christian Century p1374 N 3 '37

"The principal merit of the film lies in the direction of John Brahm, who has been able to instill a real sense of character into each member of the cast, and the brilliant acting of Otto Kruger. Suitability: adults." T. G.

+ — Mo Film Bul p194 S '37

"Adults."

Nat Legion of Decency S 30 '37

"A: fair; Y & C: no."

Parents' M p36 D '37

"A timely subject, very well handled, carrying a worthwhile emphasis against dishonest and unethical practices of law. Adults & young people."

+ Sel Motion Pict p11 O 1 '37

"Splendidly acted, absorbing entertainment. Mature."

+ Wkly Guide S 25 '37

Newspaper and Magazine Reviews

"Otto Kruger still holding his own in the courtroom and trying to bolster a pretty confused story."

+ — Digest p34 O 30 '37

"[It is] hoisted to its final resting place on the screen by five authors and some pretty desperate acting. . . Possibly in the days of 'East Lynne' the melodrama would have been appreciated. At this time, however, it all seems a little boring." Marguerite Tazelaar

— N Y Herald Tribune p10 O 9 '37

"[It is] a tightly written bit of inspired hackwork. Members of the Get-Kruger-Out-of-the-Court movement will be able to infer most of the story. . . But even the sourest critics can hardly deny that it has been turned into pretty shrewd melodrama." B. R. C.

+ — N Y Times p16 O 9 '37

"So many other really good criminal lawyer motion pictures have preceded it that by comparison 'Counsel for Crime' seems pretty ordinary film fare." William Boehnel

+ — N Y World-Telegram p37 O 11 '37

"'Counsel for Crime' . . . is a simple little thing that won't surprise anyone anywhere." John Mosher

New Yorker p97 O 16 '37

Trade Paper Reviews

"Fair criminal mouthpiece melodrama that furnishes good quota of suspense and thrills."

+ — Film Daily p14 O 18 '37

+ — Motion Pict Daily p13 O 15 '37

"Entertaining for the most part is 'Counsel for Crime,' but not of box office caliber. . . Won't disappoint those who get caught with it on a dual. But will disappoint at the wicket if standing by itself."

+ — Variety p13 O 6 '37

COUNTY FAIR. Monogram 71min N 24
'37

Cast: John Arledge. Mary Lou Lender.
J. Farrell MacDonald. Fuzzy Knight.
Jimmy Butler

Director: Howard Bretherton

Music director: Abe Meyer

Screen writer: John T. Neville

"The narrative concerns the endeavors of John Arledge and Fuzzy Knight, jockey and trainer, to overcome the undeserved repute of racing crookedness foisted upon them by a gang of county fair racketeers. The two hit the road and bump into a farmer's son and daughter, Jimmy Butler and Mary Lou Lender, seeking to condition a raw thoroughbred for a county fair race against the stern prohibitions of the tyrannical father." [Variety (Hollywood)] Based on the novel of the same title by Felice Hepburn.

Newspaper and Magazine Reviews

"'County Fair' is an eloquent answer to those who feel that only pictures with complicated plots can get by. . . The picture under consideration is the essence of plot and characterization simplicity. Simple, and yet not dull and colorless." Robert Joseph

+ Hollywood Spec p10 N 27 '37

Trade Paper Reviews

"This is a homespun, wholesome tale that should prove good program fare. It is well cast, with John Arledge a convincing hero. . . Director Howard Bretherton has blended his action, romance and comedy effectively."

+ Film Daily p8 N 17 '37

+ — Motion Pict Daily p29 N 19 '37

"Down to earth rural type offering, this will be okay for duals, neighborhoods. . . Good homespun entertainment, this will appeal to the family trade. Preview audience reaction was good."

+ Phila Exhibitor p47 D 1 '37

"County fair racetrack background which hasn't much merit, but will do as a second stringer. It's one of those not very good, not very bad pictures which lands somewhere in between."

+ — Variety p16 N 24 '37

"Sensibly made to fit its budget on an entertainment formula which qualifies it for the family and neighborhood trade, this modest homespun action drama neatly fulfills its requirements."

+ Variety (Hollywood) p3 N 11 '37

COURAGE OF THE WEST. Universal
56min D 5 '37

Cast: Bob Baker. Lois January. J. Farrell MacDonald. Fuzzy Knight

Director: Joseph H. Lewis

Screen writer: Norton S. Parker

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 18 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

COURAGE OF THE WEST—Continued

"Adults and young people."

Sel Motion Pict p9 D 1 '37

"One of the better Westerns. Family-juvenile."

+ Wkly Guide N 13 '37

Newspaper and Magazine Reviews

"The flood of second, third, and fourth rate pictures which Hollywood must grind out as long as double features clog the screens of the nation continues unabated. . . [It is] neither better nor worse than others of its type." Jesse Zunker

— + Cue p45 D 11 '37

Trade Paper Reviews

"Fast-moving Western features new star, Bob Baker, who clicks strong."

+ Film Daily p6 D 10 '37

"Bob Baker's first for Universal belongs in the better class of Westerns. Estimate: good."

+ Phila Exhibitor p48 D 1 '37

"It's virile western fare, the sort they'll eat up in many places. 'Courage of the West' serves to introduce Bob Baker as a singing cowboy potentiality and is marked by smarter scripting and direction than generally associated with the cactus colossals."

+ Variety p16 D 8 '37

CRIMINALS OF THE AIR. Columbia

60min Ap 30 '37

Cast: Rosalind Keith. Charles Quigley. Rita Hayworth

Director: C. C. Coleman, Jr

Original story: Jack Cooper

Screen writer: Owen Francis

"[An] air drama outlining the exploits of the United States Border Patrol in tracking down a gang of smugglers. A government agent and a young newspaper woman assigned to the Patrol finally rout the crooks, get the story they are after and then decide that they might make good life partners." Sel Motion Pict

See issue of September 27, 1937 for other reviews of this film

Newspaper and Magazine Reviews

"[It] ought to stir even the sluggish pulses of the Roaring Forties. The cast, more than merely 'adequate,' play their parts with genuine gusto. Our departmental theme-song, in the secondary or 'Class B' field, is still 'Hail Columbia.'" E. R. C.

+ — N Y Times p29 O 28 '37

"[It is] a passably lively and entertaining but by no means out of the ordinary melodrama. . . In its unpretentious way the film is not bad since it has at least the virtue of speed and thrills." William Boehnel

+ — N Y World-Telegram p38 N 1 '37

Trade Paper Reviews

"Here is a picture that should hold its own on any bill. It is an unpretentious tale of the Mexican border patrol, aided by some good acting, with sufficient action to please the most exacting patron. Family."

+ Boxoffice p19 N 13 '37

"The picture should carry a kick for any audience as it has plenty of action and is kept moving at a fast pace throughout. The whole cast gives an adequate performance."

+ Film Daily p18 N 1 '37

+ Motion Pict Daily p10 S 27 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

D

A DAMSEL IN DISTRESS. RKO 98min

N 19 '37

Cast: Fred Astaire, George Burns, Gracie Allen, Joan Fontaine, Reginald Gardiner, Constance Collier

Director: George Stevens

Music: George Gershwin

Screen writers: P. G. Wodehouse, Ernest Pagano, S. K. Lauren

Based on a novel of same title by P. G. Wodehouse. Set in an old English castle, this gay song and dance show tells of the imprisonment of a young English girl by her severe aunt who wants her to marry a man she dislikes. Astaire meets the girl accidentally and they fall in love. He is an American dancer who resents the sensational build-up of his press agents, Burns and Allen.

Audience Suitability Ratings

"A P. G. Wodehouse tale furnishes the libretto for this song and dance turn by Fred Astaire. It is not the best treatment ever accorded to the celebrated author, but the enervated whimsy fills in nicely between musical numbers. . . The picture is light fare of a very good sort for the family circle." T. J. Fitzmorris

+ America p240 D 11 '37

"A, Y & C: amusing."

Christian Century p1542 D 8 '37

"Delightfully entertaining is this whimsical, tuneful comedy. . . Highly amusing for all ages."

+ + Gen Fed of Women's Clubs (W Coast) D 1 '37

"It is all gay and pleasantly entertaining. Adolescents, 12-16: entertaining; children, 8-12: yes."

+ Motion Pict R p5 D '37

"General patronage."

Nat Legion of Decency N 26 '37

"Your only worry is to keep up with the laugh-a-minute pace set by all concerned. The picture sparkles with Wodehousian comedy, Gershwin music and lyrics, Astaire dances and Burns and Allen antics."

+ Scholastic p19E D 11 '37

"Excellent entertainment. Family."

+ + Sel Motion Pict p9 D 1 '37

"Family. Outstanding."

+ + Wkly Guide N 20 '37

Newspaper and Magazine Reviews

"Occasionally there is marked entertainment in this Fred Astaire-George Burns-Gracie Allen musical comedy, but the markings are not nearly as distinct, nor do they appear as frequently as in some of Astaire's previous plays." J. P. Cunningham

+ — Commonweal p160 D 3 '37

"[It is] a thoroughly entertaining tale of cinematic delirium tremens. . . Mr. Astaire is incomparable as ever. . . Burns and Allen together with Mr. Astaire, make as fine a trio of dancing comics as have been seen hereabouts in years." Jesse Zunker

+ Cue p45 N 27 '37

"One of the things you will like about 'Damsel In Distress' is the fact that you have not seen it before. Producer Pan Berman has shattered all dance-music pictures by giving us one which contains no back-stage scenes. . . Instead he has given us a picture that is novel, refreshing, delightful. Fred Astaire never appeared to better advantage."

+ + Hollywood Spec p7 N 27 '37

"The gaiety of 'A Damsel in Distress' is of a gentler and more juvenile sort, with no mentality about it to add a dash of bitterness. The story . . . does not matter. Mr. Astaire runs to nine conveniently arranged drums and beats a wonderful rhythm on them. . . . There could be nothing better than this, either as poetry or in itself." Mark Van Doren
+ Nation p67 D 18 '37

"Fred Astaire is in this, doing a solo this time. It's a good solo, but it's not as good as a duet with Ginger Rogers. That combination is unique. . . . 'A Damsel in Distress' is a happy musical; but it is good to know that Ginger Rogers will be teamed again with Fred Astaire in their next film." Eileen Creelman
+ N Y Sun p34 N 26 '37

"The trimmings are the important elements and, on the whole, they are fresh, glib and agreeably presented. What more can one ask of an Astaire show? Miss Rogers? Don't be a pig, Willy!" F. S. Nugent
+ N Y Times p37 N 25 '37

"You might not think that a Fred Astaire musical without Ginger Rogers as his dancing partner would provide top-notch fun, but Mr. Astaire achieves a great personal triumph in his first solo song and dance film, and 'A Damsel in Distress' turns out to be a jolly, lively and eminently satisfactory entertainment." William Boehnel
+ N Y World-Telegram p29 N 26 '37

"At last we have a Fred Astaire film without plot trouble. 'A Damsel in Distress' manages to be giddy throughout, to convey P. G. Wodehouse nonsense as well as it has ever been conveyed on the screen, to avoid wordy and portentous palaver, and yet to include here and there as airy an item as you could expect. . . . The music is George Gershwin's, some of the last he wrote, and is delightful; and there are nice lyrics by Brother Ira." John Mosher
+ New Yorker p97 N 27 '37

"Some movie-goers may find the familiar comedy of George Burns and Gracie Allen inadequate compensation for the missing Ginger. More will find this deviation from the monotonous Astaire-Rogers set plot a refreshing change. . . . George Stevens' direction retains much of the original Wodehouse humor, which is made to order for Astaire's nonchalant technique." Newsweek p33 D 6 '37

"Not so lissome a heroine as light-footed Ginger Rogers (temporarily otherwise engaged), inexperienced Actress Fontaine goes gamely but somewhat lumbering through the curvets and caracoles required of her. Far more facile as an Astaire partner is, of all people, rumpish Radio Duncie Gracie Allen." Time p49 D 6 '37

Trade Paper Reviews

"Definitely disappointing is this celluloid solo flight of Fred Astaire, and through no fault of that versatile actor, whose charm, ability and magic feet have established him high among the world's ranking boxoffice names. The film's weakness lies in an unfortunate story choice, a dragging screenplay, too much footage and slow direction. . . . The marquee value of the three stars' names can be depended upon to attract satisfactory grosses, but the average American audience will react unfavorably to the picture. Family." — + Boxoffice p23 N 27 '37

"Gracie Allen's comedy business and lines bring plenty of laughs. Astaire has no outstanding spectacular number, but the clever footwork is in evidence most of the time in business that fits into the plot." + Film Daily p7 N 20 '37

+ Motion Pict Daily p6 N 17 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The question to be answered first is whether Fred Astaire is as much of a box office draw without Ginger Rogers as with her. 'A Damsel in Distress' should do a good business but it will not approximate the Rogers-Astaire grosses."

Phila Exhibitor p48 D 1 '37

"With Burns and Allen co-starred with the screen's No. 1 tapster, 'A Damsel in Distress' holds plenty for the box office. . . . It's a gay, frothy book, in a British background, and while some of it smacks of being perhaps a bit stylized, it's been given enough of a switch in many respects to please the most captious."

+ Variety p16 N 24 '37

"[It] is bound to be a heavy money picture. It is loaded with the kind of entertainment audiences used to the Astaire show pattern will expect. . . . For all its merits, however, it looks like the established Astaire-Rogers combination might be the more prolific coin bracket."

+ Variety (Hollywood) p3 N 18 '37

DANGER—LOVE AT WORK. 20th century-Fox 80min N 5 '37

Cast: Ann Sothern. Jack Haley. Mary Boland. Edward Everett Horton

Director: Otto L. Preminger

Music: Mack Gordon. Harry Revel

Music director: David Buttolph

Screen writers: James Edward Grant. Ben Markson

"Jack Haley, a young lawyer, sets out to get the signatures of several members of an eccentric family to a deed selling an old farm for \$100,000 to a fashionable country club. Before he is far into the deal, he realizes that he is in a family of near lunatics. Ann Sothern is the beautiful but slightly eccentric daughter with whom he falls in love." Variety (Hollywood)

Audience Suitability Ratings

"The tribulations of a lawyer whose clients are a slightly insane family are detailed with a good deal of amusement in Jack Haley's latest adventure." T. J. Fitzmorris

+ America p144 N 13 '37

"This is a whimsical and entertaining satire on individualism. Family." Am Legion Auxiliary

"The action is rapid, the lines clever, and an excellent cast makes the whole nonsensical affair good fun. Adults, 14-18 & 8-14: amusing. Family." Calif Cong of Par & Teachers

"For all its exaggeration, it does furnish many good laughs. Family." Calif Fed of Business & Professional Women's Clubs

"A matter of comedy-taste. Mature. Good." DAR

"A rapidly paced farce, exaggerated and rather long, but filled with a mild satire and laughable absurdities. Mature." Nat Soc of New England Women

"Cleverly directed—although one scene might well have been eliminated—well cast and generally entertaining. Family." S Calif Council of Fed Church Women

Fox W Coast Bul O 9 '37

Reviewed by H. M. LeSourd

Motion Pict & Family p6 N 15 '37

"[It] is quite inconsequential. . . . It amuses because it is perfectly absurd, but it will be forgotten at once because there is so little plot and no philosophy behind its banter. Adolescents, 12-16: slight but amusing; children, 8-12: too much dialogue."

Motion Pict R p4 O '37

"Adults."

Nat Legion of Decency O 21 '37

DANGER—LOVE AT WORK—Continued

"A, Y & C: fairly good farce."
Parents' M p36 D '37

"A rapidly paced farce, filled with mild satire and laughable absurdities. Mature."
+ Sel Motion Pict p7 N 1 '37.

"Family."
Wkly Guide O 16 '37

Newspaper and Magazine Reviews

"Will delight patrons in search of far-fetched absurdities. Adults and young people."
Christian Science Monitor p17 N 6 '37

"Delightful nonsense, excellent entertainment. . . The story of 'Danger—Love at Work' is one which so easily could have been spoiled on its way to the screen."
+ Hollywood Spec p9 O 2 '37

"Not a whirlwind farce but quite amusing."
(2½ stars) Beverly Hills
Liberty p39 N 27 '37

"Not since the Rimplegars of 'Three-Cornered Moon' has the screen harbored a family as completely daffy as the Pembertons of 'Danger—Love at Work.' . . James Edward Grant and Ben Markson are fortunate that their fluffy story was handed to the right players, for it is a brittle concoction which could easily have become a confused hodgepodge."
T. M. P.

+ N Y Times p22 D 11 '37

"'Danger, Love at Work' is not more than mildly amusing. . . It would have fared better if it had been less consciously screwy and if it weren't so reminiscent of other mad-cap comedies." William Boehnel
— + N Y World-Telegram p21 D 13 '37

Script p13 O 2 '37

"Amiably following the established formula for stories about crazy families, 'Danger—Love at Work' is unpretentious, well-paced and often very funny."
+ Time p42 N 15 '37

Trade Paper Reviews

"Completely crazy—downright daffy—and one of the funniest pictures Hollywood has turned out in many a moon, this film scores heavily with old-fashioned slapstick in modern dress and can be tagged for outstanding grosses everywhere. Family."
+ Boxoffice p21 O 9 '37

"A family of eccentric beings ranging from the mild to the screw ball types makes this a comedy which should prove very enjoyable, especially to audiences that go for these nonsensical affairs."
+ Film Daily p10 S 30 '37

+ Motion Pict Daily p2 S 23 '37

"Here is a very fast moving farce. No time is lost from beginning to end. A very adequate cast puts over a very funny comedy in fine style. Estimate: good comedy program."
+ Phila Exhibitor p23 O 1 '37

"Not important enough to be a main feature but a very good dueler. It's a satisfactory comedy which contains plenty of laugh situations and there ought to be no trouble peddling this one."
+ Variety p14 D 1 '37

"It [is] a cinch for success. It is riproaring from start to finish, daffy in every respect, yet a complete audience winner. It is one of those pictures that either squarely hits the bull's eye or misses by a mile."
+ Variety (Hollywood) p3 S 27 '37

DANGER PATROL. RKO 59min D 10 '37

Cast: Sally Eilers, John Beal, Harry Carey, Lee Patrick, Solly Ward

Director: Lew Landers

Original story: Hilda Vincent, Helen Vreeland

Screen writer: Sy Bartlett

The story concerns the highly dangerous occupation of transporting and using nitroglycerin to start production and put out fires in oil wells. John Beal finds work driving a nitro truck, is trained for the job by Harry Carey, old hand at the game. He falls in love with Carey's daughter who begs him to give up the dangerous business.

Audience Suitability Ratings

"Mature-family. Too exciting for children." Am Legion Auxiliary

"[It is] a gripping story. Mature." Calif Cong of Par & Teachers

"While the story follows a familiar form, substituting nitro-handlers for high-tension wiremen, the fact that there is so little generally known of this type of employment insures this a definite amount of audience approval. . . There may be some objection to the drinking but perhaps it might be considered as part of the price paid by the folks engaged in this perilous work. Instructive and interesting, but suitable for mature audiences only." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Well acted and enlightening for mature audiences with steady nerves." Nat Soc of New England Women

"[It is] a tensely realistic story. Wholesome family picture." S Calif Council of Fed Church Women

Fox W Coast Bul N 27 '37

"Family-mature."

Gen Fed of Women's Clubs (W Coast)
N 17 '37

"It is well enough done technically although some of the sequences are too gruesome. Enjoyment is a matter of taste. Adolescents, 12-16; not recommended; children, 8-12; too emotional."

Motion Pict R p5 D '37

"General patronage."

Nat Legion of Decency D 2 '37

"Well acted and enlightening for mature audiences with steady nerves. Depressing burial scene. Adults."

+ — Sel Motion Pict p6 D 1 '37

"Family."

Wkly Guide D 4 '37

Newspaper and Magazine Reviews

"Occupational drama which derives a good deal of violent excitement from its subject. This appears to be an exceedingly hazardous means of earning a livelihood, and Director Lew Landers has sustained the mood of tension and uncertainty. Adults and mature young people."

Christian Science Monitor p17 D 4 '37

"From external appearances 'Danger Patrol' seems to have been slated as a B production; it turns out to be an A picture by any reckoning. The picture has an unfortunate title which smacks of cliffhangers or quick Westerns. But those who go to see it will witness a picture with fast action, a crisp and fresh story, production values that make it big without overpuffing, dialogue that runs smoothly and is pointed, acting that is outstanding, and characterizations that are gems." Robert Joseph

+ Hollywood Spec p9 N 27 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"To put it briefly, 'Danger Patrol' is another of those high-powered adventure pictures which tell of the glories and hardships in the suicide occupations. . . The cast do their grim-visaged best to make it all seem too terribly terrific—which, one must say, it is not." B. C.

+ — N Y Times p27 N 19 '37

"Those hardy gentlemen whose job it is to rush nitroglycerin by truck and airplane to douse blazing oil wells, come in for melodramatic, but uninteresting contemplation in the poorly managed film called 'Danger Patrol.' A harmless little weakling whose only offense is that it is impudent enough to believe it can weather the storm of superior Broadway competition, it hardly calls for severe chastizing." William Boehnel

+ — N Y World-Telegram p9 N 20 '37

Trade Paper Reviews

"Here is another example of a small budget picture, which through sheer force of its dramatic power, the sincerity of its actors and the quality-laden production elements of which it is constructed, is surprisingly fine entertainment. Family."

+ Boxoffice p23 N 27 '37

"Neatly done picture with suspense, excitement, drama and a capable cast."

+ Film Daily p3 N 27 '37

+ Motion Pict Daily p14 N 23 '37

"This time it's the boys who handle 'soup'—the blasting gangs, that the movies glorify. But it doesn't mean much here; this is a 'B' picture, a weak dualler. It is trite melodrama. . . The story, lines are heavy melodrama, may please lesser neighborhoods. A Broadway grind house male audience received the picture apathetically. Estimate: weak dualler."

+ — Phila Exhibitor p48 D 1 '37

"It's a simple picture which should earn its way on the multiples because it will chin the dual bar with no apology."

+ — Variety p16 N 24 '37

"A little more production liberality—and not too much more, either—might have given this one the importance that its theme rated. As it stands it is a moderately exciting piece of lower bracket drama. It will slide by, but it could have done a lot better."

+ — Variety (Hollywood) p3 N 17 '37

DANGEROUSLY YOURS. 20th century-Fox 60min N 12 '37

Cast: Cesar Romero, Phyllis Brooks, Jane Darwell, Alan Dinehart

Director: Mal St Clair

Music director: Samuel Kaylin

Screen writers: Lou Breslow, John Patrick

"Cesar, an undercover operative for a jewelry insurance company, poses as a suave thief in order to trap a mob of felons, of which Phyllis is an unwitting tool. The inevitable romance develops while the thieves are being rounded up and jailed." Boxoffice

Audience Suitability Ratings

"A: hardly; Y: doubtful; C: no."

Christian Century p1406 N 10 '37

"Suspenseful and interesting for mystery fans. Mature." Am Legion Auxiliary

"Will supply the need of a second picture for the double bill. Adults: matter of taste; 14-18: is no exception. . . Calif Cong of Par & Teachers

"There is a slight thread of romance and a few mild surprises, but only avid mystery-story lovers will enjoy this picture. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Mature." Nat Soc of New England Women

"[It is] a suspenseful, enlightening picture. Family." S Calif Council of Fed Church Women
Fox W Coast Bul O 2 '37

"The outstanding remembrance of this picture is its photography although there are no unusual settings and no noticeably odd angles or trick effects. . . It is the usual class B picture to fill a double bill, well enough acted and smartly dressed. Adolescents, 12-16: no value; children, 8-12: no."

+ — Motion Pict R p5 O '37

"Adults."

Nat Legion of Decency O 14 '37

"A & Y: fair; C: trivial but harmless." Parents' M p36 D '37

"Good photography and well-drawn characterizations in an average film for general audiences. Mature."

+ — Sel Motion Pict p8 O 1 '37

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p17 N 27 '37

"This is one of those take-it-or-leave-its. . . The production is good and the cast capable, but you've met the story before. . . The whole set-up [is] merely Grade-B." Jesse Zunsner

+ — Cue p44 O 23 '37

"Quite capable of accomplishing the purpose for which it was created—to keep one end of a dual bill program from sagging too much. Sol Wurtzel has given it an excellent production and a cast which does full justice to all the roles. . . The picture will entertain you if you are languid enough not to be fussy in your demand for logic."

+ — Hollywood Spec p11 S 25 '37

"The distinction which 'Dangerously Yours' has over the run of feeble one-punch mystery pictures is that it manages rather adroitly to throw an unexpected one-two—and thereby elevates itself a peg in the alphabetical listing." B. C.

+ — N Y Times p14 O 18 '37

"[It is] a rather unimaginative and stereotyped piece of picture making. . . The film can hardly be recommended except to those who simply must have adventurous entertainment and don't care how ineptly it is put together." William Boehnel

+ — N Y World-Telegram p14 O 18 '37

Trade Paper Reviews

"Seldom do better pictures emerge from the 'B' division of this or any other company. . . It will satisfy any type of audience and will prove exceptionally popular with the thrill addicts. Family."

+ Boxoffice p23 S 25 '37

"Mal St. Clair's direction does much for this familiar 'cops and robbers' story, which also has a 'cheating cheaters' element."

Film Daily p5 S 21 '37

+ — Motion Pict Daily p6 S 21 '37

"Slow moving obvious plot of a diamond robbery offers little in the way of suspense or entertainment; plenty of action, gunplay with little else to recommend it. . . Theatre audience reaction was very poor. Estimate: weak dual support."

+ — Phila Exhibitor p23 O 1 '37

"Twentieth-Fox is turning out a pretty good quality of B product and 'Dangerously Yours' is no exception. . . While [it] is just another picture about jewel thieves, the kind that has been done over and over again, it is done well enough to still make the story and developments interesting programmer fare."

+ — Variety p12 O 20 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

DANGEROUSLY YOURS—Continued

"It musters a fair amount of suspense for a time-worn pattern puzzler, is competently played, conventionally directed and will provide a casual hour's entertainment."

+ — Variety (Hollywood) p3 S 17 '37

DARK JOURNEY. United artists 72min
J1 2 '37

Cast: Conrad Veidt. Vivian Leigh. Joan Gardner. Anthony Bushell

Director: Victor Saville

Original story: Lajos Biro

Screen writer: Arthur Wimperis

Filmed in England. "Vivien Leigh plays the French spy, who poses as a dressmaker established on the Swiss border. Ordered to discover the identity of the chief of the German secret service, she finds him the charming Conrad Veidt, and falls in love with him. They decide first to abandon espionage, then they abruptly inform on each other." (Hollywood Reporter)

See issues of March 29 and September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Good. An engrossing, well-enacted espionage story. Good direction and musical scoring. Mature." DAR

"Acting is of high order. The film as a whole, however, seems poorly edited and leaves a confused impression. Adults." Nat Soc of New England Women

"[It is] a very good spy drama. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul O 23 '37

Newspaper and Magazine Reviews

"Technically, one of the best English productions we have seen. The settings are good, the acting superior and the photography excellent. Adults and young people."

+ Christian Science Monitor p17 N 27 '37

DEAD END. United artists 93min Ag 27
'37

Cast: Sylvia Sidney. Joel McCrea. Humphrey Bogart. Wendy Barrie. Claire Trevor. Marjorie Main. Billy Halop

Director: William Wyler

Screen writer: Lillian Hellman

Based on the play of the same title by Sidney Kingsley. "Bogart, a 'killer,' returns to his New York street, anxious to see his mother and his childhood sweetheart, Claire Trevor. His mother denounces him and he discovers the girl is a prostitute. Bitter, he decides to take advantage of his visit by kidnaping the son of wealthy parents living in an apartment house overlooking the slum street. While planning the kidnaping, Bogart is shot down by McCrea, young architect, who had warned him to stay away from the neighborhood." (Film Daily)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: very good of kind; Y: strong and mature; C: no."

Christian Century p1151 S 15 '37

"A strong, pictorial indictment against the slums as a breeding place of crime and disease. . . Thoughtful fare for mature audiences." Am Legion Auxiliary

"It is absorbing, realistic drama for adults and family groups." Calif Cong of Par & Teachers

"A gripping, thought-provoking drama presenting a potent social problem of which the public is becoming more and more conscious. . . Nothing is introduced to lighten the production or to distract from the basic theme and no solution is definitely suggested. Mature." Calif Fed of Business & Professional Women's Clubs

"A serious film, tellingly presented for thinking people. Adults." Nat Soc of New England Women

"A challenging study in vivid contrasts. . . Of timely interest to students of criminology and welfare workers, this mature offering commends itself to all thinking people." S Calif Council of Fed Church Women

"So artfully is it written, so sensitive, so honest, and so artistic is this screen version that it stands as a superb piece of work. . . Particularly valuable for those who are interested in social welfare, since it shows how we are making young criminals in our slums. Mature." Mrs T. G. Winter

+ + Fox W Coast Bul S 18 '37

"The superb acting of each member of the cast, especially fine the work of the boys, many of them from the original stage play, makes all too real the bitter, tragic conditions the underprivileged child must fight. . . A picture that rises above the criteria of entertainment—a challenge to sober thought, powerful in its appeal. Adults and young people."

+ + Gen Fed of Women's Clubs (W Coast)
S 8 '37

"A film to be seen for its subject, explicit and implicit, and for its technical execution; but not if you do not like a realistic picture of a shocking aspect of life as it is lived by some people. Suitability: adults; definitely not suitable for children." W. F.

Mo Film Bul p219 O '37

Reviewed by H. M. Le Sourd

Motion Pict & Family p3 O 15 '37

Newspaper and Magazine Reviews

"'Dead End' is trenchant, and while there are certain minor instances that are scarcely convincing, it is a picture with so much interest that it seems to pass very swiftly across the screen." Mordaunt Hall

Boston Transcript p6 S 25 '37

"Adults & mature young people."

Christian Science Monitor p17 O 2 '37

"The film version makes some shifts in the original play but these seem wise and effective ones. The result is a vigorous melodrama with one flaw—its movement is too slow and studied. There is too much attention to detail and atmosphere." (3 stars) Beverly Hills

Liberty p43 S 25 '37

"When it comes to the marriage of propaganda and art Hollywood can hold its own. 'Dead End' is not only a most persuasive plea for fairer social conditions, but a brilliantly imaginative piece of cinema into the bargain. It is the sort of picture which makes you feel tolerant of the people who talk of the films as the Art of the Future." Peter Galway

+ + New Statesman & Nation p836 N 20 '37

"Being an artist, my first interest is pictorial. Here is one of the seldom-found masterpieces." Rob Wagner

+ + Script p10 S 11 '37

Reviewed by Basil Wright
Spec p992 D 3 '37

THE DEAD MARCH. Imperial 70min S 15 '37

Commentator: Boake Carter

Director: Bud Pollard

Screen writer: Samuel Taylor Moore

"[It is] a compilation of news reel shots of world re-armament with brief shots of recent warfare in Spain, Ethiopia, Manchuria, Bolivia; with stock scenes of eventful battles in the late World War. The film purports to show the headlong race of the nations to a new war, the reasons behind it." Phila Exhibitor

See issues of March 29 and September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good anti-war film; Y: pretty strong; C: no." Parents' M p74 D '37

Newspaper and Magazine Reviews

"[It is] one of the most damning and perfectly timed films to reach the screen. . . I wish that every American—man, woman, and child—could see 'The Dead March.' It is a knockout film, packed with drama enough to make Hollywood look like a kindergarten—terrible, exciting, awe-full." Donita Ferguson
+ + Digest p34 S 25 '37

"The World War passages have the direct appeal of all similar clips, but the reels are not helped by the text at any time. It takes better editorializing than has been done in 'The Dead March' to add to the savage conviction of the raw scenes of contemporary war captured by the camera." Howard Barnes
— + N Y Herald Tribune p16 S 20 '37

"The picture . . . is pretty much of a bore. . . 'The Road Back,' to say nothing of 'All Quiet on the Western Front,' was a much more forceful picture." Eileen Creelman
— N Y Sun p14 S 20 '37

"Some of the most appalling motion picture records of military and naval encounters obtained during the World War have been collected . . . in 'The Dead March.'" B. R. C.
N Y Times p19 S 20 '37

"The impassioned plea is illustrated by scenes of the conflict, which though interesting still add nothing to numerous other such compilations that have preceded it." William Boehnel

N Y World-Telegram p13 S 20 '37

Time p36 S 27 '37

Trade Paper Reviews

"Bud Pollard has ransacked the world's film libraries for battle scenes, which, whether their compilation represents accepted screen entertainment or not, are red meat for exploitation-wise showmen. The piece is an unbiased preaching against war. Adults."
+ Boxoffice p21 S 18 '37

DEVIL'S SADDLE LEGION. Warner 52min A 14 '37

Cast: Dick Foran, Anne Nagel, Willard Parker, Granville Owen

Director: Bobby Connolly

Music: M. K. Jerome, Jack Scholl

Screen writer: Ed Earl Repp

A western melodrama.

Audience Suitability Ratings

"[It is] a typical western melodrama, replete with hard riding and shooting. Family." Am Legion Auxilliary

"Good entertainment for the Western-minded." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"Brutality in the prison camp scenes unfits the film for juveniles. Adults." Nat Soc of New England Women

"This [is a] thriller for the family." S Calif Council of Fed Church Women
Fox W Coast Bul S 11 '37

"There is the usual beautiful scenery and fine photography, and while there are some scenes of cruelty, right and justice prevail. Entertaining for those who enjoy this type of picture. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
S 1 '37

"The film is fairly exciting, though the final events are rather hurried and scrappy. The acting is good and the direction competent. Suitability: family." A. R.

+ — Mo Film Bul p170 S '37

"It is a fair enough picture of its type. Adolescents, 12-16: fair; children, 8-12: too violent."
+ — Motion Pict R p5 O '37

"General patronage."

Nat Legion of Decency S 16 '37

"A, Y & C: good Western."
Parents' M p74 D '37

"Mature."

Sel Motion Pict p9 O 1 '37

Trade Paper Reviews

+ Motion Pict Daily p8 N 26 '37

"Based on the fact that the kid matinee audience only whistled twice, this isn't up to the usual Dick Foran standard. Story seems disjointed. Estimate: just fair."
+ — Phila Exhibitor p9 S 1 '37

"As a director of Westerns Bobby Connolly makes a very good dance master. So, before it's too late, he better get back on the terpsichorean side of the fence or, at least, stick to chores of which he has some knowledge. . . [It] totals one hour of dubious entertainment."
— Variety p15 N 3 '37

DINNER AT THE RITZ. 20th century-Fox-New world 60min N 26 '37

Cast: Annabella, Paul Lukas, David Niven.

Romney Brent, Francis L. Sullivan

Director: Harold D. Schuster

Original story: Romney Brent

Screen writer: Roland Pertwee

Filmed in England. "Annabella plays the somewhat naive daughter of a French banker who becomes the victim of a band of swindlers, one of whom commits his murder. This man is engaged to the girl and stands high in the esteem of the family. . . A maze of rather fantastic movements leads to complete restoration of funds lost." (Variety)

Audience Suitability Ratings

"This is a well-dressed but only moderately exciting film. . . It [is a] passably diverting family picture." T. J. Fitzmorris
+ — America p240 D 11 '37

"The story is at some points difficult to follow, and does not balk at improbabilities, but there is compensation in the wealth of incident and in the excellence of the acting and of the production values generally. Suitability: family." T. G.

+ — Mo Film Bul p216 O '37

"General patronage."

Nat Legion of Decency N 26 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

DINNER AT THE RITZ—Continued

"A cast that comes up to expectations and a story that gives the members plenty of opportunity to display their combined talents are here united with excellent results. Adults and young people."

+ + Sel Motion Pict p10 D 1 '37

"Handsomely done, with considerable tension of interest, but the various kinds of English accent—French, Hungarian, British and American—may confuse some people. Family."

Wkly Guide N 20 '37

Newspaper and Magazine Reviews

"'Dinner at the Ritz' is as inept, dull, and silly as anything that has come out of the Hollywood cinema-mill. . . One redeeming feature in the picture is the performance of Francis L. Sullivan, the gargantuan actor whose silken voice and charming manner hide a menace as frightening as Peter Lorre's." Jesse Zunsner

+ + Cue p45 D 11 '37

"If any added proof were necessary that Annabella is one of the most engaging and expert actresses on the screen, you will find it in 'Dinner at the Ritz.' . . This made-in-England Twentieth Century-Fox film is something to see. . . [It] is not a distinguished melodrama, but it is a fair to good melodrama, definitely distinguished by Annabella's presence." Howard Barnes

+ N Y Herald Tribune p9 D 4 '37

"A well-bred little melodrama, mannerly and subdued 'Dinner at the Ritz,' deserves at least your polite attention—by which we mean that you should not yawn too openly if you must yawn at all. . . Yet it has its virtues, Annabella, David Niven and Romney Brent being among them, and a polite decision would be that it is, on the whole, a rather agreeable entertainment in its quiet British way." F. S. Nugent

+ N Y Times p21 D 4 '37

"Annabella shifts her accents so often and assumes so many disguises in 'Dinner at the Ritz' that I soon lost all control of my reason and have no idea what the fuss was about. . . In fact, everything seemed strange." John Mosher

+ New Yorker p126 D 11 '37

Trade Paper Reviews

"A British production from the New World program, this one falls in the programmer classification with a very confusing script and indifferent acting of a melodrama plot that cannot be saved by its ritzy atmosphere."

+ + Film Daily p7 D 9 '37

+ — Motion Pict Daily p9 N 3 '37

"Where British product goes, this should draw better than most. . . It is handicapped only by the necessary Briticisms, faults in casting; as, for instance, the casting of Romney Brent as a tough American detective. Brent is usually seen in English pictures as a gentle, somewhat effeminate comedian. The picture will find appreciation from class audiences; may on strength of murder story, be sold to the neighborhoods."

Phila Exhibitor p43 N 15 '37

"'Dinner at the Ritz,' typically English, plods along heavily until the final reel, then gets a little exciting, but it's too late. The pace is so slow on the whole that patience is sorely tried, and nowhere along the line does the story, direction or performances take on any sparkle. . . Annabella [is] . . . now in Hollywood preparing to test her prowess under production tutelage and guidance there. Championship form is not reflected in Robert T. Kane's latest production."

+ Variety p19 N 10 '37

DOCTOR SYN. Gaumont British 77min O 15 '37

Cast: George Arliss. Margaret Lockwood. John Loder. Roy Emerton

Director: Roy William Neill

Screen writers: Roger Burford. Michael Hogan

Based on the novel of same title by Russell Thorndike. Filmed in England. "[It is a story] of smuggling in 18th Century England telling of a beloved village parson's efforts to conceal his identity as the smugglers' sinister head from the relentless revenue official." (Wkly Guide)

Audience Suitability Ratings

"A: very good of kind; Y: very strong; C: too strong."

Christian Century p1439 N 17 '37

"A pirate tale brought to life, and twice as thrilling as the stories of old. Mature." Am Legion Auxiliary

"The Kentish marshes supply an interesting background for this cumbersome plodding English melodrama, which seems to have in lieu of suspense, a heavy sense of foreboding. . . Because of the mulatto, a horror role, the picture is adult fare." Calif Cong of Par & Teachers

"Mediocre. Marred by much detail, no suspense or humor. Mature." DAR

"[It is] a tense and interesting 'Jekyll and Hyde' story." Nat Soc of New England Women

"This Arliss vehicle, however, is so far removed from the general type of his pictures, that, though giving ample scope to his consummate ability as an actor, it leaves one dubious and disappointed. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 16 '37

"A thrilling and most interesting adventure picture. . . The picture will be enjoyed, not only by the Arliss fans but by all who relish adventure. Family."

+ Gen Fed of Women's Clubs (W Coast) O 6 '37

"The direction is good, clever cutting keeps the action at a quick tempo, and the moments of suspense are extremely well handled, making the story extraordinarily exciting. Suitability: adults & adolescents. The appearance and activities of a disfigured mulatto make the film unsuitable for children." O. V.

Mo Film Bul p165 S '37

"Adults."

Nat Legion of Decency N 26 '37

"George Arliss is a polished English actor. . . As Dr. Syn, the English clergyman who was once a famous pirate, he retains all the Arliss mannerisms, but manages to make a Jekyll-Hyde character seem plausible."

Scholastic p36 N 6 '37

"Adult fare."

Sel Motion Pict p8 N 1 '37

"[It is] a fascinating story. Splendid acting and authentic atmosphere. Family."

+ Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"George Arliss' . . . portrait of the fictitious 18th century cutthroat, Captain Clegg, is a little on the delicate side. But with the aid of an extraordinarily good cast, a sound story and astute direction, he makes this melodramatic tale of pirates, smugglers, murderers, ghosts, and banshees good entertainment of its kind." Jesse Zunsner

+ Cue p38 N 13 '37

"George Arliss unbends and plays a parson-pirate in very good melodrama of smuggling. The story is exciting and well told, with comedy and thrills blended in a workmanlike manner. Good, hearty entertainment."

+ Film Wkly p27 N 13 '37

"The acting of all the members of the cast is up to the standard set by the star, and, I might say, fully up to the standard set by practically all British-made pictures, for whatever their entertainment shortcomings may be when viewed from the Hollywood standpoint, they always manage to give us competent characterizations."

Hollywood Spec p7 O 16 '37

"Your Beverly Hills never expected to see George Arliss as a pirate or even a retired buccaneer. Yet Arliss is such a good actor that nothing is impossible to him." (2½ stars) Beverly Hills

Liberty p43 D 4 '37

"Our choice for picture of the week. . . 'Doctor Syn' is recommended on two counts. Apart from the fact that this yarn will have you sitting on the edge of your seat, it is historically interesting."

+ Lit Digest p34 N 13 '37

"Not even George Arliss's meticulous performance is able to crystalize the story of 'Dr. Syn.' . . . Quaintness is spread on with a thick brush by Mr. Neill, whose direction employs the deliberate, precise manner of all Mr. Arliss's films, but either through poor cutting or faulty continuity the fanciful plot is not always clear. . . . It is stuffy, rather tiresome entertainment." Marguerite Tazelaar

+ N Y Herald Tribune p10 N 15 '37

"What Hollywood self-consciously tried and failed to do in 'Treasure Island' Gaumont-British has accomplished with unexpected brilliance in 'Doctor Syn,' a charming and wonderfully story-bookish film. . . . A humorous tapestry, full of eighteenth century gusto and grotesquerie, 'Doctor Syn' has the decorative value without the historical to-do for which nearly all the superior British productions have been noted. The result is a gratifying authenticity of mood and atmosphere combined with a lot of fun." B. R. C.

+ N Y Times p15 N 15 '37

"A fantastic conglomeration of romance, sudden death and adventure, it is so feebly put cations. It might have been a swift, exciting, together that it hardly calls for severe imprecise swashbuckling melodrama. Instead it turns out to be a flimsy counterfeit, more creditably acted by Mr. Arliss and his supporting cast than it has a right to be." William Boehnel

+ N Y World-Telegram p13 N 15 '37

"'Doctor Syn' is harmless schoolboy stuff, a kind of bootlegger story in fancy dress. . . . Low-class such things may seem, but Mr. Arliss lends the wicked doings a handsome veneer, wears a peruke with a grand air, and may show even members of the Knickerbocker Club how a gentleman can sail the seas under the skull and bones." John Mosher

+ New Yorker p112 N 20 '37

"There isn't much for George Arliss to do in this naively entertaining film, but it is the best the English studio has done by him in several tries. . . . [It features] a series of weird—if illogical—melodramatics."

+ Newsweek p28 N 15 '37

"[It is] a picture [which will] appeal to those who in an earlier era adored Robert Louis Stevenson."

Time p44 N 15 '37

Trade Paper Reviews

"Exhibitors can dust off the welcome sign for George Arliss who returns here in an authentically mounted British costume play which concerns the conflict between revenue officers and smugglers in old England. Family."

Boxoffice p23 N 6 '37

"For those who like their costume romantics of the good old days, this British production will suit them right down to the ground. It is a gay and blustery tale that recreates the hectic days of smuggling on the English Coast."

+ Film Daily p18 O 21 '37

+ Motion Pict Daily p8 S 9 '37

"It's good blood, thunder, certain to really please the [children], males. Estimate: entertaining melodrama."

+ Phila Exhibitor p29 O 15 '37

"'Doctor Syn' could have been a good picture, but not with Arliss, because with him in the name part it doesn't ring true."

+ Variety p18 S 8 '37

DOOMED AT SUNDOWN. Republic 55min Je 7 '37

Cast: Bob Steele, Lorraine Hayes, Warner Richmond

Director: Sam Newfield

Original story: Fred Myton

Screen writer: George Plympton

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 24 '37

Trade Paper Reviews

+ Motion Pict Daily p6 N 4 '37

"Prairie quickie which starts off comic and gets rough in a few minutes for a school-kid entertainer sums up the Bob Steele 'Doomed at Sundown.' Action, most necessary part of western potions, is well doused into every bit of the film's short hour."

+ Variety p22 N 10 '37

DOUBLE OR NOTHING. Paramount 90min S 17 '37

Cast: Bing Crosby, Martha Raye, Andy Devine, Mary Carlisle, William Frawley, Benny Baker

Director: Theodore Reed

Original story: M. Coates Webster

Screen writers: Charles Lederer, Erwin Gelsey, John C. Moffitt, Duke Atterbery

"An eccentric millionaire provided in his will that his attorney should plant 24 purses, each containing a \$100 bill and an address. Each person returning the purse is allowed to keep the money and is given an added \$5,000. The first person to double the money by honest means within the ensuing 30 days is to get the rest of the estate, valued at a million dollars." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: mediocre; Y: better not; C: no." Christian Century p118 S 22 '37

"The direction is inclined to be episodic; and the spectacular denouement is quite incredible although it draws the threads of the story together. Suitability: adults and adolescents." A. R.

Mo Film Bul p194 S '37

"Adolescents, 12-16: no interest; children, 8-12: no."

Motion Pict R p5 S '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

DOUBLE OR NOTHING—Continued

"A, Y & C: entertaining."
Parents' M p104 N '37

Newspaper and Magazine Reviews

"For those who will take Bing Crosby and Martha Raye at any odds."
Digest p34 S 25 '37

"The climax is spectacular and composed chiefly of variety items; but it is not without suspense. Very satisfying light entertainment."
+ Film Wkly p28 S 18 '37

"The events are mildly diverting, never quite dull, never hilarious." (2½ stars) Beverly Hills
Liberty p56 O 23 '37

"A tuneful and fairly amusing musical."
+ — Newsweek p26 S 13 '37

Stage p19 O '37

DOUBLE WEDDING. MGM 85min O 15 '37

Cast: William Powell, Myrna Loy, Florence Rice, John Beal

Director: Richard Thorpe

Music: Edward Ward

Screen writer: Jo Swerling

Based on the play *Great Love*, by Ferenc Molnar. "Myrna Loy . . . is the proprietor of a smart style shop and so engrossed in the problems of money-making and the responsibilities of rearing a younger sister that she has no time for play. Sister is screen-struck, dreaming of a Hollywood career. Miss Loy has chosen otherwise and selects a nice boy for her sister to marry. Then the young couple meets Powell in his trailer and Myrna's plans get a rude shuffling. Sister falls for Powell." (Variety)

Audience Suitability Ratings

"It is not overwhelmingly successful and once in a while one may hear the creak of machinery as an epigrammatic line is turned or a clever scene enacted; but the general effect is satisfactory enough for the average taste. . . . This is for adult audiences." T. J. Fitzmorris
+ — America p120 N 6 '37

"A: depends on taste; Y: probably amusing; C: no."
Christian Century p1406 N 10 '37

"There is much to enjoy in this picture, but the whole effect is ruined by an unnecessary and disgusting slapstick finish. Mature." Am Legion Auxiliary

"A sprightly comedy in which suave William Powell and charming Myrna Loy make the most of their opportunities though both deserve better material. Adults." Calif Cong of Par & Teachers

"Resorting to such broad slapstick and overwhelming confusion in final sequences detracts from an otherwise clever picture. Family." Calif Fed of Business & Professional Women's Clubs

"Fine stars are wasted in this grandiose slapstick. . . . The present trend of burlesquing weddings seems in very bad taste; use of slapstick for dramatic stars is most regrettable. Adults. Mediocre." DAR

"This picture begins with the sort of sparkling light farce for which William Powell and Myrna Loy are especially gifted. The action speeds up half way through the film with a distinct loss of subtlety and the picture concludes disappointingly with a riot of commonplace slapstick. Adults." Nat Soc of New England Women

"There is a good measure of real fun which might better have ended before a supine fade-out, which was definitely off-key. Otherwise a wholesome fun-fest for the family." S Calif Council of Fed Church Women
Fox W Coast Bul O 9 '37

"The production values are very good though the climax is achieved through slapstick methods. A stimulating tonic. Adults and young people."
+ Gen Fed of Women's Clubs (W Coast)
O 6 '37

"It deteriorates to pointless buffoonery. . . . Even if Molnar did write the original play, we can't enthuse. Adolescents, 12-16: passable; children, 8-12: no."
— Motion Pict R p5 O '37

"Adults."
Nat Legion of Decency O 21 '37

"A & Y: good; C: mature."
Parents' M p74 D '37

"Adults."
Sel Motion Pict p7 N 1 '37

"Exceedingly clever and hilarious entertainment. Family. Outstanding."
+ + Wkly Guide O 16 '37

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p17 N 27 '37

"The Capitol audiences found 'Double Wedding' vastly pleasing. To a lesser degree, this department did too. The picture offers an amusing, if not an hilarious hour in the theater. . . . You won't find the picture terrifically bright, or gay, or brilliant—though it strives mightily to be all of these. You'll frequently feel that the humor is forced, the gaiety stiff, the brilliance tarnished by too much polishing and too strenuous effort."
+ — Cue p39 O 30 '37

"The stars, supporting players, writers and director have gone all out to keep you roaring with laughter at the unconventional, inconsequential incidents in the quite flimsy story. Except for some occasions when they all seem to be trying too ardently to be funny, this is riotous entertainment."
+ Film Wkly p27 N 13 '37

"We have the Powell-Loy team in another picture made as another cashing-in venture in which thinness is carried to the point of emaciation. 'Double Wedding' never rises much above the point of silliness and has nothing to offer the public except the popularity of its two talented stars."
— + Hollywood Spec p7 O 2 '37

"Powell and Loy should remain on nodding terms with sense and politeness instead of attempting to emulate the arcadian lunacies of Groucho and Harpo. 'Double Wedding' is most notable for John Beal's portrait of a young man of such unparalleled dumbness that his platitudes are as startling as other people's epigrams." Peter Galway
New Statesman & Nation p795 N 13 '37

"An antic mood gets considerably out of hand in 'Double Wedding'. . . . Comic extravagance has rarely been carried to greater extremes. . . . Thanks to the stars, [it] is generally entertaining, but it definitely shows the limits to which this sort of daffy nonsense can be carried." Howard Barnes

+ — N Y Herald Tribune p16 O 22 '37

"The Capitol Theater this week is showing an excellent program of short subjects and one of the dullest comedies a good cast could turn out. . . . Only the feature, a simpleton called 'Double Wedding,' fell down. It fell down pretty hard. This is the 'My Man Godfrey' comic style carried to its extreme; and the extreme is no longer mad carefree comedy. It is just silliness. 'Double Wedding' is not sparkling nonsense: it is almost childishly silly." Eileen Creelman
— N Y Sun p40 O 22 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"'My Man Godfrey' . . . was lunatic enough, but it drew the line somewhere; the newcomer is gibberingly insane, stricken with violent attacks of slap-stick and it recognizes no limits. . . After the first reel or so, I just became numbed and refused to surrender to the laughing gas the Metro men were pumping through every hole in the screen." F. S. Nugent
— + N Y Times p27 O 22 '37

"Farce and burlesque join hands in a thoroughly amiable and entertaining manner in 'Double Wedding,' which is keeping responsive audiences in a constant state of high glee. . . [It] may not have the rapier-like humor of more polished and sophisticated comedies, but in its own low comedy way it is first-rate entertainment." William Boehnel
+ N Y World-Telegram p33 O 22 '37

"'Double Wedding' has Myrna Loy and William Powell in it, but buries them under such unfortunate silliness that they can't survive it." John Mosher
— + New Yorker p110 O 30 '37

"Moderately exhilarating while it is kept in hand, an inconsequential story ultimately submerges William Powell's suave humor and Myrna Loy in a hodgepodge of whimsy and Keystone-comedy slapstick."
+ Newsweek p30 N 1 '37

"Director Richard Thorpe shifts gears too slowly as his film gets underway and doesn't give it enough gas until the trip is half over. But near the finish, the pace is mile-a-minute. . . William Powell and Myrna Loy . . . seem a bit dazed and strained at times, as if wondering why 'Double Wedding' ever had to happen to them." R. S. Ames
— + Script p10 O 30 '37

"'Double Wedding' suffers from a surfeit of craziness. Only the Marx Brothers could cope with the demands of its alleged scenario; and the Marx Brothers are elsewhere. . . [In] the final scenes the film becomes exceedingly amusing. . . One might question if even the most enthusiastic public would welcome the wasting of such stars and such talent on such a hotchpotch. On the other hand, the public seems vociferously to approve, which may or may not signify that film critics are always wrong." Basil Wright
Spec p949 N 26 '37

"Brilliantly adapted by Jo Swerling from a play by Ferenc Molnar, played up to the hubcaps by cinema's most famed comedy couple and high-class supporters, 'Double Wedding' is a 100% sample of the haywire school. Its only flaw is that, with Hollywood's destructive knack for stylizing all its gestures, the technique of haywire comedy has reached a monotonous perfection."
+ Time p25 O 25 '37

Trade Paper Reviews

"[It is] another in the current cycle tending toward madcap comedy. . . While the sophisticates may view this transition askance, to the rank and file of theatre patrons the feature will prove a riot of laughs and can be depended upon to gross importantly in all situations. Family."
+ Boxoffice p23 S 25 '37

"'Double Wedding' is a cinch for the box-offices, due not only to its stars, but to the type of story as well. The light comedy is the rage at present, and 'Double Wedding' is one of the best. Prepare for extra playing time on this one."
+ Canadian Moving Pict Digest p6 N 6 '37

"William Powell and Myrna Loy have a field day in this light romantic comedy. Under Richard Thorpe's guidance, a heavy total of laughs has been piled up."
+ Film Daily p9 S 23 '37

+ Motion Pict Daily p10 S 21 '37

"A rollicking comedy with good box office names, this should register heavy take in any situation. Estimate: good program."
+ Phila Exhibitor p21 O 1 '37

"Those two box office dynamiters, William Powell and Myrna Loy, whose two 'Thin Man' films made exhibitors forget their trials and tribulations, are yoked in 'Double Wedding,' an outright slapstick comedy which would be funnier if it were shorter. . . Designed for first runs in the top theatres, it will draw big on the strength of the star names."
+ Variety p18 S 22 '37

"With its selling names, its label of important production and amusement merits, it will have no trouble cashing in in all spots."
+ Variety (Hollywood) p3 S 20 '37

THE DUKE COMES BACK. Republic 62min N 29 '37

Cast: Allan James. Heather Angel. Genevieve Tobin. Frederick Burton

Director: Irving Pichel

Screen writers: Adele Buffington. Edmund Seward

Based on the novel of the same title by Lucian Carey. "James, engaged to marry Heather Angel, of a blue-blood family, wins the championship of the world and while still panting announces his retirement from the ring to get married. Frederick Burton, the girl's father, talks disinheritance, but when thinking it over sets the new son-in-law in with Genevieve Tobin, another daughter, who has a publishing business." (Variety)

Trade Paper Reviews

"Despite the fact a swell prizefight yarn is somewhat weakened by the screen adaptation, the picture retains enough of the original wallop to acquit itself favorably in dual situations. Family."
+ — Boxoffice p23 D 11 '37

"Fight picture with plenty of action and punch made convincing by able cast."
+ Film Daily p7 D 3 '37

"Only moderately entertaining, with top-featured Allan James looking more at home in his business clothes than with his long, wavy hair down in his eyes going through the motion of a ring champ. . . A definite dualer, weak side."
— + Variety p16 D 8 '37

E

EBB TIDE. Paramount 90min O 19 '37

Cast: Oscar Homolka. Frances Farmer. Ray Milland. Lloyd Nolan. Barry Fitzgerald

Director: James Hogan

Music and lyrics: Victor Young. Ralph Rainger. Leo Robin

Music director: Boris Morros

Screen writer: Bertram Milhauser

Based on the short story of the same title by Robert Louis Stevenson and Lloyd Osbourne. Filmed in Technicolor. "Homolka and Fitzgerald, sea rogues, carry Milland and Frances Farmer with them to a fateful destination on the uncharted island where the beachcombing trio and the daughter of the ship they have stolen meet the final test of honor and depravity." [Variety (Hollywood)] (Filmed silently some years ago with Jim Kirkland.)

Audience Suitability Ratings

"The production is a splendid exploitation of the romantic weakness common to most audiences in the matter of sailing ships and

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

EBB TIDE—Continued

pirates and native mumbo-jumbo. . . [It is] a salty, stirring melodrama which will more than satisfy adult audiences." T. J. Fitzmorris
+ America p144 N 13 '37

"A: interesting; Y: strong; C: absolutely not."

Christian Century p1542 D 8 '37

"It is dramatic and exciting, and holds the interest throughout. . . Rather heavy, but compelling and quite beautiful to see. Mature." Am Legion Auxiliary

"Much of the atmosphere of the picture is unpleasant and some of the disagreeable scenes are gruesome and too prolonged. Adults." Calif Cong of Par & Teachers

"The artistry of the entire production—the glorious colored photography, stirring maritime scenes, superior direction, acting and the romance and charm of the far-off South Sea Islands lulls one's critical sense and the vague story becomes of minor importance. . . The opening half of the picture is strong and promises much, but the picture ends disappointingly. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Two exceptionally fine characterizations and beautiful technicolor shots of the sea mark this Robert Louis Stevenson story. Mature." DAR

"The film is made in magnificent color and the acting, particularly of Oscar Homolka as the captain, is very real and convincing. For adult audiences." Nat Soc of New England Women

"An absorbing tale of the sea filmed in exquisite color, bringing realism and beauty to tensely gripping dramatic entertainment and impressive characterizations in an exceptionally well cast picture. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 16 '37

"A superior production with beauty of color and thrilling story of romance and adventure. Family. Mature."

+ Gen Fed of Women's Clubs (W Coast)
O 6 '37

Motion Pict & Family p7 O 15 '37

"The result is entertainment well above the average. . . It is not a happy story, dealing as it does with reckless courage, greed and desperation, but the unusual and splendid portrayals by the men in the cast make it intensely interesting. Adolescents, 12-16: very exciting and mature; children, 8-12: impossible."

+ Motion Pict R p5 O '37

"Adults."

Nat Legion of Decency O 14 '37

"A & Y: excellent; C: too strong."
Parents' M p74 D '37

Audience Suitability Ratings

"On the printed page this story . . . is an exciting tale. Embellished by color on the screen, and with benefit of several fine actors in the cast, the story has slumped into a dull screen play. With great opportunity for a salty sea yarn and plenty of action the movie subsides into a wordy story, losing the spirit of adventure in too much talk."

— Scholastic p10 D 4 '37

"Pictorially beautiful and in exquisite, rich coloring is Robert Louis Stevenson's strange story of the sea, with its overtones of tragedy, sordid at times, yet extremely fascinating. Adults."

+ Sel Motion Pict p8 N 1 '37

"Unusual characterizations distinguish this film, with good dialogue, and some Technicolor of fine quality. Recommended for schools and libraries; for cultural or instructional values. Mature."

+ Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"Confusing story is not redeemed by fine technicolor photography and the presence of Oscar Homolka and Barry Fitzgerald in featured roles. Adults and young people."

+ Christian Science Monitor p17 N 27 '37

"[It is] a fairly entertaining, if slow-paced, Technicolor narrative of piracy, murder, and romance in the South Seas. Though halting, uneven, and illogical, the film is more than redeemed by the breathless beauty of its color photography." Jesse Zunsner

+ Cue p45 N 27 '37

"One comes away from the theatre refreshed and stimulated by his sojourn among the verdant growth of the South Sea Islands. . . A weakness of 'Ebb Tide' as a color picture is that, like most of its predecessors, it is 'color conscious,' too frequently employing color for striking effects, rather than subordinating it to the story." Bert Harlan

+ Hollywood Spec p10 O 2 '37

"The story is told with sensitive, gripping direction by James Hogan and with acting as good as you will encounter in any film this year. . . 'Ebb Tide,' pictured in rich Technicolor, catches the beauty of a tropic lagoon, the lash of a typhoon as they never before have been photographed." (3 stars) Beverly Hills

Liberty p35 N 13 '37

"Melodramatic excitement flares up like a poorly timed Roman candle in 'Ebb Tide.' There are times when violence breaks loose all over the screen, from a typhoon to death by vitriol, but the lulls find the principals talking the picture to death in a variety of accents. . . At its best, the production must be taken as a widely fanciful sea fable—at its worst, it must be borne with as best one can." Howard Barnes

+ N Y Herald Tribune p14 N 18 '37

"Whatever [it] may be as a [story], as a picture it is melodrama so self-conscious as to lose any possibility of conviction or excitement. This is just play-acting, and no amount of expensive photography or studio-manufactured typhoons can conceal that. . . The picture has its spectacular values, confused though they are with that fancy photography and a slightly scrambled scenario." Eileen Creelman

+ N Y Sun p36 N 18 '37

"If it were not even half so good, Mr. Fitzgerald's performance still would make it worth seeing. . . It is, on the whole, a fairly decent transcription of the South Seas adventure tale, howbeit a shade on the deliberate side in its story-telling and a bit cavalier in its treatment of Frances Farmer. . . Taking one consideration with another, it's an interesting show." F. S. Nugent

+ N Y Times p27 N 18 '37

"If the feeble and fumbling [screenplay] . . . fails to amuse you with its infantile melodramatics, at least you may console yourself by admiring its color photography. For whatever the film lacks in the way of rousing, swash-buckling entertainment, it more than makes up for in the quality of its Technicolor tints." William Boehnel

+ N Y World-Telegram p19 N 18 '37

"Waifs and strays: 'Ebb Tide' shows us the South Seas, washed in Technicolor, and a ten-cent-store typhoon. . . The fidelity to Stevenson may be found chiefly in a general prissiness of dialogue." John Mosher

New Yorker p97 N 27 '37

"It offers a tropic locale painted with vivid beauty by the technicolor camera—as well as expert characterizations. . . Hardly one of Stevenson's best works, it isn't helped by Bertram Milhauser's adaptation. . . [The cast's] adventures might have made an absorbing film. Instead, the director, James Hogan, subordinates a realistic storm at sea, death and horror on an island ruled by a madman, to assorted closeups of characters in interminable conversation."

+ Newsweek p24 N 29 '37

"[It has] two conspicuously fine points. One is the inevitably majestic effect achieved by photographic sails-against-the sunset in Technicolor. The second is the magnificently individualized performance of Oscar Homolka. The visual effects brought preview applause in a spectacular typhoon sequence." Molly Lewin
+ Script p20 N 20 '37

"The captain and all his mates are insufferably slow in telling their story. Oscar Homolka was brought all the way from England to sit and talk, or stand and talk, or walk around and talk. . . A typhoon relieves the tedium for one swiftly executed moment. A picture neither salty nor seaworthy."
— + Stage p27 N '37

"The tall tale, originally told by Robert Louis Stevenson and Lloyd Osbourne . . . never bore up very well under literary scrutiny. But in the kindlier glow of cinema Technicolor, 'Ebb Tide's' whoppers become leisurely implausibilities, and the story's calm unreality is disturbed only by a thumpingly real and remarkably photogenic typhoon. . . Although Actor Homolka mars his early sequences by facial displays known as mugging, he finally brings his role under the control that distinguished his work in British films."
Time p42 N 29 '37

Trade Paper Reviews

"Arresting photography in technicolor will prove the greatest exploitation and boxoffice asset. . . The screenplay and dialogue, attempting to ensnare a Stevensonian atmosphere, fall decidedly short of what the average motion picture fan's taste relishes. Lacking top bracket marquee names, the picture will probably find heavy going in most showings. Family."
+ — Boxoffice p19 O 2 '37

"[It is] a tip-top box office attraction in Technicolor with brilliant performances and thrilling storm scenes as highlights."
+ Film Daily p8 S 28 '37

+ Motion Pict Daily p6 S 24 '37

"No picture has ever shown more finely drawn characterization. Estimate: excellent; can be sold for the money."
+ Phila Exhibitor p22 O 1 '37

"[It] is an ambitious production effort that relies more on striking backgrounds, good color application and performances by a handful of players than it does on story development or other factors. It misses being a big picture, though above average, because the plot is not strong enough, the situations lack compelling force and the love story isn't the kind that guarantees satisfaction."
+ Variety p16 O 13 '37

"This is far and away the best realization on the screen of the strange and difficult Stevenson characters and story feel, and to James Hogan's direction goes the major share of credit for the bold and distinguished achievement. . . 'Ebb Tide' offers an excellent box office entry among the big pictures of the season."
+ Variety (Hollywood) p3 S 23 '37

ESCAPE BY NIGHT. Republic 69min S 20 '37

Cast: William Hall, Anne Nagel, Dean Jagger, Steffi Duna

Director: Hamilton MacFadden

Music director: Alberto Colombo

Original story: Harold Shumate

"William Hall, a coal miner from Pennsylvania, saves Steffi Duna in a street fight. She is the moll of Dean Jagger, a gang leader. He flees with her, Ward Bond and Murray Alper. Their car breaks down and they gain shelter as 'summer boarders' in an old farm house

occupied by a blind man, and his daughter, Anne Nagel. They become interested in farm life and respond to the kind treatment accorded them by Anne and her father." Film Daily

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 23 '37

"A: far-fetched but fairly entertaining; Y & C: possible."

Parents' M p74 D '37

"[It is] a well acted, believable and entertaining story. Family."
+ Sel Motion Pict p11 O 1 '37

Newspaper and Magazine Reviews

"[It is] a sentimental almost childishly naive melodramatic-romance."
— + Cue p39 O 30 '37

"[It] is a neat job. . . It is a story with an idea, a virile mixture of physical and spiritual elements, directed by Hamilton MacFadden in a manner which develops all its values."
+ Hollywood Spec p19 S 11 '37

Trade Paper Reviews

"Estimate: good entertainment."
+ Phila Exhibitor p14 S 15 '37

"Romantic melodrama in low gear. No marquee strength, carbon copy yarn and ordinary performance. Will have to hitch-hike to grab even dual spotting."
— Variety p15 S 29 '37

EXPENSIVE HUSBANDS. Warner 60min N 27 '37

Cast: Patric Knowles, Beverly Roberts, Allyn Joslyn

Director: Bobby Connolly

Original story: Kyrill de Shishmareff

Screen writers: Lillie Hayward, Jean Negulesco, Jay Brennan

The story concerns a passe motion picture star who goes to Europe and marries a titled husband merely for the sake of publicity. She obtains a new movie contract and finds that her husband refuses to go to Hollywood with her when he learns the marriage was a publicity stunt. Later they are reconciled.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"The questionable expedient of marriage to the lustre of a fading screen career is introduced and followed to its more or less unsatisfactory happy conclusion. The treatment of what was intended to be a brightly sophisticated comedy is heavy to the point of dullness and there is no surprise in store for the constant movie-goer." T. J. Fitzmorris
— America p216 D 4 '37

"Outstanding work by Patric Knowles highlights this otherwise ordinary film. Repetition of suggestive scenes makes it suitable only for adults." Am Legion Auxiliary

"The picture has its moments, being light and amusing at times, but much of the acting is superficial and there are some unnecessary suggestive scenes. Adults." Calif Cong of Par & Teachers

"An entertaining and amusing story. The tone of the picture is a bit too sophisticated for any but mature audiences, but is particularly well cast and staged. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Trite. Mature." DAR

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

EXPENSIVE HUSBANDS—Continued

"Sophisticated adults." Nat Soc of New England Women

"Well cast and directed with many attractive settings the picture makes good family entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul N 13 '37

"A charming story with real possibilities, thrown out of key by extraneous interjections of slapstick and ineffective development. Mature audience."

— + Gen Fed of Women's Clubs (W Coast) N 3 '37

"The cast is adequate for a play which is lightly amusing, not to be taken seriously. Adolescents, 12-16: waste of time; children, 8-12: mature."

+ — Motion Pict R p5 D '37

"Adults."

Nat Legion of Decency N 18 '37

"A: poor; Y & C: no."

Parents' M p74 D '37

"The picture has its moments, being light and amusing at times, due to the charming personalities and pleasing team work of the leads, but there are some unnecessarily suggestive scenes. Adults."

+ — Sel Motion Pict p5 D 1 '37

Newspaper and Magazine Reviews

"The yarn does not get much of any place and does not climax. . . Some individual scenes are handled deftly enough by Director Bobby Connolly, but the film as a whole changes its tone so many times, is so ill-proportioned in structure, with relation to any objective, that these better scenes lose what effectiveness they might have had in a better woven story fabric." Bert Harlen

— + Hollywood Spec p30 S 11 '37

Trade Paper Reviews

+ — Motion Pict Daily p2 S 8 '37

"Just a filler on the lower half of duals."

— + Phila Exhibitor p16 S 15 '37

F**FAREWELL AGAIN.** United artists 80min O 8 '37

Cast: Leslie Banks, Flora Robson, Sebastian Shaw, Patricia Hilliard, J. H. Roberts

Director: Tim Whelan

Original story: Wolfgang Wilhelm

Screen writers: Clemence Dane, Patrick Kirwan

Filmed in England. "A regiment of British cavalry is aboard a troop ship bound home to England after five years' service in India. . . Instead of the long leaves the men are anticipating after five years of the heat and dust of India, the situation in the Far East is so grave that officers and men have but six hours ashore before they again set sail for a distant outpost of the far-flung British Empire." (Hollywood Spec)

Audience Suitability Ratings

"Whether or not it was conceived as such, 'Farewell Again' is a moving tribute to the men who serve in the British Army and as a production it is an outstanding achievement. . . The total result is an outstanding film which deals with real people and presents something real about England, however objectionable this reality and, therefore, the film may be distasteful to some people in its propaganda implications. Suitability: family." W. S.

+ + Mo Film Bul p165 S '37

"A: good; Y: possible; C: no interest."
Parents' M p74 D '37

Newspaper and Magazine Reviews

"Quite a notable cinematic job, even though it is not a picture to attract large audiences in this country. . . When viewed solely as an exhibition of screen technique, 'Farewell Again' proves a fascinating subject. It has no direct story to invite our attention; it has no hero, heroine, villain."

+ + Hollywood Spec p7 O 23 '37

"[It] is humanly directed and well played. . . But your Beverly Hills doubts if American audiences will be even remotely interested in the heartbreak of an English cavalry contingent." (2 stars) Beverly Hills

Liberty p51 N 20 '37

"This troopship saga is choked with a sentimental patriotism which most people will forgive because of its unusual theme. The die-for-dear England stuff is also offset by an excellent cast. Like most British films, the dialogue is refreshingly natural, and the principles behave like human beings instead of like movie actors."

+ Lit Digest p34 N 13 '37

"It says a lot for the skill with which this film has been made that so far from rousing nausea in the audience it was received with spontaneous applause. . . By entertainment standards this is not a dull film or a bad one. It is good enough to reach an enormous public."

New Statesman & Nation p812 My 15 '37

"The preview audience that was inclined to sneer at the picture's beginning remained to cheer—they had become so interested in the huge, human tapestry of army life." Rob Wagner

+ Script p9 O 16 '37

"This sounds deadly enough in all conscience—a regimental 'Grand Hotel.' . . But the film is not deadly. Call it sentimental and absurd, and then add that there is much to admire, if we make the necessary suspension of disbelief." Kenneth Allott

Spec p903 N 14 '37

"It is a somber theme, broken here and there by touches of British humor. . . There are excellent characterizations and nice changes of pace. This is the kind of drama at which the camera excels."

+ Stage p27 N '37

Trade Paper Reviews

"'Farewell Again' stacks up with the best of the British pictures, and is a credit to its producer. . . Exhibitors should take plenty of time and energy to work out a suitable campaign for this picture, and if properly handled it should prove a big winner at Canadian box-offices."

+ Canadian Moving Pict Digest p14 O 16 '37

+ Motion Pict Daily p23 My 17 '37

"Decidedly good entertainment for the intelligent, and equally acceptable for the general public. One of the best pictures ever made in [England]. . . It ought to please the American public, despite the 100% British atmosphere."

+ Variety p22 My 19 '37

FEDERAL BULLETS. Monogram 60min O 30 '37

Cast: Milburn Stone, Terry Walker, Zeffie Tilbury, Selmer Jackson

Director: Karl Brown

Screen writer: Karl Brown

Based on the novel of the same title by Major George F. Eliot. "The Bureau of In-

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

vestigation learns that a wealthy woman, Mrs. Crippen, is really the leader of an unscrupulous under-world gang, but their informer, her former secretary, is murdered before they get enough evidence to make an arrest. A young agent, Milburn Stone, is called in on the case and is jailed on a fake charge." (Film Daily)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 4 '37

"Mature."

Wkly Guide O 30 '37

Newspaper and Magazine Reviews

"[It is] a neat little programmer. . . Director Karl Brown and Producer Lon Young had all the basic ingredients for a crackerjack story. They turned out a passable one, but somehow seemed to fail to realize all their potentialities." Robert Joseph

+ — Hollywood Spec p15 N 6 '37

Trade Paper Reviews

"Action-loving fans will get more than their share of thrills from this fast, absorbing drama based on the lives of America's G-Men. From start to finish the plot moves with the rapidity of machine-gun fire and hits the bullseye for real honest entertainment with every shot. Family."

+ — Boxoffice p23 N 6 '37

"A novel twist makes this 'G-man' picture entertaining for the program spots."

+ — Film Daily p7 O 26 '37

— + Motion Pict Daily p3 O 26 '37

"This is for the bottom half of a double feature. Story is implausible, at times silly. Film moves very slowly, but does snap up to a peppy climax; this is an asset, the picture's only asset."

— — Phila Exhibitor p35 N 1 '37

"Without a single name in slightly better than typical independent production, and a meaningless title, this one cannot lift itself beyond the second rung barrier which it will, nevertheless, fill nicely. . . Story runs rapidly to its conclusion, supplying surprise thrills all the way."

+ — Variety p19 O 27 '37

"G-men shoot it out once again with the mobsters and racketeers in 'Federal Bullets.' Even with this thoroughly trite premise, there is sufficient twist to lend enough novelty to the yarn to get by as an average cops and robbers programmer."

+ — Variety (Hollywood) p3 O 26 '37

FEU MATHIAS PASCAL. See The late Mathias Pascal

52ND STREET. United artists 77min O 1 '37

Cast: Ian Hunter, Leo Carrillo, Pat Pater-son, Ella Logan, ZaSu Pitts, Kenny Baker

Director: Harold Young

Dance director: Danny Dare

Lyrics: Harold Bullock, Harold Spina

Music director: Alfred Newman

Screen writer: Grover Jones

"A brother and two sisters own a couple of houses on the thoroughfare and haven't spoken to each other in years because the brother married an actress. . . Time and the montages

bring 52nd Street through the speakeasy years of the 20's, the depression, and the social livelings of the 30's. The row of brownstones [becomes] a string of night clubs." Variety

Audience Suitability Ratings

"There is not a great deal to be said about this musical extravaganza except that it mingles vaudeville entertainment with a more or less comprehensible story about high society in the theatre. For thoughtless adults." T. J. Fitzmorris

— + America p192 N 27 '37

"The voice and pleasing personality of Kenny Baker, and the comedy and splendid acting of ZaSu Pitts and Leo Carrillo contribute much toward making this picture entertaining. The story is somewhat abrupt and disconnected, but full of action and humor. Family-mature." Am Legion Auxiliary

"There are good characterizations and pleasing music. Amusing novelties are introduced, which, although they break the thread of the story, furnish much of the entertainment. Mature." Calif Cong of Par & Teachers

"This is a rather unsatisfactory combination of musical and serious drama. . . The false note in this picture is the satirical implication that culture and education are of minor importance in the scheme of life. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Good characterizations; confused plot. Mature." DAR

"An unconvincing story, not too well directed to which Leo Carrillo contributes some diverting comedy. There is much drinking and the film as a whole leaves an unpleasant effect. Adults." Nat Soc of New England Women

"A pathetic touch of restraint pulls the story together to relieve it from sordid monotony and utter waste of time. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 16 '37

"The entertainment [is] purely a matter of taste. Adults."

Gen Fed of Women's Clubs (W Coast)
O 6 '37

"Authentic atmosphere and good acting are wasted in an unconvincing story. The whole tone of the picture is rather cheap. Adolescents, 12-16: unsuitable; children, 8-12: no."

— — Motion Pict R p5 N '37

"Adults."

Nat Legion of Decency O 21 '37

"Adults."

Sel Motion Pict p6 N 1 '37

Newspaper and Magazine Reviews

"[It] is hardly more than a series of vaudeville skits and songs strung together upon the thread of a very thin story. . . and has some amusing moments—but not enough." Jesse Zunsner

+ — Cue p39 N 20 '37

"Unusual musical that has the merit of a good underlying idea, and the disadvantage of ranging sketchily over two generations. Leo Carrillo stands out of a well varied cast, and provides the best of the frequent comedy. The rest is patchy, with some excellent interludes, but a rather silly climax. Moderate entertainment."

+ — Film Wkly p28 N 20 '37

"Where '52nd Street' has its shortcomings is in its proportioning. Evidently too much length is given to the early period of the story. . . Events in the latter part of the picture crowd up on each other so—I might say, crowd out each other so—that the results are sometimes very unsatisfactory. For one thing, the climax comes about too abruptly and is not clearly enough motivated." Bert Harlan

+ — Hollywood Spec p12 O 9 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

52ND STREET—Continued

"Walter Wanger gets this department's medal as the year's most thorough-going cynic. There's no other way to account for his unloading '52nd Street' on a defenseless public. . . . Actually it earns only a loud horse laugh from New Yorkers and a continuous yawn from most everybody else."

— *Lit Digest* p34 D 4 '37

"[It] traces the history of a New York street from leisured respectability to night-club haunt; but that is no more than a framework for some of the louisiest music-hall turns yet screened. A little fun is extracted from old-time comics; but after that I dozed until the post-war boom years woke me up with a jazzy bang; and somewhere around 1933 I picked up my hat and went." Peter Galway

— *New Statesman & Nation* p875 N 27 '37

"The new musical film embellishes the history of a thoroughfare with cafe antics, but neither the history nor the specialty acts are particularly entertaining. . . . There is not enough first-class hi-de-ho to keep a trite fable lively. Leo Carrillo and ZaSu Pitts' . . . stock clowning gives the show what little continuous amusement it boasts." Howard Barnes

— *N Y Herald Tribune* p10 N 15 '37

"There [are] . . . a group of entertainers to brighten up an unimportant story. . . . '52nd Street' does better when it forgets the Rondell family and concentrates on swing." Eileen Creelman

— *N Y Sun* p18 N 15 '37

"Grover Jones confided in a recent series of magazine articles that all he had when he started writing the script of '52nd Street' was the title, the promise of a score and the assured presence of Sid Silvers, Jack White and Ella Logan. . . . After sitting it through we can report that it still has the title, the score and Silvers, White et al. And not much more. Certainly not enough to raise it appreciably from the ruck of fair-to-middling musical shows." F. S. Nugent

— *N Y Times* p15 N 15 '37

"[It is a] clumsy and long-winded film. . . . One of the least interesting of the many photo-plays that the talented and discriminating Walter Wanger has produced, it traces the street's metamorphosis from a socially select thoroughfare to its present status as the world's most famous swing lane in a lethargic, ponderous and generally unexciting manner. . . . [It] has little in it to recommend as entertainment." William Boehnel

— *N Y World-Telegram* p13 N 15 '37

"Walter Wanger must have been dreaming of the Bronx when he worked up his '52nd Street.'" John Mosher

New Yorker p112 N 20 '37

"An undistinguished musical, this sets out to high-light the transition of Manhattan's famous hi-de-highway from 1912 stuffiness to 1937 hot stuff. A plethora of entertainers and a paucity of entertainment spoil its chances."

— *Newsweek* p24 N 29 '37

"Time was when Manhattan's 52nd Street, between Fifth and Sixth Avenue, was just as stuffy as the picture that bears its name. . . . '52nd Street' misses most of the swing, wastes too much time on the old settlers."

— *Time* p52 N 22 '37

Trade Paper Reviews

"A variety of stage and night club entertainment, bound together by a loosely-knit screenplay, adds up to a rather vacuous motion picture which can hope for little more than average reception and financial returns. . . . Direction is mediocre. Family."

— *Boxoffice* p25 O 16 '37

"The theme rambles too much, and lacks a clear story interest building to some definite climax. There are no hit songs or dance numbers, sufficiently outstanding to rate this as a strong musical comedy production."

— *Film Daily* p8 N 17 '37

Motion Pict Daily p3 O 4 '37

"'52nd Street' shapes up as fair entertainment embracing old time, modern variety acts giving picture a certain appeal for old, young alike. Estimate: fair program."

— *Phila Exhibitor* p30 O 15 '37

"It may have been a good idea. . . . but for some reason the conception doesn't come through in the finished picture. Filmgoers are likely to wonder what it is all about, and why. It's that old debbil story again which creates the confusion. . . . A programmer for the double bills."

— *Variety* p13 O 6 '37

"Aura and allure of 52nd Street, New York's lane of niteries, is reflected in a moderately entertaining picture. It has competent representation in every department, with some neat performances and a few names that will count but lacks the excitement and distinction to give it more than average program box-office reception."

— *Variety (Hollywood)* p3 O 2 '37

FIGHT FOR YOUR LADY. RKO 67min N 5 '37

Cast: John Boles, Jack Oakie, Ida Lupino, Margot Grahame, Gordon Jones

Director: Ben Stoloff

Music and lyrics: Harry Akst, Frank Loesser

Music director: Frank Tours

Screen writers: Ernest Pagano, Harry Segal, Harold Kussell

"When Oakie sensing that Margot Grahame is only after his pal's (John Boles) money, he tells her that Boles is broke and Margot calls off the announced wedding. Disappointed and ready to die, John goes to Budapest with Oakie as his companion. There he learns that he can best accomplish his ends by making love to Ida Lupino, for her jealous husband, Erik Rhodes, is the finest of swordsmen and will doubtless kill him in a duel which is bound to result." (Film Daily) Based on the short story of the same title by Jean Negulesca and Isabel Leighton.

Audience Suitability Ratings

"It does not matter much if you do not follow the absurd plot, as it has little in the way of amusement. This [is a] fair adult film." T. J. Fitzmorris

— *America* p216 D 4 '37

"A & Y: amusing; C: perhaps."

Christian Century p1374 N 3 '37

"A swift moving farce that provides merry laughter throughout. Mature. Family." Am Legion Auxiliary

"Adults. Possibly family." Calif Cong of Par & Teachers

"An ingenious sort of comedy featuring the pleasant singing of John Boles and Ida Lupino and enlivened by the antics of Jack Oakie, Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"An amusing comedy with bubbling Jack Oakie and Eric Rhodes in delightfully funny roles. Family." Nat Soc of New England Women

++ Exceptionally Good; + Good; +- Fair; - Mediocre; -- Poor; --- Exceptionally Poor

"[It is] a ridiculous farce. . . A waste-of-time-picture in which the actors deserve much better types than caricatures and unconvincing roles. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 16 '37

"[It is] a ridiculous, but most entertaining farcical comedy. Family."

+ Gen Fed of Women's Clubs (W Coast) O 6 '37

"Suitability: family." T. G.

Mo Film Bul p220 O '37

"It is seldom that slapstick comedy attains real distinction, but in this hilarious play, John Boles and Jack Oakie succeed in raising it to this level. . . The play is good entertainment for the family's evening at the movies and should appeal alike to young and old. Adolescents, 12-16; good; children, 8-12; mature."

+ Motion Pict R p6 O '37

"Adults."

Nat Legion of Decency O 7 '37

"A, Y & C: good."

Parents' M p74 D '37

"Family."

Sel Motion Pict p7 N 1 '37

Newspaper and Magazine Reviews

"Dialect comedians and Jack Oakie's wise-cracking constitute the principal attractions of a passably entertaining film. Adults and young people."

+ Christian Science Monitor p17 O 30 '37

"Jack Oakie shoulders the brunt of this minor comedy, and at times it seems to be too much even for his infectious grin and giggling asides. Some of the material he is provided with in 'Fight For Your Lady' is genuinely amusing, but more of it is merely broad burlesque and it falls heavily and flat." Jesse Zunker

+ Cue p38 N 20 '37

"Strangely enough, John Boles and Jack Oakie make a good team. . . Together they put on an entertaining little show in 'Fight for Your Lady.' That is, it will prove entertaining if you can check your sense of credibility at the door, for the story, I warn, is rather far-fetched." Bert Harlen

+ Hollywood Spec p12 O 2 '37

"The story is one of the silliest Hollywood has tackled, but Mr. Boles's voice and brisk performances by Mr. Oakie and Miss Lupino help quite a lot." Eileen Creelman

+ N Y Sun p28 N 19 '37

"A fumbling, unoriginal and infantile farce, 'Fight for Your Lady' comes unpleasantly close to being the composite year's worst picture." F. S. Nugent

— N Y Times p21 N 20 '37

"Except for a delightfully comic performance by the inimitable Jack Oakie and some good, if not exceptional, work by the other principals in the cast, there is very little to recommend in the pedestrian and stereotyped farce-comedy." William Boehnel

+ N Y World-Telegram p9 N 20 '37

"[It is an] unpretentious comedy of love on the rebound."

+ Newsweek p30 N 1 '37

Trade Paper Reviews

"Audiences will greet this subtle farce with howls of laughter that should mean money in the cash-drawer, and RKO Radio's consistently improving standard reaches a new high in program offerings. Family."

+ Boxoffice p19 O 2 '37

"A bunch of swell gags makes this farce highly enjoyable. With Jack Oakie romping around in his best style, things which bring

forth an abundance of laughter are always happening."

+ Film Daily p9 S 28 '37

+ Motion Pict Daily p3 S 25 '37

"Good direction keeps picture moving at rapid pace. Preview audience expressed complete enjoyment. Estimate: good comedy."

+ Phila Exhibitor p22 O 1 '37

"[It] is a B picture that comes closer to being an A than most of the former aspire to. . . [It will be] a strong support for any picture with it, either as the No. 1 or No. 2 feature."

+ Variety p12 O 20 '37

"'Fight for Your Lady' is the type of picture that will click with any kind of audience. . . The film is one of the snappiest comedies of the season. It hasn't a boring moment."

+ Variety (Hollywood) p3 S 24 '37

FIRST LADY. Warner 82min D 4 '37

Cast: Kay Francis, Anita Louise, Verree Teasdale, Louise Fazenda, Walter Connolly

Director: Stanley Logan

Screen writer: Rowland Leigh

Based on the play of the same title by George S. Kaufman and Katharine Dayton. It portrays a behind-the-scene intimate view of how two politically ambitious wives of cabinet members in official Washington society try to further their husband's careers.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Stanley Logan's direction emphasizes the fact that this is a conversation piece, but since the dialogue is generally excellent the production will more than satisfy." T. J. Fitzmorris

+ America p216 D 4 '37

"A: very good of kind; Y: perhaps; C: little or no interest."

Christian Century p1542 D 8 '37

"A sprightly, satirical portrayal of the part women play in the great game of national politics. . . Good fun for mature audiences." Am Legion Auxiliary

"This [is] delightful light entertainment for all." Calif Cong of Par & Teachers

"The idea of the picture is a clever one and the keen-edged dialogue with sufficient dramatic quality will hold one's interest despite flaws in production. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature." DAR

"Settings are charming, dialogue and comedy are subtle and delicious, and the characterizations are exceptionally vivid. Mature." Nat Soc of New England Women

"This picture provides exceptional entertainment. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 18 '37

"Scintillating entertainment. Mature."

Gen Fed of Women's Clubs (W Coast) S 8 '37

"Adolescents, 12-16: harmless but not particularly interesting; children, 8-12: no interest."

Motion Pict R p5 S '37

"General patronage."

Nat Legion of Decency S 30 '37

"A: excellent; Y: mature; C: no interest."

Parents' M p104 N '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

FIRST LADY—Continued

"The movie version has retained most of the play's clever dialogue. Perhaps too much of it, for the cinema is best suited to shifts of scene and action rather than to lengthy conversations. . . . If Kay Francis finds the pace a little too much for her, others in the cast make up for her slow-footedness."

+ — Scholastic p19e D 11 '37

"Outstanding. Mature. Best of the month."

+ + Sel Motion Pict p3 O 1 '37

"The comedy is mostly conversational, but bright and sometimes sharp, and a fine cast puts it over. Mature. Outstanding."

+ + Wkly Guide D 4 '37

Newspaper and Magazine Reviews

"[It] is rather like a new straw sailor after a heavy April shower. Verree Teasdale, Walter Connolly and a few others demonstrate how this sort of thing should be played but Kay Francis, for all her Orry-Kelly finery, doesn't catch the idea. There are of course amusing moments. Adults and young people."

— + Christian Science Monitor p17 D 4 '37

"By no ordinary motion picture standards can this one be judged. It talks every inch of the way across the screen and depends upon the camera as a story-telling aid only to the extent a publisher depends upon an artist who is given a book to illustrate. . . . Exceedingly smart in appearance, beautifully mounted by Warners, dialogue with snap and sparkle, a cast seldom equaled for even excellence, it is as fine an example of the straight talkie as you will find on the screen this season."

+ + Hollywood Spec p18 S 11 '37

"You will like both Kay Francis and Verree Teasdale as the political rivals." (3 stars) Beverly Hills

Liberty p51 N 6 '37

"Sparkling dialogue, amusing situations, and swell acting had the previewers squealing with delight. . . . A lively play up to the minute." Rob Wagner

+ + Script p13 D 11 '37

"Great chunks of the slick dialogue which Katharine Dayton and George S. Kaufman whipped up for the stage play remain, making it a rather talky motion picture. Amusing backstage in Washington."

Stage p19 O '37

"'First Lady' is carried off with an unusual vivacity by Kay Francis. Its main drawback—that, as in most Kaufman plays, its crises are epigrammatic rather than emotional—is counteracted by its novel background and its general impudence."

+ Time p24 D 13 '37

Trade Paper Reviews

"It will have to be sold through every possible angle to get it over with the mass. Estimate: good class offering."

+ — Phila Exhibitor p16 S 15 '37

"Swiftly carried along. . . . 'First Lady' emerges as topnotch entertainment."

+ Variety (Hollywood) p3 Ag 31 '37

FIT FOR A KING. RKO 73min O 15 '37

Cast: Joe E. Brown, Helen Mack, Paul Kelly, Harry Davenport

Director: Edward Sedgwick

Original story: Richard Flournoy

"Story has Joe E. Brown as a newspaper copy boy, striving to become a reporter on his uncle's paper, but nixed by the short-tempered editor. Finally gets an assignment to cover the sailing of an aged Archduke and stows away on the boat to get the yarn. He and a rival reporter compete in a hectic scramble after the nobleman." Variety

Audience Suitability Ratings

"This is for the family circle." T. J. Fitzmorris

+ America p96 O 30 '37

"Another hilarious comedy for Joe E. Brown, clean fun in slapstick manner. Family." Am Legion Auxiliary

"[It is] an ideal vehicle for a Joe E. Brown comedy. The picture is attractively set, the direction workmanlike, and the acting excellent. Family." Calif Cong of Par & Teachers

"Good. Family." DAR

"It is a rather unsatisfactory combination of plotting and intrigue but the comedy is good clean fun and there is not a dull moment. Family." E Coast Preview Committee

"Hilarious slapstick comedy, amusing in spots but not up to some of the comedian's earlier hits. Family." Nat Soc of New England Women

"Better production, less overdrawn than former starring roles of the comedian. Family." S Calif Council of Fed Church Women
Fox W Coast Bul O 23 '37

"Family. Very entertaining for the fans of this popular comedian."

+ Gen Fed of Women's Clubs (W Coast) O 13 '37

"Even the exciting chase at the end is not omitted and it is all grand fun. Adolescents, 12-16: very amusing; children, 8-12: very funny."

+ Motion Pict R p6 O '37

"General patronage."

Nat Legion of Decency O 14 '37

"A, Y & C: good."

Parents' M p104 N '37

"Family."

Sel Motion Pict p8 N 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 O 16 '37

"Joe E. Brown, America's ace yodeler and rubber-face, slips a bit in his latest comedy. In fact, you can hardly call it a comedy, since 'Fit for a King' is little more than a succession of gags—not always successful." Jesse Zunsner

— + Cue p43 O 23 '37

"It is naive stuff, but good clean fun, is this buffoonery, and the [children] will like it. Apparently many adults will too, for the reaction of the preview audience was one of high amusement and frequent excitement." Bert Harlan

+ Hollywood Spec p13 O 2 '37

"By a breakdown of all directoral resources . . . slapstick could conceivably go farther than it does in 'Fit for a King,' but it seems hardly possible that it could fare worse. A distressing mixture of what, in fact, appears to be essentially undirected cavorting, saved only in spots by the pantomimic genius of Joe E. Brown, it makes no attempt at characterization." B. R. C.

— N Y Times p18 O 15 '37

"Most of the familiar ingredients of slapstick farce are to be found in Joe E. Brown's new picture. However, it must be admitted that some of them are funny and so the film has its chucklesome moments. But not enough to lift it out of the ordinary class." William Boehnel

+ N Y World-Telegram p5 O 16 '37

"Fit for Joe E. Brown fans only, and even then with reservations."

+ Newsweek p28 O 11 '37

"[It] places Joe E. Brown, his great mouth and banshee yawp in the newspaper business, to the patent disadvantage of all concerned."

— Time p27 O 25 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Trade Paper Reviews

"A typical Joe E. Brown farce, this has [an unusually fast moving plot with plenty of suspense."]

+ Phila Exhibitor p14 S 15 '37

"An ancient story, pepped up with modern situations and snappy dialog and embellished with Joe E. Brown's particular brand of comedy, makes 'Fit for a King' an audience pleaser."

+ Variety (Hollywood) p3 S 22 '37

FLIGHT FROM GLORY. RKO 66min Ag 20 '37

Cast: Chester Morris. Whitney Bourne. Onslow Stevens. Van Heflin. Richard Lane

Director: Lew Landers

Original story: Robert D. Andrews

Screen writers: David Silverstein. John Twist

"The setting of the story is a little air field in the Andes, where Onslow Stevens reigns as the cruel, money-mad air line head whose planes fly supplies from the coast to the mines. In his determination to make money, he sacrifices lives in worn out planes, always picking his pilots from men grounded in the states... Into this scene is plunged Whitney Bourne, as the trusting bride of Van Heflin, disgraced American pilot." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: fairly good; Y: strong; C: unsuitable."
Christian Century p1183 S 22 '37

"It is a sombre but interesting film, very well acted with some real flying" thrills. Suitability: adults and adolescents." D. E. B.
+ — Mo Film Bul p220 O '37

"The film is well acted in parts but does not achieve distinction in any way. It is depressing in the extreme. Adolescents, 12-16: not advised; children, 8-12: no."
Motion Pict R p5 S '37

"A: depressing melodrama; Y & C: no."
Parents' M p104 N '37

Newspaper and Magazine Reviews

"[It is] fast, furious and vigorously male adventure-in-the-air."
+ Cue p37 S 18 '37

"'Flight From Glory' deals with airplanes in a lace valentine kind of way. . . The only light touch in the picture is when a comic, Solly Ward, is on the set." Marguerite Tazelaar
N Y Herald Tribune p8 S 11 '37

"It is good, clean, pulpwood fun. . . Perhaps it was the mixture of authors . . . that was not right. Perhaps what was needed was more twist." B. R. C.
N Y Times p20 S 11 '37

"[The] film is a considerably better-than-average aviation drama. . . Altogether [it] is well worth seeing." William Boehnel
+ N Y World-Telegram p21 S 13 '37

Reviewed by John Mosher
New Yorker p93 S 18 '37

Trade Paper Reviews

"Few current programmers have the solidity and originality of story, as well as dramatic excitement, that this melodrama possesses. Primarily it is a man's yarn, not only because of its general content but also because men predominate in its cast."

+ Film Daily p13 S 17 '37

FOOTLOOSE HEIRESS. Warner 58min Ag 21 '37

Cast: Craig Reynolds. Ann Sheridan. Hugh O'Connell. Anne Nagel

Director: William Clemens

Screen writer: Robertson White

"Story is that of the blue blood in disguise who subdues a madcap and wilful girl all over again. But this time the masterful youth arrives on the scene on the rods of a freight train in time to prevent the marriage of the girl to a worthless youngster of her own set. Her father, who gives in to all her whims, but this one, enlists the aid of the masterful hobo." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: not the best; C: no value."
Christian Century p1151 S 15 '37

"A light amusing comedy, well directed and satisfactorily acted. Family."
+ Gen Fed of Women's Clubs (W Coast)

Ag 18 '37

"Suitability: adults & adolescents." A. R.
Mo Film Bul p171 S '37

"When a picture is obviously of the class B type and falls short of that, little more can be said. Adolescents, 12-16 & children, 8-12: unsuited."

— Motion Pict R p6 S '37

Newspaper and Magazine Reviews

"Amusing in places but never rises above Class B. Adults."

+ — Christian Science Monitor p17 O 2 '37

"Ann Sheridan and Craig Reynolds make the leading parts as lively as possible. In spite of their efforts, only fair entertainment."
+ — Film Wkly p33 O 9 '37

"If you are shopping for quantity rather than quality, then the Palace should be your market place this week. For on the basement bargain counter you will find such a slightly damaged item as . . . 'Footloose Heiress.'" T. M. P.
— N Y Times p16 O 9 '37

Trade Paper Reviews

"A gay and insouciant little trifle that is filled with the charm and zest of life, and while it may be very true that it will garner no record-breaking figures at the box-office, still it is so deftly handled throughout that it is bound to please the average audience."
+ — Film Daily p8 O 13 '37

"Not bad, considering that it's intended only for multiple programs."
+ — Variety p16 O 13 '37

45 FATHERS. 20th century-Fox 70min D 10 '37

Cast: Jane Withers. Thomas Beck. Louise Henry. Paul Hartman. Grace Hartman

Director: James Tinling

Original story: Mary Bickel

Screen writers: Frances Hyland. Albert Ray

"Jane Withers is seen as an orphan who comes under the wing of her father's club and is subsequently adopted by one of the members. She enters the wealthy home and creates a stir in the usual Withers style." Variety (Hollywood)

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

45 FATHERS—Continued

Audience Suitability Ratings

"The usual, slightly dense adult is helped out of the time-worn romantic entanglement by the inevitably precocious child in this moderately amusing picture. . . . The picture is unobjectionable for all." T. J. Fitzmorris
— + America p216 D 4 '37

"Action and mirth characterize this story. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"The hoydenish little star, Jane Withers, fares better in this picture than in any of her previous ones—production values are higher, the story has been given more careful consideration and members of the supporting cast are given an opportunity to contribute to the fun. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Appealing to children because of animals and ventriloquism; to adults for the ingenuity of a child. Family." DAR

"A hilarious, if exaggerated, comedy which will amuse family audiences." Nat Soc of New England Women

"Light, refreshing entertainment. Wholesome family picture." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

"[It will] provide great fun and much hilarity for [Jane's] audience. . . . Jane Withers, an excellent little actress, does very good work and is ably assisted by a most competent supporting cast. Family."

+ Gen Fed of Women's Clubs (W Coast)
O 20 '37

"Undoubtedly the best of the Jane Withers comedies to date, this is an absurdly funny story. . . . Adolescents, 12-16: good; children, 8-12: good."

+ Motion Pict R p5 'N '37

"General patronage."

Nat Legion of Decency D 9 '37

"Family."

Sel Motion Pict p6 N 1 '37

"A typical Jane Withers picture, full of noise and rough-house. Family."

Wkly Guide N 27 '37

Newspaper and Magazine Reviews

"Sprinkled generously with laughs, gags, and topped off by one of the funniest courtroom scenes yet, Jane Withers' latest picture comes to the Roxy as a welcome relief from the long series of apologetically hokumed films that generally constitute child stars' vehicles. . . . All in all, it's good fun this week at the Roxy, and a special treat for the youngsters." Jesse Zunker

+ Cue p44 D 11 '37

"'45 Fathers' presents the 20th-Century juvenile in a happy mixture of fun and pathos, comedy and serious drama, and the Withers charge does nobly for all concerned. . . . A full measure of credit goes to the writers who adapted the story. They have given '45 Fathers' the benefit of clever writing and have charged it with colorful situations and good, snappy dialogue." Robert Joseph

+ Hollywood Spec p9 O 23 '37

"Whether you like the show or not will depend on your age and your willingness to subscribe to the thesis that a ten-year-old is far smarter than her elders. . . . As far as I am able to judge these juvenile-acting field days, I should say that Miss Withers tries a bit too hard. . . . In any case '45 Fathers' is a natural for the family trade and the Jane Withers fans." Howard Barnes

N Y Herald Tribune p8 D 11 '37

"Jane Withers's pictures, which seldom get to Broadway, are evidently designed for the juvenile trade. The newest, '45 Fathers,' has the Hartmans in roles almost as conspicuous and certainly twice as effective as the young star's, and the Hartmans have something to offer adult audiences as well as children. Their comedy, scattered though it is, contributes the bright spots of the picture, one much in need of brightness." Eileen Creelman

+ — N Y Sun p20 D 11 '37

"[It] is an inoffensive comedy, earmarked for the family trade and notable chiefly for its introduction of Paul and Grace Hartman, a comic adagio team heretofore restricted to the night club milieu. No one, of course, can steal a picture from a child star; but the Hartmans come satisfactorily close." F. S. Nugent

+ — N Y Times p22 D 11 '37

"Little Miss Withers does well enough with her role and good work is done by the supporting cast. But the narrative is too stereotyped for them to do much with it. The result is considerably less than satisfactory." William Boehnel

+ — N Y World-Telegram p9 D 11 '37

"This time Broadway's dancing Hartmans and good cast enliven the familiar juvenilia with an unexpected number of laughs."

Newsweek p31 D 20 '37

"Redeeming feature: the dancing Hartmans, disguised as The Marvelous McCoy's, adding ventriloquism to their repertory."

Time p50 D 6 '37

Trade Paper Reviews

"Versatile Jane Withers rowdies her way through an amusing comedy which will entertain adults and send the [children] into convulsions. Family."

+ Boxoffice p25 O 23 '37

"'45 Fathers' is better than average entertainment for a child-starring vehicle. . . . [It] is a welcome piece of entertainment for any bill, and should especially attract the family trade."

+ Film Daily p9 O 20 '37

+ Motion Pict Daily p8 O 18 '37

"A top-notch comedy, this was produced as a B picture but it tops a lot of the so-called A product. Primarily a top dual offering, it can go single, with shorts, in lots of locations. Estimate: very good comedy."

+ Phila Exhibitor p36 N 1 '37

"Jane Withers is getting a bit chubbier but this picture will help her regardless. . . . The Hartmans are the standouts. While the box office potentialities are not brilliant, for a 'B' feature its chances are fairly good. . . . '45 Fathers' is better entertainment for children than adults but far from a bore for the latter."

+ — Variety p17 D 15 '37

"This Jane Withers starrer will string right along with the moppet's previous productions from 20th-Fox and is set as a money-maker."

+ Variety (Hollywood) p3 O 14 '37

FORTY NAUGHTY GIRLS. RKO 62½min S 24 '37

Cast: James Gleason, ZaSu Pitts, Marjorie Lord

Director: Edward F. Cline

Screen writer: John Grey

Based on the novel The Riddle of the Forty Naughty Girls by Stuart Palmer. A mystery story with a backstage atmosphere.

See issue of September 27, 1937 for other reviews of this film

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Audience Suitability Ratings

"A: fair; Y: probably entertaining; C: exciting."

Christian Century p1342 O 27 '37

"The picture will be found entertaining and amusing. Family." Am Legion Auxiliary

"Suspenseful, it will hold audience interest until the final solution of the dual shooting. Mature." Calif Cong of Par & Teachers

"Mature." DAR

"Lively tempo and farcical treatment with ZaSu Pitts and James Gleason an amusing comedy team, make this film diverting light entertainment for mature audiences." Nat Soc of New England Women

"Excellent cast and direction of an absorbing picture (with no objectionable features). The family will enjoy [it]." S Calif Council of Fed Church Women

Fox W Coast Bul S 11 '37

"Mature audience."

Gen Fed of Women's Clubs (W Coast) S 1 '37

"The action is slow, and subtleties are sacrificed to farce. Suitability: adults and adolescents." I. C.

Mo Film Bul p220 O '37

"While many amusing moments are afforded by the team of James Gleason and ZaSu Pitts, much of the dialogue is dull and often the actors are making such an obvious effort to be funny that they fail to hit the mark. Adolescents, 12-16: mildly entertaining; children, 8-12: no."

+ Motion Pict R p6 O '37

"Adults."

Nat Legion of Decency S 30 '37

"A & Y: fair; C: no."

Parents' M p74 D '37

"Mature."

Sel Motion Pict p8 O 1 '37

"Plenty of hilarious incidents. Family."

+ Wkly Guide S 25 '37

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 S 18 '37

"'Forty Naughty Girls' is not up to some of the earlier Stuart Palmer film stories in this series . . . but it manages to be entertaining, nevertheless, and the back-stage background is both authentic and exciting. . . [It] will probably divert you, while not making many demands upon you." Marguerite Tazelaar

+ N Y Herald Tribune p10 S 18 '37

N Y Times p15 S 18 '37

"Although the plot of 'Forty Naughty Girls' . . . leaves much to be desired, it is a sound, workmanlike and on the whole enjoyable piece of 'Who dunnit?' entertainment. . . Even if it is long on comedy it is extremely short on ingenuity, suspense and excitement. However, it has enough good qualities in it to make it passable murder entertainment." William Boehnel

+ N Y World-Telegram p13 S 20 '37

"'Forty Naughty Girls' would be a sad affair." John Mosher

— New Yorker p93 S 25 '37

Trade Paper Reviews

"Estimate: fair program."

+ — Phila Exhibitor p14 S 15 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

G

GAME THAT KILLS. Columbia 55min S 21 '37

Cast: Charles Quigley, Rita Mayworth, John Gallaudet, J. Farrell MacDonald

Director: D. Ross Lederman

Original story: J. Benton Cheney

Screen writers: Grace Neville, Fred Niblo, Jr

"Quigley plays a skating fool, who comes into professional hockey to find out what kind of a racket it is. His brother was killed in a phoney rink accident previous to his entry." Variety

Audience Suitability Ratings

"The plot is unfolded in the manner of serial pictures, but the action is brisk and exciting enough to hold average attention. . . [It is] a film evidently aimed at young audiences." T. J. Fitzmorris

+ — America p48 O 16 '37

"General patronage."

Nat Legion of Decency O 7 '37

"A & Y: fair; C: possible."

Parents' M p74 D '37

"Good story material, capable acting, speedy direction and exciting professional hockey games are combined in a fast-moving production. Family."

+ Sel Motion Pict p11 O 1 '37

Trade Paper Reviews

"This programmer which takes the robust game of hockey and weaves around it a story that is partially a romance and partially a tale of racketeering, is just fair. Quite paradoxically it is neither the love nor the gangster motif that fails to stand up, but the portrayal of hockey."

+ — Film Daily p10 S 30 '37

+ Motion Pict Daily p7 S 21 '37

"Once again Columbia clicks with a peppy little actioneer. Estimate: best for neighborhoods."

+ Phila Exhibitor p21 O 1 '37

"Hockey comes in for another dido in Columbia's 'Game That Kills,' a picture with a lot of action, but not strong enough to carry any box office weight. Title may bog it a little, too, because of close similarity to 'Face That Kills.' . . For the action houses and the neighborhoods, mostly."

+ — Variety p18 S 22 '37

THE GIRL SAID NO. Grand national 72min S 2 '37

Cast: Irene Hervey, Robert Armstrong, Paula Stone, William Danforth, Vera Ross, Frank Moulan

Director: Andrew L. Stone

Music director: Arthur Kay

Original story: Andrew L. Stone

Screen writers: Betty Laidlaw, Robert Lively

"Robert Armstrong, wiseguy bookie, has been taken for a merry ride by a hard-boiled and mercenary hostess in a dime-a-dance joint. Plotting a low revenge he persuades her that she has talent for the stage and ties her up to a contract to drain her savings for training. Then he tricks a singing troupe into a revival of 'The Mikado' in a borrowed theatre with a dead-head audience and his victim in a small part." Due to copyright restrictions, Gilbert and Sullivan scores are not available for export. Fans outside the U.S. will see the same

THE GIRL SAID NO—Continued
cast and story set to different tunes. (Hollywood Reporter)

See issues of June 28 and September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"The story opens at a good pace in an atmosphere of cynical wisecracks but ends slowly in a plethora of pathos. The emotional climax, however, is well built up and well-handled, although the last minute intervention of the pressmen and Dillon praising the opera is slightly ludicrous. Suitability: family." A. R.

+ — Mo Film Bul p221 O '37

"You'll have to take a pink pill of a plot to get the choice morsels of music; but it's worth it."

+ Scholastic p36 N 6 '37

Newspaper and Magazine Reviews

"[It is] a second rate picture. . . The results, neither in music nor in story, are altogether happy. Savoyard addicts will fret through the first part of the film." Jesse Zunker

+ — Cue p42 O 16 '37

"It is an odd story, this mingling of a tough dance-hall instructor and Gilbert and Sullivan. Yet, curiously enough, the result is fairly entertaining. . . A freak entertainment—with Miss Hervey recommended for your attention." (2½ stars) Beverly Hills

Liberty p58 J1 10 '37

"It is an ingenious show, sneaking in the minor classics almost before one is aware that they are being performed, but it is likely to disappoint the Gilbert and Sullivan fans as much as the straight seekers after screen entertainment. . . Excerpts from the famous operettas are not done well enough to hold their own." Howard Barnes

— + N Y Herald Tribune p10 O 18 '37

"It's a much better film than the Globe has seen and heard for many months. [It] is an unpretentious film, evidently made at much less cost than pictures far inferior to it in amusement value." Eileen Creelman

+ N Y Sun p18 O 18 '37

"[It] is a most implausible, a most insubstantial and a most charming picture, full of delightful Gilbert and Sullivan people. . . Its total effect persists, through a haze of contradictory impressions, as one of the better entertainment investments of the season." B. R. C.

+ + N Y Times p14 O 18 '37

"[It is] a thoroughly charming and altogether satisfactory screen entertainment. . . It is Grade A film fare for any fan and particularly for Gilbert and Sullivan enthusiasts. . . Frankly, in spite of its flaws, I thoroughly enjoyed this film and felt a real affection for all the characters concerned." William Boehnel

+ N Y World-Telegram p14 O 18 '37

"This film is an absurd little trifle, and has trollop freshness about it that makes it quite entertaining. The Gilbert-and-Sullivan cult may not feel that 'Patience' and 'The Mikado' get due attention, but on the other hand the racketeer set may feel just the opposite. Amateurs in both will probably be thoroughly satisfied." John Mosher

+ — New Yorker p87 O 23 '37

Trade Paper Reviews

"A simple story, admittedly, but well acted, capably directed, and with much that is pleasant entertainment, this stacks up with the best of the B pictures."

+ Canadian Moving Pict Digest p6 S 18 '37

A GIRL WITH IDEAS. Universal 65min
N 7 '37

Cast: Wendy Barrie, Walter Pidgeon, Kent

Taylor, Dorothea Kent, George Barbier

Director: S. Sylvan Simon

Music director: Charles Previn

Screen writers: Bruce Manning, Robert T. Shannon

An heiress wins a huge settlement in a libel suit and is given the newspaper which libeled her. The former owner hopes to regain his property after she has mismanaged it but instead she makes a success after a fictitious kidnapping, fist fights and other excitements. Based on the short story of the same title by William Rankin.

Newspaper and Magazine Reviews

"A film rather devoid of [ideas.] There are some laughs but only die-hard newspaper story fans will find it entertaining. Adults and young people."

— + Christian Science Monitor p17 N 6 '37

"Any attempt to put new life into an old theme deserves hearty commendation. A placcue, then, for S. Sylvan Simon and his first directorial job. Mr. Simon shows all the skill and ability of an old hand at the game." Robert Joseph

+ Hollywood Spec p14 N 6 '37

"A good programmer. Even if it weren't the picture would rate sparkling notices due to one bantering sequence that hits straight to the hearts of all pressmen. . . Pleasantly screwy all the way, there are laughs richly embroidered on a not-too-novel fabric." Herb Sterne

+ Script p21 N 20 '37

Trade Paper Reviews

"An amusing comedy, suited for the nether end of the de luxe dualers and able to carry the top spot in subsequent run houses, this packs more entertainment than many recent more pretentious efforts on the same subject—newspapers and newspaper folks. Family."

+ Boxoffice p19 N 13 '37

"Your reviewer has seen several Universal pictures, classified as B product, that are infinitely better in entertainment value than many self-styled A pictures, and 'A Girl With Ideas' is just another of those swell little features that packs a real entertainment punch, and will set your cash-registers clicking merrily and your patrons laughing heartily."

+ Canadian Moving Pict Digest p12 N 13 '37

"Universal has worked out something different in the way of a newspaper yarn. It may be screwy, wild and a thing that could hardly happen, but it furnishes a lot of laughs and makes very enjoyable program fare."

+ Film Daily p8 N 5 '37

+ Motion Pict Daily p13 O 29 '37

"Here is a breezy, laugh provoking comedy that fits nicely into the top dual bracket or better where the names mean anything. . . Net result is a pleasant programmer."

+ Phila Exhibitor p43 N 15 '37

"Bright and original comedy, briskly directed and acted [it] is a better than average B film and suitable for the more important first runs which pair their features."

+ Variety p14 N 3 '37

"A trim, amusing comedy is 'A Girl With Ideas,' geared entirely for infectious entertainment and of a quality to grace any well ordered program."

+ Variety (Hollywood) p3 O 30 '37

GIRLS' CLUB. See Club de femmes

GOD'S COUNTRY AND THE MAN.

Monogram 53min S 2 '37

Cast: Tom Keene. Betty Compson. Charlotte Henry. Charles King, Jr

Director: R. N. Bradbury

Screen writer: Robert Emmett

A western melodrama.

Trade Paper Reviews

+ Motion Pict Daily p9 D 2 '37

"With Betty Compson and Charlotte Henry backing up Tom Keene, this swiftly moving outdoor opus is okay fare for Western fans. Several nice acting bits by these two feminine principals serve to break up the action neatly, but it's the larruping riders, lead-throwing gunmen and realistic hand-to-hand encounters that dominate. . . Satisfactory for dual corals or where they like oats operas."

+ Variety p14 N 3 '37

THE GREAT GARRICK. Warner 82min O 30 '37

Cast: Brian Aherne. Olivia De Havilland. Edward Everett Horton. Melville Cooper. Lionel Atwill

Director: James Whale

Music: Adolph Deutsch

Music director: Leo F. Forbstein

Screen writer: Ernst Vajda

"[It is] a gay story about a prank played on Garrick, the noted English actor who held sway in the 18th Century. . . Garrick is invited to be a guest star with the noted Comedie Francaise company, and when the French actors gain the impression that he has stated he will teach them how to act, they decide to play a joke on him." Film Daily

Audience Suitability Ratings

"It is a skilful and vastly amusing paraphrase of a particular flamboyance into general terms. . . What has been recaptured, and that admirably, is the general outline of an eighteenth century swashbuckling actor." T. J. Fitzmorris

+ America p96 O 30 '37

"A & Y: excellent; C: good if it interests." Christian Century p1510 D 1 '37

"[It] is handled in a light and whimsical manner with rare touches of humor and comedy that will charm old and young alike. . . The whole cast deserves the highest praise." Am Legion Auxiliary

"The comedy is delightful, the acting of the entire cast is excellent, and the direction is fine and understanding. Mature-family." Calif Cong of Par & Teachers

"Excellent. Mature." DAR

"This is a charmingly staged comedy, enacted with spontaneity, revealing a well constructed plot and a jubilant spirit of fun throughout. Family." Nat Soc of New England Women

"This unusually entertaining and well-balanced photoplay is a study of drama within drama, and so keen are the reactions with sustained suspense, that every phase is a surprise. Wholesome entertainment for the family." S Calif Council of Fed Church Women Fox W Coast Bul O 23 '37

"The production reflects the skill and artistry of the director and is highly commended to all audiences for its sheer beauty and rare entertainment value. Family."

+ Gen Fed of Women's Clubs (W Coast) O 13 '37

"Whether or not the character of David Garrick as here presented is true to life, it makes rare entertainment and leaves a vivid impression of a temperamental but very likable individual. Adolescents, 12-16: excellent; children, 8-12: yes."

+ Motion Pict R p6 O '37

"General patronage."

Nat Legion of Decency O 21 '37

"[It] has the flourish of eighteenth century acting with the sparkle of twentieth century dialogue. It is a rare combination and makes entertainment of the first order."

+ + Scholastic p37 O 23 '37

"Best of the month. Outstanding. Family—mature."

+ + Sel Motion Pict p4 N 1 '37

"The whole thing is essentially a huge practical joke of an amusing kind, handled picturesquely. Family."

+ Wkly Guide O 23 '37

Newspaper and Magazine Reviews

"[It is] an amusing fiction. Adults and young people."

+ Christian Science Monitor p17 D 4 '37

"[It] is a smart, mid-eighteenth-century satire that will easily be recognized as one of those excursions—all too infrequently fruitful—taken by Hollywood into the field of pure artistic expression." J. P. Cunningham

+ Commonweal p20 O 29 '37

"For all its breathless photographic beauty and 18th Century charm . . . 'The Great Garrick' is still much ado about too little. The episodic and farcical unfolding of a tiny interlude in the romantic adventures of England's great actor, was tenuous to begin with. In its new luxurious settings it stretches almost to the breaking point, its slow motion bordering on boredom."

+ + Cue p38 O 30 '37

"It comes as another fine film attraction in this season of many fine ones. . . [It is] a picture which you really must see."

+ + Hollywood Spec p6 O 2 '37

"Overstuffed period acting. . . Altogether a pretty dull and labored costume drama." (2 stars) Beverly Hills

Liberty p50 N 20 '37

"It is a sparkling way to treat history—a new idea that, sad to relate, doesn't come off. It should have the pep and brilliance of a story unhampered by biographical fact. On the contrary, it is about as stilted, mannered, and pretentious an hour-and-a-half as Warner Brothers ever have unreel."

+ + Lit Digest p34 N 27 '37

"[It] is a bewigged and lacy period piece, pretty to look at but somewhat ponderous in exposition. . . The conceit is less entertaining in execution than one might have anticipated." Howard Barnes

+ — N Y Herald Tribune p8 O 25 '37

"Another comedy has arrived on Broadway, and this time a gay and amusing piece. [It] is as light an entertainment as any one could wish, a bit of decorative fluff that will give you a merry hour and a half." Eileen Creelman

+ + N Y Sun p14 O 25 '37

"Of the many legends about David Garrick . . . count as one of the most amusing 'The Great Garrick.' . . The romantic note is lightly struck by Mr. Aherne and Miss de Havilland in a few deft scenes, and—above all—it is

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THE GREAT GARRICK—Continued

boldly, richly, unabashedly an excuse for Mr. Aherne's gallant play-acting. That is enough for me," F. S. Nugent

+ + N Y Times p22 O 25 '37

"Mervyn LeRoy has produced an altogether delightful piece of entertainment in 'The Great Garrick.' . . The film is a smart, amusing satire that is well worth seeing," William Boehnel

+ + N Y World-Telegram p10 O 25 '37

"[It] seemed to me as spontaneous as an Elsa Maxwell costume party, but there is a neatness and nice good humor which makes it agreeable. . . It is a little bit like one of those big, unwieldy practical jokes people work up, but it is brightly enough managed, and the joke isn't on us customers," John Mosher

+ — New Yorker p109 O 30 '37

"The farce is refreshing—if not entirely successful—and allows Brian Aherne an actor's field day in the title role."

+ — Newsweek p23 N 8 '37

"Who says there aren't any new stories? Well, Ernest Vajda thought up a peach for the latest Great Personality picture. . . He has built one of the best stories the screen has ever produced," Rob Wagner

+ + Script p8 N 13 '37

"The plot is for the most part motionless, a fault not corrected by heavy camera work. The acting, in the cases of Mr. Aherne, Edward Everett Horton and Etienne Girardot, is splendid. The rest of the cast is tiresomely over-animated. *It is a strong dose of grand manners.*"

+ — Stage p28 N '37

"Garrick might have enjoyed this modernization. He would certainly have advised some rewriting in the interest of pace."

+ Time p44 N 1 '37

Trade Paper Reviews

"Warner hereby adds another to its list of pictures whose prestige will be greater than its profits. Intelligent first-run audiences will applaud the magnificent production, superb cast and sophisticated screenplay, but the costume element—laid, as it is, in early 18th century England and France—will make its reception by the general run of theatregoers less satisfactory. Family."

Boxoffice p21 O 9 '37

"Here is another romantic comedy, or farce, but this time in costume, which despite the opinion of some, does not take away from the entertainment of the picture, in any way. . . It would be advisable for exhibitors to advertise the times at which the picture commences, and to caution patrons to be there at the beginning, for it is a picture that will completely baffle anyone coming in the middle of it."

+ Canadian Moving Pict Digest p6 N 6 '37

"[It] is a delightful romantic comedy, cleverly directed by James Whale and brilliantly acted by a cast headed by Brian Aherne, in the title role, and beautiful Olivia De Havilland."

+ Film Daily p8 S 28 '37

+ Motion Pict Daily p4 S 27 '37

"Here is a class production aimed to attract mass appeal. Good period comedy, it can be sold to all classes if sufficiently exploited. Estimate: excellent satirical comedy."

+ Phila Exhibitor p24 O 1 '37

"[It] is a marked departure from the current run of Hollywood product and a film which will stimulate critical discussion. . . 'The Great Garrick' is a film worth the exacting effort which unquestionably was required in its making. Artistically, first class; commercially, a question mark."

Variety p14 S 29 '37

"'The Great Garrick' will be a hit show for cultivated audiences and those even remotely interested in the theatre and a fabulous figure

of the theatre. Whether the life of Garrick, as here suggested in a romantic comedy, is, however, sufficiently interesting to the mobs to create the talk and excitement that will spell big box office is problematical."

Variety (Hollywood) p3 S 25 '37

GREEN FIELDS. Collective film 105min O 11 '37

Cast: Michael Goldstein, Helen Beverley, Isadore Cashier, Anna Appel

Directors: Jacob Ben-Ami, Edgar G. Ulmer

Music: Vladimir Heifetz

Based on the play of same title by Perez Hirschbein. This is the first Yiddish dialogue film with English subtitles produced by the Collective Film Producers. "It takes a pious young Talmudist out of the synagogue and sets him down in a country village, where the peasants fight over him and he finally succumbs to the pull of farming and the earth." (N Y Herald Tribune)

Newspaper and Magazine Reviews

"The English sub-titles will be found inadequate by persons unfamiliar with Yiddish." Jesse Zunsner

Cue p45 O 23 '37

"Little film sensé has been employed. [The cast members] are ill at ease in the motion picture medium. There is rarely any fluency to the action, while the players stand, shouting and gesticulating at each other, apparently unaware of the photoplay's enormous exaggeration of acting tricks." Howard Barnes

— N Y Herald Tribune p25 O 12 '37

"It is a pastoral tale, a simple and refreshingly wholesome story. . . Much too long for so slight a dramatic foundation, the picture has a cheerful theme, a pleasant atmosphere and several amusing scenes. . . The dialogue needs cutting badly, as the camera often centers upon a pair of conversationalists for several minutes. Editing might give the film a dramatic quality it now lacks." Eileen Creelman

+ — N Y Sun p13 O 12 '37

"It goes on for something like two and a fraction hours, which is altogether too long, and it betrays Jacob Ben-Ami's stage-bound direction with its incessant grouping of its characters for conversational thrusts and parries. . . The picture unquestionably would have profited by having a different leading man," F. S. Nugent

+ — N Y Times p31 O 12 '37

"It marks a new high in vernacular art. . . The work abounds in those elements which go to make up a first rate Yiddish film. . . It is entertainment that should pack them in at the Esquire." L. E.

+ + N Y World-Telegram p13 O 12 '37

Trade Paper Reviews

"Here is an outstanding production that will find wide appeal outside of the Jewish race. For the latter it is of course a picture they cannot afford to miss, as it is the first Jewish film based upon an internationally known work of art."

+ Film Daily p6 O 20 '37

+ Motion Pict Daily p13 O 15 '37

"This is entertaining—thoroughly entertaining. It has the Jewish Art Theatre, the Artel players. They achieve a triumph of acting."

+ Phila Exhibitor p37 N 1 '37

"This could have been a better picture with backgrounds which would have authenticated properly the locale of the story. . . It is almost without humor and it is rigid in its lack of action. Nevertheless, Yiddish-speaking audiences should cultivate this attraction."

+ — Variety p18 O 27 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

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HARLEM ON THE PRAIRIE. Associated features 55min D 9 '37

Cast: Herbert Jeffries, F. E. Miller, Mantan Moreland, Connie Harris, Maceo B. Sheffield

Director: Sam Newfield

Music director: Lew Porter

Screen writer: Fred Myton

Filmed with an all-Negro cast. A western melodrama.

Newspaper and Magazine Reviews

"'Harlem on the Prairie' was designed to play as many as possible of the 800 Negro theatres currently operating in the U.S. It is in no sense a burlesque. . . . If the cast kidded the plot the effect would have been tragic, but they play it straight, with frequently hilarious results. In Negro theatres it will be a conventional Western, and it can play the artier white houses as a parody. Best parts of the picture are the tunes."

+ Time p24 D 13 '37

Trade Paper Reviews

"Through sheer novelty alone this all-Negro Western will attract considerable attention and comment wherever shown, plus the fact that it will be surefire in theatres catering to the colored population. Family."

+ Boxoffice p23 D 11 '37

+ Motion Pict Daily p5 N 24 '37

"Selling point is its distinctive novelty. Comedy and music both well calculated to entertain audiences, are played against fast riding-shooting action of the standard Western. . . . Picture is made for the established western market, with the rootin', tootin' action designed to win the youngsters and the music expected to appeal to elders of the neighborhood trade."

+ Variety (Hollywood) p3 N 22 '37

HEADIN' EAST. Columbia 60min D 13 '37

Cast: Buck Jones, Ruth Coleman, Shemp Howard, Donald Douglas

Director: Ewing Scott

Music director: Edward Kilenyi

Original story: Joseph Hoffman, Monroe Shaff

Screen writer: Ethel La Blanche

A western melodrama.

Newspaper and Magazine Reviews

"Put me down as a Buck Jones fan. I never have seen him in the flesh and have seen him but once on the screen, but the once was enough to convince me that in his make-up he has the things we like in a man. . . . 'Headin' East' [is] a bang-up piece of screen entertainment without a single pistol shot in it. But there is enough action in it to make a respectable showing if scattered over several square miles of Western scenery. . . . Our biggest producers would do well to take a look at this picture and learn what can be done on a small budget and a brief shooting schedule."

+ Hollywood Spec p11 D 4 '37

Trade Paper Reviews

"Buck Jones is at his best in this, his second feature under the Coronet Pictures banner. Although in theme it is a departure from the usual Jones-type picture, it is certain to please

his large fan following; prove a riot with the juvenile audiences and serve with general satisfaction in the exhibition niche at which it is aimed. Family."

+ Boxoffice p19 D 4 '37

"Using a western formula in a layout that has to do with racketeering in produce makes this a slam-bang action number. . . . A group of children figures in subduing the outlaws, and their work should do a lot in putting the picture over with the younger generation."

+ Film Daily p3 N 27 '37

+ Motion Pict Daily p6 D 3 '37

"Despite the triteness of the theme. . . . Buck Jones again plays another of those he-man, never-say-die roles that have won him a host of fans especially among the younger element. This group will be perfectly satisfied with this Jones action picture and it should do well generally in the territories."

+ Variety (Hollywood) p3 N 24 '37

HEART OF THE ROCKIES. Republic 58min S 6 '37

Cast: Robert Livingston, Ray Corrigan, Max Terhune

Director: Joseph Kane

Original story: Bernard McConville

Screen writers: Jack Natteford, Oliver Drake

"The Three Mesquiteers get into trouble with the Rangers when they hunt for cattle-killing bears in the National Park not knowing that the stepfather of their two youthful friends is responsible." Wkly Guide

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 9 '37

"A, Y & C: good Western."

Parents' M p104 N '37

"A refreshingly different Western, with plenty of action and no love interest. Family-juvenile." Wkly Guide Ag 28 '37

Trade Paper Reviews

"The picture rates a top spot in a top spot series, which well indicates its merit."

+ Phila Exhibitor p15 S 15 '37

"For the scenery lovers, 'Heart of the Rockies' is long in that department—some excellent background footage. Keeps up to par on box office possibilities."

+ Variety p19 S 22 '37

HEIDI. 20th century-Fox 85min O 15 '37

Cast: Shirley Temple, Jean Hersholt, Arthur Treacher, Helen Westley, Mady Christians, Marcia Mae Jones

Director: Allan Dwan

Dance director: Sammy Lee

Music director: Louis Silvers

Screen writers: Walter Ferris, Julien Josephson

Songs: Lew Pollack, Sidney Mitchell

Based on the novel of same title by Johanna Spyri. "Shirley, an orphan, is left with her grandfather, Jean Hersholt, who lives in the [Tyrolean Alps]. She is making him very happy when her aunt kidnaps and sells her in Frankfort for a companion to the sweet but crippled Marcia Mae Jones. The two girls get along fine but Shirley always wants

HEIDI—Continued

to go back to her grandfather, who in the meantime has come to the city in search of her." (Film Daily)

A Guide to the appreciation of the film *Heidi*, prepared by Vernon T. Sanders, is obtainable from Educational and Recreational Guides, Inc., 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"Miss Shirley Temple is not only growing up but adding consistently to her artistic stature. . . . Plainly this is not a picture for sophisticates, but its wholesome appeal will repay adult patronage." T. J. Fitzmorris

+ America p120 N 6 '37

"A: good; Y: very good; C: total effect good." Christian Century p1374 N 3 '37

"The story has been slightly changed to make a perfect vehicle for Shirley and all will find her a delightful *Heidi*. Family." Am Legion Auxiliary

"A much loved story delightfully screened. . . . Some will object to the thrilling sequences introduced during the last quarter, and would have preferred the simpler ending of the book. Jean Hersholt is notably fine and little Miss Temple has never appeared more winsome. Family." Calif Cong of Par & Teachers

"Excellent. Family." DAR

"The film is a gentle blend of comedy and pathos with Shirley Temple at her best in another heart warming role which will appeal to all audiences. Family." Nat Soc of New England Women

"[It is] well suited to the compelling charm of the little star. Family." S Calif Council of Fed Church Women

Fox W Coast Bul O 23 '37

"All ages and junior matinee. A picture of rare beauty that will be enjoyed by all."

+ Gen Fed of Women's Clubs (W Coast) O 13 '37

Reviewed by H. M. LeSourd

Motion Pict & Family p6 N 15 '37

"Adolescents, 12-16: good; children, 8-12: good unless too exciting for some."

+ Motion Pict R p5 N '37

"General patronage."

Nat Legion of Decency O 28 '37

"The old German story 'Heidi' is a 'natural' for Shirley Temple and, for once, Shirley is a natural child. . . . 'Heidi' is the best Temple film, to date." Margaret Hauser

+ Scholastic p36 N 13 '37

"Best of the month. Outstanding. Family & junior matinee."

+ Sel Motion Pict p4 N 1 '37

"Family-juvenile. Outstanding. One of the best Shirley Temple pictures."

+ Wkly Guide O 23 '37

Newspaper and Magazine Reviews

"Johanna Spyri's tale [is] adapted for Shirley Temple in what many will consider her best dramatic film. . . . [It] has been beautifully produced but may prove too emotionally strenuous for the small members of the family. Family."

+ Christian Science Monitor p17 O 30 '37

"The most notable difference in 'Heidi,' and a change quite pleasant, as compared with previous Shirley Temple pictures, is the belated evolution of Shirley from just a clever little performer to a natural, human child. . . . Fully expected is the fabrication of strong pathos and much sentimentalism. It is that kind of a play." J. P. Cunningham

+ Commonweal p48 N 5 '37

"As attested by the delighted squeals of the youngsters and the more dignified chuckles of their elders in the audience, America's Littlest

Sweetheart seems to have lost none of her amazing art and juvenile charm. . . . The long story has, regrettably, been compressed and melodramatized, losing some of its tender nostalgia, but the elisions are compensated for by the livelier tempo which, we are told, modern children demand." Jesse Zunsner

Cue p30 N 6 '37

"Old fashioned and hokumish, but with little Shirley in it, it becomes capital entertainment, even though it could have been considerably more entertaining if it had been given direction which would have made more smooth the melodramatic and oversentimentalized scenes."

+ Hollywood Spec p5 O 16 '37

"Probably little Shirley Temple's best picture—and an ideal preholiday film. . . . The film retains all the directness and simplicity of the childhood classic that went beyond the barriers of language and race to touch the youthful hearts of the world." (3½ stars) Beverly Hills

Liberty p43 D 4 '37

"[It is] a show that is certain to delight juvenile audiences, as well as those adults to whom the Temple charm is not anathema. The original material has been juggled around, as it was in the case of 'Wee Willie Winkie,' but it has emerged as a charming, sentimental screen drama, handsomely produced and smartly directed." Howard Barnes

+ N Y Herald Tribune p8 N 6 '37

"As Shirley Temple grows older, her pictures grow more and more juvenile. 'Heidi' . . . is certainly built for children of no greater age than the diminutive star herself. This is far from Shirley's first and more adult pictures, 'Little Miss Marker' and the others. . . . Grown-ups may find it more difficult to gain entertainment from 'Heidi.'" Eileen Creelman

+ N Y Sun p10 N 6 '37

"Miss Temple brought out her Christmas show yesterday, a cute and attractive little package addressed to the Roxy's youngsters. [It] is based on the children's book by Johanna Spyri [and] . . . contains all of the harmless sweetness and pretty pictures one expects to find on the juvenile shelf. It is not exactly the sort of reading we can recommend to adults, though, unless they are perniciously addicted to picture books, or to Public Cherub Number One." F. S. Nugent

+ N Y Times p14 N 6 '37

Reviewed by John Mosher

New Yorker p98 N 13 '37

"With a good cast and an elaborate production, 'Heidi' is an excellent film for the screen's 8-year-old No. 1 box-office attraction—Shirley Temple, Jean Hersholt."

+ Newsweek p23 N 8 '37

"The picture is notable for its atmosphere as well as the acting. You are a million miles from Hollywood. . . . The deft direction of Allan Dwan has mixed tears, laughter, human interest, a beautiful fairy-tale dance sequence and even slapstick in a most delightful picture." Rob Wagner

+ Script p8 N 13 '37

"Unlike many of [Shirley Temple stories,] it has a craftsmanlike dramatic structure."

Time p25 O 25 '37

Trade Paper Reviews

"A favorite children's book comes to the screen with none of its emotional tug deleted, portrayed by Shirley Temple with that little lady's usual excellence, and so superbly mounted and directed that exhibitors will find it as heavy a grosser as any of this top-ranking boxoffice favorite's previous pictures. Family."

+ Boxoffice p25 O 23 '37

"Shirley Temple's latest picture is one of her best, it has the stuff that should make it a box-office smash everywhere, that goes for United States and foreign countries as well. . . . Christmas is played up in the piece making it a natural for the holidays. For the kids,

it's a great show and grown-ups can't help but go for it."

+ Film Daily p6 O 12 '37

+ Motion Pict Daily p3 O 9 '37

"Even the grownups should find fun, entertainment in it though its appeal is generally juvenile. Estimate: swell for the kiddies."

+ Phila Exhibitor p30 O 15 '37

"Pointed particularly for the kiddie fans of Shirley Temple, but also possessing adult appeal, as many child classics do, 'Heidi' is good for average Temple draw or better."

+ Variety p18 N 10 '37

"'Heidi' is emotionally the most exciting of the Shirley Temple pictures, and in many respects will prove the most satisfactory to her natural audiences of women and children. Given a near perfect vehicle, smartly produced, the Number One screen personality demonstrates that she has lost none of her magic."

+ Variety (Hollywood) p3 O 9 '37

HERE'S FLASH CASEY. Grand national 57min O 22 '37

Cast: Eric Linden. Boots Mallory. Cully Richards. Holmes Herbert

Director: Lynn Shores

Screen writer: John Krafft

Based on the short story Return Engagement, by George Harmon Cox. "Yarn is based on the candid camera craze, but is given a professional slant in that newspapers and racketeers are involved. A 'hot' candid camera shot lands Eric Linden a job on a newspaper. His ability to get pictures keeps him going, but internal politics in the publishing office between rival editors and a shakedown racket in which he accidentally becomes involved make his life a merry chase." [Variety (Hollywood)]

Audience Suitability Ratings

"A & Y: mediocre; C: no."

Christian Century p1374 N 3 '37

"Adults & young people."

Sel Motion Pict p11 N 1 '37

Newspaper and Magazine Reviews

"Evidently made on a 'quickie' schedule, the film is entertaining enough despite the carelessness characteristic of its type. Adults and young people."

Christian Science Monitor p17 O 16 '37

Trade Paper Reviews

"Slight in plot and also in entertainment value, this gives a modern setting but no new angles to the familiar success story of a young Horatio Algerian hero. Family."

+ Boxoffice p19 N 13 '37

"With a loosely knit story and apparent carelessness in the production of the picture it still moves fast enough to make fair entertainment."

+ Film Daily p9 O 20 '37

+ Motion Pict Daily p11 O 6 '37

"This offering with fair story, few exciting moments will serve as dual support."

+ Phila Exhibitor p29 O 15 '37

"Not much of a film for box office hope."

+ Variety p27 O 20 '37

"Grand National has the sort of program picture in this one that exhibitors cry for to bolster the duals. Produced at no heavy cost, there is nevertheless entertainment and action in every foot of film."

+ Variety (Hollywood) p3 O 2 '37

HIGH FLYERS. RKO 60min N 26 '37

Cast: Bert Wheeler. Robert Woolsey. Lupe Velez. Marjorie Lord

Director: Edward Cline

Music: Dave Dreyer. Herman Ruby

Music director: Roy Webb

Screen writers: Benny Rubin. Bert Granet. Byron Morgan

Based on the play of the same title by Victor Mapes. "A farce in which Wheeler and Woolsey as two very amateurish aviators become innocently involved in a diamond smuggling, through the tactics of a jewel thief, masquerading as a reporter." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"[It is] an hilarious Wheeler and Woolsey comedy. Family." Calif Cong of Par & Teachers

"[It is] a rather silly farce. . . Much slapstick and little to recommend it to a discriminating audience. Waste of time. Family." Calif Fed of Business & Professional Women's Clubs

"A well-photographed, harmless comedy without a laugh. The gallant efforts of a clever little Boston bulldog save the film from being a total loss. Family." Nat Soc of New England Women

"Regulation Wheeler-Woolsey farce with better than their average supporting cast and many novel and interesting features. . . This [is a] light, riotous bit of family entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul N 6 '37

"A better than usual story, the swimming pool sequence; stunt flying; clever impersonations and dancing of Lupe Velez and Bert Wheeler and the amusing tricks of a clever little dog add much to the entertainment value of this comedy which will please the fans of these comedians. All ages."

+ Gen Fed of Women's Clubs (W Coast) O 27 '37

"Adolescents, 12-16: poor; children, 8-12: worthless."

Motion Pict R p6 N '37

"Adults."

Nat Legion of Decency N 4 '37

"The plot is novel, the pace swift and the dancing exceptionally good. Generally entertaining. Family."

+ Sel Motion Pict p12 N 1 '37

Newspaper and Magazine Reviews

"Unfortunately, these ace comedians have not had the obvious benefit of a good script or good writing since their earliest pictures. 'High Flyers' will hardly amuse Wheeler and Woolsey fans, unless they take some delight in seeing revivals. The dialogue is flat and the situations are not mirth-provoking." Robert Joseph

+ Hollywood Spec p13 N 13 '37

"'High Flyers,' a prettified thing of unfunny gags and attenuated plot, writes a wavering finish to Wheeler-Woolsey film comedy."

+ Time p50 D 6 '37

Trade Paper Reviews

"This is a very slapstick production, done in the traditional Wheeler-Woolsey technique of goofy nonsense, and given some comedy class with the fine work of Lupe Velez. The laughs come right through the footage, so that is the answer to the critics who sniff at this type of low comedy."

+ Film Daily p9 D 15 '37

+ Motion Pict Daily p5 O 22 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

HIGH FLYERS—Continued

"This is one of those things—if the exhibitor has played Wheeler-Woolsey pictures before, he knows his audience reaction; there are probably people who like their brand of comedy. The reviewer doesn't, thinks this a weak wildly outrageous farce suitable for children, adolescents, unsophisticated neighborhoods where they don't mind horrible inconsistency of plot, senseless, disproportionate slapstick."

— Phila Exhibitor p42 N 15 '37

"This won't set any altitude records either for the stars or for exhibitors. One of the unhappier Wheeler-Woolsey tries which may get by with their fans. But to others it'll be just a strident stage wait until the strong half of the dual bill unreels."

— Variety p19 N 10 '37

"The pair are furnished with some bright dialog, and while some of the gags and tag lines have a full-grown beard, the picture as a whole should entertain in the majority of territories. Fans of this comedy combination will be particularly pleased with this one."

+ Variety (Hollywood) p3 N 6 '37

HITTING A NEW HIGH. RKO 80min D 24 '37

Cast: Lily Pons, Edward Everett Horton, Jack Oakie, Eric Blore, John Howard

Director: Raoul Walsh

Music director: Andre Kostelanetz

Original story: Robert Harari, Maxwell Shane

Screen writers: Gertrude Purcell, John Twist

"Edward Everett Horton, eccentric American millionaire operatic patron, is in Paris preparing for an African hunting trip and searching for an operatic discovery that will prove to the opera company's manager that he knows talent. Jack Oakie, Horton's high pressure press agent, finds Lily Pons singing in a cabaret, but Horton won't listen to anything of that kind. Oakie frames a hoax so that Horton finds Lily Pons in the African jungle and thinks she is a 'bird girl.'" Film Daily

Audience Suitability Ratings

"Excellent. Mature. Family." DAR

+ + Fox W Coast Bul D 4 '37

"This is a refreshing picture. A picture for both eye and ear. Family."

+ Gen Fed of Women's Clubs (W Coast) D 1 '37

"General patronage."

Nat Legion of Decency D 16 '37

"Be sure to hear Lily Pons sing the mad scene from Donizetti's opera, Lucia di Lammermoor. . . If the music and the Pons voice do not create a seismic disturbance in your solar plexus, then you are tone deaf, poor thing."

+ Scholastic p36 D 18 '37

"[It is] a most amusing and entertaining story. Family. Outstanding."

+ + Wkly Guide D 4 '37

Newspaper and Magazine Reviews

"The picture is principally Miss Pons and Horton, and as previewed gives us a little too much of each. A picture so largely musical rightly belongs in the realm of a music critic. . . Raoul Walsh's direction lacks the subtlety the story material demanded, the light touch which realizes all the amusing possibilities of comedy scenes. . . As a whole it [is] well worth your time."

+ Hollywood Spec p8 D 11 '37

Trade Paper Reviews

"Music lovers will acclaim this a tremendous hit because the beauty of Miss Pons' voice, which has never been better, affords them an exceptionally rare treat. To the rank and file of theatre patrons it will have to be sold as a comedy, as they cannot be expected to become over-excited about it. . . [It] will score in metropolitan and deluxe houses but may encounter tough sledding in the provinces and in neighborhood showings. Family."

+ — Boxoffice p23 D 11 '37

"Here is a picture that should please any audience, with a good story, Lily Pons, gorgeous coloratura soprano, and three expert comedians supplied with plenty of funny gags and situations to make the most of full tonal qualities of the diva's brilliant voice which has been faithfully recorded, assuring a melodic feast for filmgoers. . . The whole cast is good and picture was thoroughly enjoyable. A possible criticism would be that there is slightly too much aria work by Miss Pons."

+ Film Daily p7 D 3 '37

— + Motion Pict Daily p6 D 2 '37

"It is the frothiest kind of entertainment made reasonably palatable by humorous characterizations from E. E. Horton, Oakie and Eric Blore. . . Because of the satiric quality of the story film is likely to have limited appeal. In major first runs where the public is smartened to sense the sly humor, picture will win some favorable comment. Away from the highbrow trail 'Hitting a New High' is likely to proceed in first gear."

+ — Variety p14 D 1 '37

"'Hitting a New High' accurately describes the vocal scale achievement of Lily Pons. The piece will not reach a corresponding eminence at the box office. Humorous it is in part, in a synthetic way, without ever becoming hilarious. The singing, magnificent as is Pons' rendition, is a little long on the coloratura side, calculated to appeal more to the cultivated than to the mob. And the performers never quite overcome a restraint which doesn't match the almost childish extravaganza of story. Result is the piece drags its wings."

+ — Variety (Hollywood) p3 N 30 '37

HOLD 'EM NAVY. Paramount 62min N 5 '37

Cast: Lew Ayres, Mary Carlisle, John Howard, Elizabeth Patterson

Director: Kurt Neumann

Music director: Boris Morros

Screen writers: Erwin Gelsey, Lloyd Corrigan

"[It is the tale] of the headstrong egoist who is chastened by service discipline to become a credit to the Navy, without however, losing the girl his arrogance wins away from the model of discipline in the first place." Variety (Hollywood)

Audience Suitability Ratings

"Fair family production." T. J. Fitzmorris

+ — America p144 N 13 '37

"A: fair; Y: good; C: probably entertaining." Christian Century p1542 D 8 '37

"Family." Am Legion Auxiliary

"Not an outstanding picture but entertaining and amusing, with good direction, an evenly balanced cast, and excellent photography of the beautiful settings. Family." Calif Cong of Far & Teachers

"Exciting football sequences and interesting glimpses of life at Annapolis give a feeling of authenticity to the picture. Family." Calif Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Good. Unusual twists to the old Annapolis story . . . and good dialogue make this football comedy entertaining. Mature." DAR

"Mature." Nat Soc of New England Women

"A good program picture for the whole family." S Calif Council of Fed Church Women
Fox W Coast Bul O 30 '37

"All ages. This [is] a lively and amusing picture."

+ Gen Fed of Women's Clubs (W Coast)
O 20 '37

"This is lighter than some of the films of Annapolis, but it is fresh and attractive, with a good cast. Adolescents, 12-16: good; children, 8-12: fairly interesting."

+ Motion Pict R p6 N '37

"General patronage."

Nat Legion of Decency O 28 '37

"Family."

Sel Motion Pict p5 N 1 '37

Newspaper and Magazine Reviews

"Navy life seems to consist chiefly of romantic rivalry and enough talk about 'tradition' to impress the youngsters, all done in an entertaining fashion. Family."

+ Christian Science Monitor p17 N 20 '37

"This is not an important picture and will do no more than support its part of a double bill. It is composed chiefly of faults and clips of newsreel shots of football games."

— + Hollywood Spec p7 O 30 '37

"'Hold 'Em Navy' is a pleasant surprise. . . It has the distinction of being one of the better films that have been based on life at the United States Naval Academy." R. W. D.

+ N Y Herald Tribune p8 N 6 '37

"Along with November comes Paramount's annual football picture, and not a bad one either. . . Not always satisfactorily accurate in details, the film gives a conventionally glamorous picture of Academy life." Eileen Creelman

+ N Y Sun p16 N 16 '37

"[It is] a tight, neatly rigged and fairly seaworthy little comedy of light draught and characteristically low intellectual tonnage." B. R. C.

+ N Y Times p14 N 6 '37

Trade Paper Reviews

"A clever combination of comedy, romance and football, laid in the picturesque setting of the United States Naval Academy, plus fine performances by a quartet of audience favorites, makes this a triple threat at the boxoffice which will result in big grosses. Family."

+ Boxoffice p19 O 30 '37

"Around Annapolis with its rules, regulations, and traditions, Paramount has made a very entertaining picture of the better program variety."

+ Film Daily p9 O 19 '37

+ Motion Pict Daily p11 O 20 '37

"Here is an exciting, amusing twin biller, with appeal for the children, the footballers, the younger folks. Estimate: good seasonal programmer."

+ Phila Exhibitor p35 N 1 '37

"Despite its cut-and-dried course, however, the film is not without legitimate laughs, and some of the emotional build-up that football never fails to evoke in fall. 'Hold 'Em Navy' is a dualer that won't cause a stampede to the box office, but will command an hour's attention from most of those inside the house."

+ — Variety p19 N 10 '37

"This one will take care nicely of the chuckle end of the choicer programs. . . [It will] give the grid addicts satisfaction without bewildering the uninitiate."

+ Variety (Hollywood) p3 O 15 '37

HOLLYWOOD ROUND-UP. Columbia 63min N 8 '37

Cast: Buck Jones. Helen Twelvetrees. Grant Withers. Shemp Howard

Director: Ewing Scott

Music supervisor: Morris Stoloff

Screen writers: Joseph Hoffman. Monroe Shaaf

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 26 '37

"Really excellent entertainment. Family."

+ + Sel Motion Pict p10 D 1 '37

Newspaper and Magazine Reviews

"A Western with a sense of humor is the spectacle presented by Buck Jones' new film, 'Hollywood Roundup'. . . The satire, though sometimes amusingly trenchant, is never subtle, and does not serve to raise the film above the level of a glorified 'horse opera.'" Bert Harlen

+ Hollywood Spec p8 O 23 '37

Trade Paper Reviews

"With the appeal of Buck Jones' name in marquee lights to corral the Western fans and the behind-the-scenes-in-Hollywood angles to rope in the curious patrons who would not otherwise go for the Western fare, this picture has more than the usual audience scope and can be depended upon to do more than average business. Family."

+ Boxoffice p25 O 23 '37

"In making a Western-within-a-Western, the Buck Jones outfit struck on a very novel idea for an outdoor drama. Kidding the making of a 'horse opera' and playing the Western hero as a ham actor and supreme egotist, a lot of laughs are garnered."

+ Film Daily p9 O 19 '37

+ Motion Pict Daily p8 O 18 '37

"Theatre preview audience gave it good reception. Estimate: entertaining, different Western."

+ Phila Exhibitor p35 N 1 '37

"Buck Jones rides again, but not often enough, in this picture, which is a cross between a feature and a Western, with results that are just what would be expected from such a combination. The picture doesn't have enough of the old giddy-up and gallop and isn't strong enough on the other side to qualify as a meritorious film in the program category."

— + Variety (Hollywood) p3 O 14 '37

HOPALONG RIDES AGAIN. Paramount 65min Ag 20 '37

Cast: William Boyd. George Hayes. Russell Hayden

Director: Lesley Selander

Screen writer: Norman Houston

Based on the novel Black Buttes by Clarence E. Mulford. A western melodrama.

See issue of September 27, 1937 for other reviews of this film

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

HOPALONG RIDES AGAIN—Continued

Audience Suitability Ratings

"Suitability: family; especially for children under 16." E. P.

Mo Film Bul p221 O '37

"Adolescents, 12-16: yes; children, 8-12: possible."

Motion Pict R p6 S '37

"General patronage."

Nat Legion of Decency S 9 '37

"A, Y & C: good Western."

Parents' M p104 N '37

"Family."

Sel Motion Pict p9 O 1 '37

"An unusually good Western, putting new life into a tale of cattle rustling. Family-juvenile."

+ Wkly Guide Ag 28 '37

Trade Paper Reviews

"'Hopalong' is worthy of exploitation to win back the patron who used to go to Westerns, but gave them up when they got so soggy. As an average booking into any western house, it will guarantee a gate well above the general fare."

+ Variety p17 N 17 '37

HOT WATER. 20th century-Fox 50min
O 22 '37

Cast: Jed Prouty, Shirley Deane, Spring Byington

Director: Frank R. Strayer

Original story: Ron Ferguson, Eleanor De Lamater

Screen writers: Robert Chapin, Karen De Wolf

This is the sixth picturization of the Jones Family. "This time Pa Jones, after vociferous protests against crooked civic government, is inveigled into running for mayor of Maryville. With the questionable support of his younger son who publishes a home-printed newspaper branding the incumbent mayor as a grafter, Pa wages a hot campaign and appears certain of victory until his elder son is framed on a drunk-driving charge by the villainous henchmen of the town's bosses." (Boxoffice) Also called The Jones Family In Hot Water.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Keeping up with the Joneses will keep family audiences in good humor." T. J. Fitzmorris

+ America p600 S 25 '37

"A; fair; Y & C: good."

Christian Century p1470 N 24 '37

"Suitability: family." I. C.

Mo Film Bul p221 O '37

"This is one of the best of the Jones pictures, and the situations involved are true to political life in a small town. Adolescents, 12-16 & children, 8-12: yes."

+ Motion Pict R p6 S '37

"General patronage."

Nat Legion of Decency S 16 '37

"Family."

Sel Motion Pict p5 O 1 '37

"Good entertainment for young and old. Family-juvenile."

+ Wkly Guide S 4 '37

Newspaper and Magazine Reviews

"Taken for what it is—an unpretentious comic strip in the vein of the most obvious radio-script shows—it serves to fill a purpose. But the purpose is stultifying. Folks who feel that 'Junior' is a menace to American life should keep their eyes closed through this one." B. C.

— N Y Times p19 N 5 '37

Trade Paper Reviews

"Nice family offering with material that will appeal to young and old."

+ Film Daily p9 N 10 '37

"It measures up higher than recent efforts in this series principally because there is a more sensible plot and fewer family touches. This also gives the cast a better break. Picture belongs in spots where other Jones episodic vehicles have been placed, which means largely on double bills."

+ Variety p14 N 3 '37

THE HURRICANE. United artists 103min
N 10 '37

Cast: Dorothy Lamour, Jon Hall, Mary Astor, C. Aubrey Smith, Thomas Mitchell, Raymond Massey, Jerome Cowan, John Carradine

Director: John Ford

Music director: Alfred Newman

Screen writers: Dudley Nichols, Oliver H. P. Garrett

Based on the novel of same title by James Norman Hall and Charles Nordhoff. Set on a South Seas atoll, this tells the story of a native youth who is torn from his bride and imprisoned for a slight offense by the stern governor. He repeatedly escapes but is always returned to prison. During a final escape, tragedy touches the island when a hurricane sweeps all before it. The native saves the governor's wife and at last drifts with his bride out on a calming sea to start a new life.

Audience Suitability Ratings

"The hurricane, without capitalization, is recommended to adults who can discount director John Ford's few suggestive hints of nature in the raw as well as rampant." T. J. Fitzmorris

+ America p192 N 27 '37

"Excellent. [It is] technically superb. Treatment showing native customs makes this undesirable for school showings. Excellent characterizations by Jon Hall and Thomas Mitchell. Beautiful scenery. Adult." DAR

"[It is] a tremendous melodrama of South Seas. . . Its theme of courage and undying human devotion is uplifting. Mature." Nat Soc of New England Women

Fox W Coast Bul N 13 '37

"The whole is knit together into a perfectly co-ordinated, forceful picture that is excellent entertainment. Too tense and emotional for children. Mature." Am Legion Auxiliary

"Impressive though it is, the picture seems to lack human appeal and reality; in some small sequences it touches the emotions, but in the magnificently accomplished climax it is a thrilling spectacle, not a gripping human tragedy. It is, however, remarkable in its scope and power and a masterpiece of direction. Mature." Calif Cong of Par & Teachers

"The cast is a distinguished one, each making a noteworthy contribution to an unforgettable picture unquestionably designed for adventure-loving people with stout hearts and steady nerves. Outstanding. Tense. Adults." Calif Fed of Business & Professional Women's Clubs

++ Exceptionally Good; + Good; +— Fair; —+ Mediocre; — Poor; —— Exceptionally Poor

"Mature. Family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul N 20 '37

"A masterpiece in cinema art, surpassing all previous efforts in its compelling realism, forceful action and extraordinary photography. . . Too strenuous for young children. Mature audience."

+ + Gen Fed of Women's Clubs (W Coast N 10 '37

"The events of the storm are wonderfully directed . . . but the roaring din of the hurricane, however realistic, is too loud and long for sensitive ears. In the peaceful moments, the island scenes are indescribably lovely, and the clash between tense melodrama and tender love and friendship makes the film outstanding of its kind. Adolescents, 12-16; yes; children, 8-12; no, too violent."

+ Motion Pict R p6 N '37

"Adults."

Nat Legion of Decency N 18 '37

"All the super-super adjectives usually lavished on Hollywood productions can safely be applied here. The hurricane in 'Hurricane' is terrific. . . Unfortunately the sound and the fury occupy only about one fourth of the picture's playing time. The preceding hour is taken up with a great to-do about a native boy unjustly imprisoned."

+ + Scholastic p10 D 4 '37

"Outstanding. Best of the month. Adults."

+ + Sei Motion Pict p4 D 1 '37

"Family. Outstanding. Exciting and thrilling, and an amazing example of what movie technicians can do in creating natural phenomena."

+ + Wkly Guide N 13 '37

Newspaper and Magazine Reviews

"It is a good romantic tale and the hurricane sequences reach the peak of Hollywood trickery. Adults and young people."

+ Christian Science Monitor p17 D 4 '37

"The 'Hurricane,' successor to 'Mutiny on the Bounty' is by far, a greater motion picture, not forgetting the quality of 'Mutiny.' . . Samuel Goldwyn again contributes to the screen a really outstanding play, mechanically awesome, yet smooth in its telling." J. P. Cunningham

+ + Commonweal p132 N 20 '37

"It is beautifully photographed, well-played, and has only those minor flaws which one has come to expect in Polynesian pastorals. . . [It] is a magnificent show—an unsurpassed spectacle, bound together by all the ingredients of good drama." Jesse Zunker

+ + Cue p38 N 20 '37

"Great pictorially, but not a great motion picture. Its story, which should wring your heart, will leave you cold. You will admire the way the story is told, glory in the beauty of much exquisite scenery, and be thrilled as you never before have been thrilled, by the hurricane which blows across the screen. A picture's merits, however, can not be judged by our visual sense. . . Despite its weaknesses, 'Hurricane' still is a picture you should see."

+ Hollywood Spec p7 N 13 '37

Reviewed by Robert Terrall
Judge p19 D '37

"Most of all 'The Hurricane' depends upon its sweeping panorama of the storm as the great gale engulfs the island with cataclysmal fury. Even the South Pacific couldn't do it better than Sam Goldwyn. Dorothy Lamour offers a four star figure and minor acting ability as the bride. Actually the best work, outside of the gale, is done by Thomas Mitchell, who mixes prescriptions and hang-overs." (3 stars) Beverly Hills

Liberty p53 D 18 '37

"The fabulous Mr. Goldwyn has done it again. Sharpen up your superlatives to greet 'The Hurricane,' bigger, noisier, stormier, wilder than even Sam Goldwyn's previous flights into the incredible. . . Nobody will go to 'The Hurricane' for the story, but everyone will go."

+ Lit Digest p34 N 27 '37

"In a brilliant piece of film spectacle one is caught up in the sheer fury of the elements as a low-lying South Sea Island is engulfed by the wind and sea. The smashing excitement of these sequences cannot be gainsaid, but they tend to dwarf a human drama which might easily have held its own with fewer 'special effects.' 'The Hurricane' is so aggressively a show that it falls somewhat short of being a really distinguished motion picture."

Howard Barnes

+ N Y Herald Tribune p19 N 10 '37

"This Nordhoff-Hall yarn is the stuff of which great cinema spectacles are made. John Ford, the director, and his technical assistant have made the most of it. The excitement of the film hits with almost a physical impact. . . 'The Hurricane' is one of the year's really big films, and one to remind Hollywood that only the screen can present such dramas." Eileen Creelman

+ + N Y Sun N 10 '37

"The Basevi hurricane, in a good old movie word, is terrific. . . But the hurricane, magnificent as it is, devours only about fifteen minutes of 'Hurricane,' and there are long minutes earlier when the footage is merely being nibbled away. . . [It is] one of the most thrilling spectacles the screen has provided this year. That hurricane is a whopper." F. S. Nugent

+ + N Y Times p31 N 10 '37

"[They] have staged a tropical storm that is breath-taking in its realism, that is so well managed it is difficult to distinguish it from the real thing. But it seems to me that the skill of Ford and Basevi and the good taste of Producer Goldwyn have in this instance been lavished on a palpably synthetic narrative. And not done it much good at that. . . For the truth is that 'The Hurricane' never states its theme vigorously or sincerely. You never once believe in what is happening to [the native couple] and, what is more, you don't care." William Boehnel

+ — N Y World-Telegram p43 N 10 '37

"It is just possible that the talk about this storm, the advance notices of the cost of it to the studio and the vastness of its scope, may lead you to hope for more than you actually do get. . . To be sure, one is only too ready for the excitement of the storm by the time it arrives, as one is coddled through such a long sequence of South Sea romance and adventure of the perpetual Tahiti type as to be famished for any commotion. The Nordhoff-Hall story seems ordinary screen material." John Mosher

+ New Yorker p111 N 20 '37

"[The] spectacular upheaval of the elements is 'The Hurricane's' chief asset. Otherwise the story, as interpreted on the screen, has little to recommend it. . . Despite the Goldwyn expedition that sailed to the South Seas to film authentic backgrounds for 'The Hurricane,' an aura of the studio hangs over the coral isles and flower-decked natives."

Newsweek p34 N 22 '37

"Regrettable that the publicity boys, through injudicious usage, have castrated 'gigantic,' 'stupendous,' and 'colossal' of all meaning. The South Sea idyl . . . deserves the adjectives in their pristine state. . . Those with a yen to Get-Away-From-It-All will find almost as much color and native charm at the Carthay Circle as they would on an expensive tour. . . Rousing diversion most fans won't want to miss." Herb Sterne

+ + Script p8 N 13 '37

"[It is] a great sea picture. . . The spectator's relief when the hurricane has spent itself is a tribute to John Ford and his technicians."

THE HURRICANE—Continued

The first part of the picture suffers, in retrospect, from this monumental climax; but even while they are being observed, the scenes of Terangi's persecution are laid on so thick that they strain belief."

+ Stage p29 D '37

"Goldwyn risked almost two million dollars on the talents of an unknown young actor and a girl who a year ago was a \$75-a-week stock player. . . . The palpable success of Mr. Goldwyn's gamble on his two 'discoveries' is due partly to their own able performances, partly to the skillful production of Associate Producer Merritt Hulburd, partly to the inherent soundness of the story by Charles Nordhoff and James Norman Hall. . . . 'Hurricane' has an unforgettable feeling of dark forces closing in around a wild free man. When they turn the wind loose, however, authors and screenwriters . . . wash out their own story."

+ Time p41 N 15 '37

Trade Paper Reviews

"That the South Seas boy-meets-girl story, with its embroidery of rule-by-law versus rule-by-reason, is dwarfed by the raging storm which seals the fate of an island Paradise and a people is no reflection upon the players who, under John Ford's spirited guidance, tell it. Theirs again is merely the age-old fate of those who would too closely compete with Nature."

+ Film Daily p9 N 10 '37

+ Motion Pict Daily p2 N 6 '37

"A preview audience sat spellbound by the powerful climax. It should be a word-of-mouth money maker. Estimate: box office plus."

+ Phila Exhibitor p44 N 15 '37

"A production masterpiece from Sam Goldwyn that is unquestionably box office, in spite of the fact it lacks name draught as a selling factor. . . . The storm has been produced and photographed in such a startlingly stirring manner that this alone, just as the earthquake in 'San Francisco,' will act as a potent draw."

Variety p18 N 10 '37

"'The Hurricane' creates and projects a horrendous and fascinating one-performance star, the storm itself, bred by masterful technicians. For more than 20 minutes audiences will be subjected to such a dreadful simulation of destructive elements as the screen has never before seen. . . . It is unquestionably a great money picture, destined for phenomenal runs. . . . Jon Hall does a stalwart job as the pagan hero. Dorothy Lamour gives by far her best performance."

+ Variety (Hollywood) p3 N 5 '37

I**IDOL OF THE CROWDS.** Universal 60min O 10 '37

Cast: John Wayne, Sheila Bromley, Charles Brokaw, Billy Burrud

Director: Arthur Lubin

Screen writers: George Waggoner, Harold Buckley

"[It] tells of a farmer lad who came to New York to play professional ice hockey so he and his young brother could have their dreamed-of chicken farm." Wkly Guide

Audience Suitability Ratings

"The chief merits of the film lie in the ice hockey scenes and in the mounting excitement as the goals pile up. Boys will greatly enjoy this film and so will sport lovers generally. Suitability: family, especially for children under 16." D. E. B.

+ Mo Film Bul p196 S '37

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"A, Y & C: good."

Parents' M p44 O '37

"Family-juvenile. [It is] an entertaining picture."

+ Wkly Guide Ag 7 '37

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p17 O 16 '37

"[It] is an unpretentious, fast-moving racketeer melodrama with a hockey player hero."

Jesse Zunsner

+ - Cue p45 D 11 '37

N Y Times p21 D 4 '37

"Even the most ardent hockey fan will have to confess that 'Idol of the Crowds' is pretty feeble entertainment both as hockey and as melodrama. Its hockey scenes, which were culled from newsreels of big-time matches, are frequently exciting, but they have been worked into the narrative in an amateurish and unconvincing manner." William Boehnel

- N Y World-Telegram p17 D 6 '37

Trade Paper Reviews

"With John Wayne scoring heavily in an action-packed, thrill-a-minute story of the laughs and loves of an ice-hockey star, this production rates attention from any exhibitor and will be particularly well received by devotees of the ice rink and flying puck. Family."

+ Boxoffice p19 O 2 '37

"Hockey story has neat little romance and good comedy angles."

+ Film Daily p10 S 30 '37

+ Motion Pict Daily p5 S 28 '37

"Fast action drama with ice hockey background should be okay for neighborhoods, duals."

+ - Phila Exhibitor p24 O 1 '37

"Will measure up okay in any of the 15-25c. wickers. Establishes John Wayne as an all-arounder. . . . For the red-blooded trade, as the strong half of a dual."

+ - Variety p16 D 8 '37

"This is a timely, well-produced action story with a sports background that has sufficient energy for dual bills in practically any territory."

+ Variety (Hollywood) p3 S 24 '37

IN THE FAR EAST. Amkino 82min O 19 '37

Cast: Nikolai Bogoliubov, Leonid Sverdlin, Mikhail Bolduman, Nadya Koshkina

Director: David Marian

Screen writers: Peter Pavlenko, Semyon Radzinski

Russian dialogue film with English subtitles. "Stockman, loyal geologist-engineer, wants to blow up instead of tunneling under a mountain which obstructs the army road to the border; Zaretsky, dilatory Trotskyist, holds out for the longer method, but Semion, a Soviet general, who, for the purposes of the story, is still alive, rules in favor of Stockman." (N Y Times)

Audience Suitability Ratings

"A: hardly; Y: poor; C: no."

Christian Century p1470 N 24 '37

Newspaper and Magazine Reviews

"'In the Far East' is worth seeing, but a new formula for spreading Soviet propaganda would do no harm. Yet even with an engineering project as a hero, the film proves more stimulating than, say, 'Wife, Doctor and Nurse.'"

.. The picture has some magnificent natural backgrounds in the deep forests of Russia." Marguerite Tazelaar

+ N Y Herald Tribune p15 O 20 '37

"In the Far East' belongs to the 'spies and wreckers' type of film drama, which is Russian for cowboys and Indians." E. R. C.

N Y Times p27 O 20 '37

"The Russians spin a spy story with considerable melodramatic fervor, albeit none too dexterously. . . The film is only fair entertainment." William Boehnel

+ N Y World-Telegram p17 O 21 '37

Trade Paper Reviews

+ Motion Pict Daily p5 O 25 '37

"Blunt propaganda. Of scant merit artistically. Its technique resembles that used in our run-of-the-mill alfalfa shows. One of the least interesting films to have come out of Russia."

— Variety p19 O 27 '37

INSPECTOR GENERAL. Garrison 71min N 25 '37

Cast: Vlasta Burian. T. Regl. J. Marvan. Z. Baldova. T. Grosslichtova

Director: Mac Fric

Music: Jara Benes

Czechoslovakian dialect film with English subtitles, made in Prague. Based on the play of the same title by Nikolai Gogol. It is also known as Revizor. In 1934 a German film was made of the Gogol story under the title of A Town Stands on Its Head. "This is the story of a prewar village in Russia. Every one has been taking for granted the corruption and brutality of town officials. When the Mayor receives word that the Government has sent down, well disguised, an inspector-general to investigate conditions, the town is frantic. Only one person enjoys all this. A penniless rascal takes advantage of every one by letting the village believe him the inspector-general." (N Y Sun)

Newspaper and Magazine Reviews

"It may be amusing to those who understand the language, but this department did not find the English sub-titles particularly clarifying. The photography and performances are good." Jesse Zunsner

+ Cue p39 D 4 '37

"The production has a noteworthy original score by Jara Benes and some nice little quirks of individual scenes. The picture as a whole is slow, staying too close to one theme, lacking variety and change of mood. . . [It] is lucid and slyly amusing." Eileen Creelman

+ N Y Sun p34 N 26 '37

"[It has] a cast of excellent actors headed by Vlasta Burian, a prominent figure in the theatrical world of Prague. . . The generally farcical nature of the picture is emphasized by 'fancy' photography and an appropriate musical accompaniment." H. T. S.

+ N Y Times p37 N 25 '37

"[It] is comedy in somewhat extravagant Continental style. In its way, it is quite beguiling." John Mosher

+ New Yorker p97 N 27 '37

Trade Paper Reviews

"This new foreign importation has a well done story, capable direction, a good cast and good photography, but its audience values are restricted to those understanding the Czechoslovakian language. . . The story drags in spots, but as a whole it is a good production, with the capable cast handling their assignments well."

+ Film Daily p4 N 29 '37

+ Motion Pict Daily p9 D 2 '37

"Not many Czech pictures trickle into this country, but the ones which do usually wind up o. k. on their showings. 'The Golem' was turned out by the same Prague producing firm, and on its merits, 'Inspector' should inspect profit as good as 'Golem' got."

+ Variety p14 D 1 '37

IT HAPPENED IN HOLLYWOOD. Columbia 60min S 7 '37

Cast: Richard Dix. Fay Wray. Victor Killian

Director: Harry Lachman

Original story: Myles Connolly

Screen writers: Ethel Hill. Harvey Ferguson. Sam Fuller

"This is the story of a cowboy star who ceases to shine with the coming of the talkies. . . [He] becomes desperate, sets out to rob a bank, encounters real bandits, is quick on the trigger, shooting three of the hold-up men. This puts him back on the front pages of the press, back in the movies." Phila Exhibitor

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: elementary; Y: fair; C: fairly good."

Christian Century p1374 N 3 '37

"Although slow in spots, and weak and unconvincing in its climax, it is in general an amusing and lively picture, with a pleasantly original story. Adults & young people." E Coast Preview Committee

+ Fox W Coast Bul S 25 '37

"General patronage."

Nat Legion of Decency S 16 '37

"A, Y & C: fair."

Parents' M p104 N '37

"Adults & young people."

See Motion Pict p12 O 1 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 S 18 '37

"Most interesting about 'It Happened in Hollywood' are its novel setting and forthright simplicity. . . There have been in recent months pictures which purported to depict the film studios with their hair let down; 'It Happened in Hollywood' draws the curtain back a little further, carefully, to be sure, but interestingly, nevertheless. You'll find it rather entertaining." Jesse Zunsner

+ Cue p48 O 9 '37

"The picture as a whole is 'different' in its plot, well-knit, smoothly paced and fairly good entertainment of a modest sort." F. S. Nugent

+ N Y Times p18 O 2 '37

"[It is] very dreary indeed." John Mosher

— New Yorker p91 O 9 '37

Trade Paper Reviews

"Out of the ranks of Grade B pictures, there occasionally comes one that is loaded with surprises. 'It Happened in Hollywood' is one of those, telling an interesting story with a novel twist for a climax. Family."

+ Boxoffice p25 O 16 '37

"A Hollywood fairy tale that may appeal to the [children.] but not to grown-ups."

+ Film Daily p8 O 6 '37

"In being neither a full-blown Western nor a back-of-the-camera story of film-making, 'It Happened in Hollywood' will have difficulty

IT HAPPENED IN HOLLYWOOD

—Continued

fitting in. The predominantly feminine audiences which cotton to backstage yarns puffed with pathos won't wholly find it to their liking, nor will the fans addicted to oats operas."

— + Variety p13 O 6 '37

IT'S LOVE I'M AFTER. Warner 70min
N 20 '37

Cast: Leslie Howard, Bette Davis, Olivia de Havilland, Patric Knowles, Eric Blore

Director: Archie L. Mayo

Original story: Maurice Hanline

Screen writer: Casey Robinson

This farce comedy opens with Miss Davis and Howard, Shakespearean stars, playing the tragic finale of Romeo and Juliet with whispered interpolations of heated, spiteful remarks. A young society girl (Olivia de Havilland) falls in love with Howard and is appealed to by the girl's fiancé. Howard agrees to disillusion her because he plans to marry Miss Davis, but his boorish acting only makes Miss de Havilland more infatuated. In a laugh-filled finale, he accomplishes the task.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Farces about actors are fashionable at the present and the only reasons why this one should not prove as popular as its predecessors is that it carries the joke a bit too far and runs consistently to anticlimax. . . Archie Mayo's direction emphasizes the broad and the obvious and, since a good share of the humor hinges upon the hero's reminiscences of irregular romances, it is best reserved for adults." T. J. Fitzmorris

+ — America p168 N 20 '37

"The director and his cast put over the preposterous story with enormous gusto and pace. . . First-rate entertainment. Suitability: adults & adolescents." A. P.

+ Mo Film Bul p172 S '37

"It continues for two hilarious hours of genuine slapstick comedy. If you are subject to spasms of laughter, hold your sides."

+ Scholastic p35 O 30 '37

"The entire cast enters into the spirit of the fun, which grows fast and furious as the plot develops. Sparkling dialogue, sumptuous stage settings, droll wit, all assist materially the fast-moving, expert direction. Mature. Best of the month."

+ + Sel Motion Pict p3 O 1 '37

"Family,"

Wkly Guide N 6 '37

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p17 N 20 '37

"Despite its trite name, [it] is one of the freshest, brightest, and merriest film farces of the still-early season. Jaded moviegoers, who have wearied just a trifle of the whimsy-mimsy cinematic lecture sandwiched in between the super-super spectacles which have lately slid across the metropolitan screen, should hurry to the Strand. Don't miss it." Jesse Zunsner

+ + Cue p38 N 13 '37

"Leslie Howard and Olivia De Havilland twist through a complicated farcical plot that builds into a highly amusing picture. It is all very capably written and excellently directed—though I am not skillful enough to be able to tell precisely where writing leaves off and directing begins. Perhaps it is very capably directed and excellently written—who knows." Robert Terrall

+ Judge p19 D '37

"Hollywood is trying hard to make a comedian out of Leslie Howard, but with the returns in from only two thirds of the precincts, I am afraid the result shows the erstwhile Romeo has not been elected a farceur. . . The events are only fairly amusing." (2½ stars) Beverly Hills

Liberty p37 D 11 '37

"[It is] a delightfully insane comedy. . . In spite of its Class Q title, 'It's Love I'm After' is a sparkling, urbane affair. . . Mr. Howard again demonstrates that hilarious agility with character parts which he showed in 'Stand In.' The same cannot be said of Bette Davis, but then she isn't around much."

+ Lit Digest p35 N 20 '37

"[It] can be recommended to those who are watching the rise of a comedy in which wit and slapstick must play equally important roles. I found the film uproarious, the laughter in it being as hearty as it was high." Mark Van Doren

+ Nation p567 N 20 '37

"'It's Love I'm After' is supposed to be 'The Awful Truth's' twin for rollicking, but what with relentless overemphasis and crude hang-fire direction I did not find it so, except for the part and person of Eric Blore." Otis Ferguson

— + New Repub p102 D 1 '37

"The deffest sort of direction and acting have gone into 'It's Love I'm After' to make an impudently gay screen satire. . . There are some faltering moments at the end, when a set of daffy characters has to be unscrambled, but, on the whole, it is a swift-paced and funny entertainment. . . [It is] a delightful show." Howard Barnes

+ N Y Herald Tribune p23 N 11 '37

"Equipped with three stars and a fairly amusing idea, the picture manages to be funny now and then, but only now and then. It never manages whole-hearted hilarity. . . Given a gayer script, more and funnier gags, the picture might have lived up to the possibilities of that cast." Eileen Creelman

+ — N Y Sun p14 N 11 '37

"Even in a screen season which has been rich in comedies, 'It's Love I'm After' must be reckoned among the gayest. It is a rippling farce, brightly written and deftly directed, and it has been played to the limit by an ingratiating cast." F. S. Nugent

+ + N Y Times p31 N 11 '37

"[It is] a gay, joyous, rollicking bit of featherweight nonsense. Superbly played by Bette Davis, Leslie Howard, Olivia de Havilland and a smart supporting cast, it is one of the most delightful and diverting comedies the madcap cinema has yet turned out. It should go immediately on your list of films that must be seen." William Boehnel

+ + N Y World-Telegram p15 N 11 '37

"I should say that Leslie Howard does seem a bit aged in 'It's Love I'm After,' but that may be the fault of the farcical efforts of the comedy. There seems something rather musty and familiar about most of the predicaments in this movie." John Mosher

+ — New Yorker p98 N 13 '37

"Don't let the title discourage you. This is entertainment of a high order, with the added virtues of giving Leslie Howard his best comedy part in years and freeing Bette Davis from the lugubrious thrall of heavy roles."

+ + Newsweek p28 N 15 '37

"Following the loco vogue in screen antics, the Warner Frères put the dear public behind another screwball venture. From the howls of rapturous delight to which Little Audience gave vent, I seem to be alone in feeling that screwball and eightball are synonymous." Herb Sterne

— + Script p10 N 27 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"It is a sort of expurgated 'Private Lives' with the healthy slapstick of 'The Torch Bearers' and the good humor of an undergraduate candy-pull. *Uninterrupted fun.*"

+ + Stage p19 O '37

"It is refreshing, impudent fun: a buoyant cinema making faces as its precise old aunt, the theatre."

+ Time p52 N 22 '37

Trade Paper Reviews

"It is a Big Money picture. . . Prepare for extended runs for this one."

+ Canadian Moving Pict Digest p6 S 11 '37

J

THE JESTER. See Der Purimspieler

THE JONES FAMILY IN HOT WATER. See Hot water

LE JUIF POLONAIS. Jacques Haik
85min S 19 '37

Cast: Harry Baur, Mady Berri, Georges La Cressoniere, Simone Mareuil
Director: Jean Kemm

Based on the play *The Bells*, by Sir Henry Irving and Richard Mansfield. A French drama with English subtitles. "[It is the tale of a village Mayor and innkeeper, whose conscience drives him to a violent and untimely end fifteen years after he has murdered a wandering Polish Jew for his gold. Simone Mareuil [plays] the naive daughter of Mathis, finally happily married to Christian, the dashing gendarme charged with the task of solving the old murder mystery." (N Y Times)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 30 '37

Newspaper and Magazine Reviews

"The new French film . . . offers a magnificent performance by that fine actor Harry Baur in a somewhat outmoded vehicle, but still an interesting one. . . Following a tepid opening in which lighting is so poor the figures can scarcely be distinguished, the drama starts picking up once you realize the problem of the central character, Mathis, while suspense heightens as the disturbance which slowly disintegrates his mind becomes more crystallized. . . As a psychological study, the picture is worth seeing due to Baur's powerful performance. The backgrounds, picturesque costumes and ways of the villagers are also colorful. For those not understanding the French dialogue the English titles will prove helpful." Marguerite Tazelaar

+ — N Y Herald Tribune p16 S 20 '37

"[This is] a bit of old-fashioned theatre, with its melodramatic possibilities exploited to the limit by that excellent French actor, Harry Baur. . . The technique is first-rate and the scenes of Alsatian life in the Eighteen Sixties have an authentic air." H. T. S.

+ N Y Times p29 S 17 '37

"If you care for fine acting or are eccentric in other ways, you should see Harry Baur in 'Le Juif Polonais.' . . The film is scrappy,

but Monsieur Baur is powerful indeed as a murderer haunted not by G-men but, quaintly enough by conscience alone." John Mosher

+ New Yorker p93 S 25 '37

Time p36 S 27 '37

Trade Paper Reviews

"[It is] an oasis of high class entertainment for American picture fans who will readily understand the situations and dialogue via well-fashioned English titles. While the story itself is of an antique vintage, Baur and his fellow performers give it rugged vitality."

+ Film Daily p11 S 24 '37

+ Motion Pict Daily p6 S 27 '37

"Awkward transitions and totally inadequate English titling are defects here. Even for the Baur devotees (there are many in the art audiences by now) this is poor."

— Phila Exhibitor p25 O 1 '37

"This picture wears its age heavily. Fault largely lies with the adaptation. Version won't do save in those spots where Francais films are insistently demanded. . . Unfortunately the story isn't even recounted interestingly."

— Variety p27 S 29 '37

L

LADY FIGHTS BACK. Universal 60min
S 19 '37

Cast: Irene Hervey, Kent Taylor, William Lundigan

Director: Milton Carruth

Screen writers: Brown Holmes, Robert T. Shannon

Based on the novel *Heather of the High Hand* by Arthur Stringer. "An engineer who is engaged in building a dam meets the unexpectedly stern opposition of the finny tribe, championed by a resourceful young lady whose fishing club is threatened with disaster by the new improvement. Romance tempers the fierce battle of wits and a compromise is finally reached whereby the fish are provided with a pleasant, scientific detour." (America)

Audience Suitability Ratings

"This [is a] double-feature sized film. It is suitable for general patronage." T. J. Fitzmorris

+ — America p600 S 25 '37

"A: hardly; Y: fairly good; C: doubtful interest."

Christian Century p1471 N 24 '37

"[It is] a mildly interesting story. . . There are some lovely outdoor scenes and the acting of a good cast is much better than the somewhat boring plot deserves. Family." E Coast Preview Committee

+ — Fox W Coast Bul O 16 '37

"Fair production qualities. Family." Calif Cong of Par & Teachers

"Routine picture with beautiful scenery and excellent photography to recommend it to those who like outdoor pictures. Family." Calif Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"The beautiful scenic shots of the schools of salmon returning to spawn and interesting glimpses of construction work, compensate for a lack of good comedy, some unconvincing portrayals, general tedium and slapstick, making the picture rather tame family fare." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

LADY FIGHTS BACK—Continued

"A mild inconsequential picture marked by beautifully photographed scenes of mountain, stream and forest. . . While there is much gay banter and nonchalant wisecracking, there is also hostile interference. Family. Junior matinee."

— + Gen Fed of Women's Clubs (W Coast)
O 20 '37

"The film is slow and often dull, until the last sequence when a little excitement creeps in. The photography is good, the scenery being of a suitable nature and the cast do their best under the burden of the story. Suitability: adults & adolescents." A. R.

— + Mo Film Bul p221 O '37

"The plot is light and the banter lacks spontaneity, but when the camera shows schools of salmon leaping in the stream, or shots of construction work on the dam, interest is revived. Adolescents, 12-16 and children, 8-12: yes."

— + Motion Pict R p6 N '37

"General patronage."

Nat Legion of Decency S 9 '37

"Family."

Sel Motion Pict p12 O 1 '37

Newspaper and Magazine Reviews

"Some very fine California scenery serves as a background for some not so very fine plot. Adults & young people."

— + Christian Science Monitor p17 O 2 '37

"Handsomely mounted and directed, adequately enacted by a competent cast, 'The Lady Fights Back' tries hard to get going, but never really manages it. Much of the static situation can be traced to a slender plot." Robert Joseph

— + Hollywood Spec p10 O 23 '37

Trade Paper Reviews

"An entertaining programmer . . . this will be plenty okay for those dull spots. Family."

— + Boxoffice p25 O 23 '37

"Entertaining picture with action and laughs in a magnificent outdoor background:"

— + Film Daily p9 N 10 '37

— + Motion Pict Daily p5 O 25 '37

"Estimate: pleasing program."

— + Phila Exhibitor p24 O 1 '37

"It is close to familiar formula. . . Film fits nicely alongside of a society drama."

— + Variety p18 O 27 '37

"Here is a B (for bread and butter) picture that turns out to be what a whole lot of folks like to see on the screen—a simple little story minus pretensions, with the loveliness of the outdoors, a straightforward, clean romance with hefty enough quota of comfortable laughs."

— + Variety (Hollywood) p3 O 16 '37

LANCER SPY. 20th century-Fox 78min O 8 '37

Cast: Dolores Del Rio. George Sanders. Peter Lorre. Joseph Schildkraut. Virginia Field

Director: Gregory Ratoff

Music director: Arthur Lange

Screen writer: Philip Dunne

Based on the novel of the same title by Marthe McKenna. "George Sanders is a British naval officer who bears an uncanny resemblance to a captured German officer. Taken off his ship, he is schooled to impersonate the Prussian aristocrat and lands on German soil after a carefully maneuvered escape from a British prison." [Variety (Hollywood)]

Audience Suitability Ratings

"A: good of kind; Y: perhaps; C: no."
Christian Century p1279 O 13 '37

"Timely, with a thoughtful message of war patriotism. Mature." Am Legion Auxiliary

"The picture is tensely dramatic, well acted, and expertly directed but, as a whole, it is emotionally depressing. Adults: interesting; 14-18 & 8-14: no." Calif Cong of Par & Teachers

"Plaudits to the director for giving the feeling of war without stressing its more gruesome side. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"George Sanders handles a dual role with skill and a fine supporting cast provides a vivid and engrossing tale of espionage. Some of the dialogue is not clearly audible." Nat Soc of New England Women

"A tense atmosphere pervades the picture and the use of fitting dialogue is significant and compelling. More than a program picture. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul O 9 '37

"As is the case in recent war pictures, all the characters are made to see more clearly than was common a few years ago how futile is the machinery of war. Adolescents, 12-16: questionable; children, 8-12: no."

Motion Pict R p7 O '37

"General patronage."

Nat Legion of Decency O 14 '37

"A & Y: excellent; C: too tense for many of this age."

Parents' M p74 D '37

"Best of the month. Outstanding. Mature."

— + Sel Motion Pict p4 N 1 '37

"Family."

Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"As a melodramatic adventure in the realm of espionage 'Lancer Spy' is a motion picture deserving hearty praise. . . Twentieth Century-Fox can well be proud of this screen contribution and Darryl Zanuck, the studio head of that concern, is to be congratulated on having given Mr. Ratoff a chance to reveal his ability as a director." Mordaunt Hall

— + Boston Transcript p6 O 23 '37

"Brisk melodrama of intrigue which introduces a new potential star named George Sanders. Adults and young people."

— + Christian Science Monitor p17 N 6 '37

"If you like your war-time melodramatics straightforward and undeflected by too many plot complications, you will like 'Lancer Spy.' But if you object to a straight spy story you won't care too much for this one." Jesse Zunker

Cue p38 N 13 '37

"In your shopping for an evening's diversion, do not deny yourself the pleasure of seeing 'Lancer Spy' because Clark Gable or Gary Cooper is not playing the spy. Neither of them could give a better performance in the role than that of George Sanders. And certainly no person on the screen could satisfy you more completely than Dolores Del Rio will as the intelligence department operative."

— + Hollywood Spec p10 O 9 '37

"A spy yarn, shrewdly enough devised and elaborately pictured, yet somehow failing to possess any cinematic kick." (2 stars) Beverly Hills

Liberty p54 D 18 '37

"A war drama, based on the old mistaken-identity trick, makes 'Lancer Spy' a not-too-original film. On the other hand, 20th Century-Fox has peopled it with popular players."

— + Lit Digest p34 D 4 '37

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor

"'Lancer Spy' is so old-fashioned as actually to assume that we shall take an interest in World War spies. We in fact do in this case, the story of Michael Bruce (George Sanders) being excellently told in an idiom which reminds the imagination that spies are fated men as well as figures of melodrama." Mark Van Doren

+ Nation p567 N 20 '37

"While such names as Dolores Del Rio, Peter Lorre, Luther Adler, Sigmund Rumann, Joseph Schildkraut and Lionel Atwill grace the cast of the new picture, it is all for naught, so far as the entertainment is concerned. . . [They cannot] quite offset Mr. Ratoff's direction and the story. The less said about [George Sanders'] acting the better." Marguerite Tazelaar

— N Y Herald Tribune p20 N 4 '37

"This is indeed a spy story, every foot of it, and an exciting one. . . Script and crisp direction do much to keep the film lively. . . 'Lancer Spy' has more than its share of thrills." Eileen Creelman

+ N Y Sun p16 N 4 '37

"Gregory Ratoff [has] . . . turned out an exciting melodrama as his first directorial assignment. . . We are perfectly satisfied with the current Ratoff, who has done an always careful and here and there an almost inspired job with the somewhat dubious plot material at hand." B. R. C.

+ N Y Times p29 N 4 '37

"'Lancer Spy' [is] a nursery exercise in espionage and counter-espionage. . . This department salutes [the cast's] gallant efforts." William Boehnel

— + N Y World-Telegram p19 N 4 '37

"'Lancer Spy' is superior to the usual run of its kind. . . The whole thing shapes up into a pretty good movie of adventure, with, as you may gather, some neat, lively details." John Mosher

+ New Yorker p97 N 13 '37

"Here is all the antique abracadabra of war-spy melodrama, spruced up with Class A trappings and an excellent cast, but remarkable chiefly for a dual characterization that has graduated George Sanders from minor bits to stardom."

+ — Newsweek p28 N 15 '37

"'Lancer Spy' finds [Gregory Ratoff] a director for the first time, and he has contrived a swift, suspense-crammed screen thriller."

+ Time p28 O 18 '37

Trade Paper Reviews

"Despite its rather hackneyed theme—espionage and counter-espionage during the world war—this action drama emerges as exciting entertainment which will engross the thrill fans and prove satisfactory entertainment to the average audience. Family."

+ — Boxoffice p25 O 16 '37

"Different and filled with suspense, this spy-drama is most engrossing. . . The plot affords a wealth of intelligently developed situations that take twists that one hardly anticipates, dialogue is most appropriate, comedy is nicely worked in, and characterizations are well drawn."

+ Film Daily p6 O 5 '37

+ Motion Pict Daily p2 S 30 '37

"20th Century-Fox introduces a promising lead in George Sanders. Otherwise, 'Lancer Spy' will not be important at the box office. Estimate: just program."

— + Phila Exhibitor p23 O 1 '37

"There is much in it that is new, and the direction by Gregory Ratoff arrests the attention throughout. . . Lacking big star names, film will need plenty of advance 'umph,' but will please wherever shown. Audiences will go out talking about Sanders."

+ Variety p13 O 6 '37

"A smoothly functioning production organization, adjusted like a fine mechanism to deliver 100% performance from all its parts, has taken a story that demands perfection of technique and delicate handling and turned it into a throbbingly dramatic human document. . . If the response of the preview audience was any criterion, this offering is going to be received with acclaim by theatre patrons."

+ Variety (Hollywood) p3 S 30 '37

LARGER THAN LIFE. Warner 60min

Cast: Frank McHugh, Berton Churchill, Jane Wyman, Cora Witherspoon

Director: Lew Seiler

Screen writers: Joseph Schrank, Robertson White

Based on the play of the same title by Joseph Schrank and a short story by Norman Matson. "Frank McHugh is a plodding clerk beset by a designing female, Cora Witherspoon, and her daughter, Jane Wyman. He is secretly in love with an ideal girl, the daughter of Berton Churchill, a senator." [Variety (Hollywood)]

Trade Paper Reviews

+ Motion Pict Daily p8 D 9 '37

"This is inferior film fare that probably will not show a money loss on the Warners books if double-bracketed with a strong attraction. But it certainly will not add to the prestige of the picture industry. . . Crux of the entire lame attraction lies in story weakness and there are no names to ease the toil of those on whom devolves the task of selling it to exhibitors."

— Variety (Hollywood) p3 N 22 '37

THE LAST GANGSTER. MGM 81min N 12 '37

Cast: Edward G. Robinson, James Stewart, Rose Stradner, Lionel Stander, Douglas Scott

Director: Edward Ludwig

Original story: William A. Wellman, Robert Carson

Screen writer: John Lee Mahin

Robinson plays the part of an underworld Napoleon who marries a girl from his home town in Central Europe. Shortly thereafter he is sentenced to Alcatraz for income tax evasion. His wife finding out what sort of man he is and fearing for their infant son's upbringing marries again. When Robinson comes out, gangster rivals of his kidnap the son and threaten to torture him unless they are given hidden loot. Robinson is killed by gangsters after he returns the son.

Audience Suitability Ratings

"The film is notably lacking in the garish romanticism which marked earlier glorification of the gunman; it swings, as a matter of fact, toward an extreme of sordidness and brutality which will certainly not attract the gentler moviegoer. . . However, if, as the title suggests, this is a gangster film to end all gangster films, one can be grateful enough to approve it for the sterner adults." T. J. Fitzmorris

+ America p264 D 18 '37

"A: good of kind; Y: strong; C: no."
Christian Century p1510 D 1 '37

"Joe loses his life in a gun battle to insure the boy [his son] his place in the sun. This is all very touching, but it is a dangerous sentiment to put before the public at a time when

THE LAST GANGSTER—Continued

we need strong clear thinking in dealing with our criminal problem. A study of criminals will show that nine out of ten men of the above type would have carried through their nefarious scheme and we would have had another child with his life ruined by the sins of his father." Am Legion Auxiliary

"The picture is well cast and ably acted, with excellent production qualities. Mature." Calif Cong of Par & Teachers

"Excellently produced, intensely dramatic and specially designed for audiences who like absorbing stories of gangland and racketeers. . . The picture is only suitable for adult audiences and will be too depressing for many of these." Calif Fed of Business & Professional Women's Clubs

"Good. Adult." DAR

"Acting in this film is of the very highest order and the illusion of reality is intense. The value of the production aside from its technical excellence is questionable." Nat Soc of New England Women

"A gangster melodrama of the thrilling yet horrible type presenting vividly realistic contrasts, the sordid criminal code of life and the beauties of a wholesome family routine in healthful surroundings. . . The details are revolting to all finer sensibilities, suggestive only of the annals of police records. Definitely mature fare." S Calif Council of Fed Church Women

Fox W Coast Bul N 20 '37

"A gangland picture, expertly produced, ably directed and convincingly acted by a very competent cast. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) N 10 '37

"This drab, sinister story has little excuse for being. It is a theatrical and futile picture of life at its lowest ebb. . . Though emphasizing the dire consequences of crime, a picture such as this cannot fail to harden the sensibilities of any onlooker who has the fortitude to sit through it. Adolescents, 12-16 & children, 8-12: impossible."

— Motion Pict R p5 D '37

"Adults."

Nat Legion of Decency N 26 '37

"Excellently produced, intensely dramatic and specially designed for audiences who like absorbing stories of gangland and racketeers. . . Adults. (The University Women consider this picture melodramatic, sordid and brutal.)"

Sel Motion Pict p6 D 1 '37

"Interesting characters and plot, with no crime glorification but a long punishment for crime—physical as well as psychological punishment. Mature."

+ Wkly Guide N 20 '37

Newspaper and Magazine Reviews

"Single distinguishing feature of 'The Last Gangster' is its introduction to American audiences of a new European actress—the lovely blond Viennese, Rose Stradner. . . For the rest, the Capitol's film left this department lukewarm. Around town it is being said that 'The Last Gangster' is also the last gangster picture. Though we doubt the truth of this remark, we hope it is true—for 'The Last Gangster' is a concoction combining all the evils of a decade of public enemy films and none of their virtues." Jesse Zunszer

— + Cue p44 D 11 '37

"A very unusual gangster melodrama told with great power and dominated by a strong performance by Edward G. Robinson. . . It is out-of-the-rut entertainment, sometimes grim and always vigorous and compelling."

+ Film Wkly p28 D 4 '37

"One of the most expertly made gangster pictures we have had, one which sticks closely to its knitting as a gangster picture and takes no detours into comedy or farce in an effort to make us laugh. There is not a laugh in it, which makes it a picture you will like if you like that kind of picture."

+ Hollywood Spec p8 N 20 '37

"All this may sound like an effective melodrama. But the yarn drags, lacks punch. You never seem to care particularly what happens to the reporter and the gangster's bride, done pallidly by James Stewart and Rose Stradner nor, for that matter, to Mr. Robinson's Krozac, either." (2½ stars) Beverly Hills

Liberty p53 D 18 '37

"It's hokum, of the most glaring and familiar order—but it's 'mellerdrummer.'"

Lit Digest p34 D 4 '37

"It is eminently fitting that Edward G. Robinson should be the hero of what we fervently hope is the last Hollywood gangster film, 'The Last Gangster.' . . In the new offering he creates a bitterly effective impersonation of a beaten hoodlum, which should put a definite period after the cycle of public enemy melodramas. . . 'The Last Gangster' is not a memorable motion picture, but it is real enough as a full stop to this sort of screen entertainment."

Howard Barnes

+ N Y Herald Tribune p17 D 10 '37

"[It is] not top-of-the-basket gangster yarn, but 'The Last Gangster' does have Edward G. Robinson and some expert examples of murder and sudden death. . . It is in the prison sequences, with Robinson alternately snarling and cocky, that the film comes to life. . . Mr. Robinson again proves that there is plenty of life in a gangster story yet, even in one more slow-moving than his old films."

+ — N Y Sun p30 D 10 '37

"It is a fairly interesting melodrama. . . The verdict still must be that crime may not pay, but audiences like it." F. S. Nugent

+ — N Y Times p33 D 10 '37

"Although it is superbly acted by Edward G. Robinson and a fine supporting cast and although, further, it has moments of great vigor and suspense, 'The Last Gangster' appears to be a bit tardy now." William Boehnel

+ — N Y World-Telegram p35 D 10 '37

"[It] belongs clearly to a sort of thing we had thought old-fashioned. In fact, there is a very old-fashioned coloring throughout 'The Last Gangster,' with too many hearts and too many bushels of flowers for sinners who like their underworld material strong and straight. Sinners, to be sure, will in general appreciate the Edward G. Robinson performance, in the last, or anyhow leading, gangster rôle." John Mosher

+ — New Yorker p125 D 11 '37

"If this was meant to be the gangster film to end all gangster films, it should succeed. Its brutal story is effective melodrama, but the picture is as dated as the screen cycle from which it derives."

Newsweek p34 N 22 '37

Time p53 N 22 '37

Trade Paper Reviews

"Starkly dramatic, powerful and played with a dignity which removes the sensationalism that has characterized most previous attempts in the gangster field, this production is of the highest calibre, ranking as one of the finest films of its kind. Family."

+ Boxoffice p29 N 20 '37

"This production may somewhat puzzle the Robinson fans, who expect the Little Caesar to be plenty tough and mixed up in a steady stream of thrills and action. The action in this story is light, and so are the thrills."

Film Daily p11 N 9 '37

+ Motion Pict Daily p7 N 9 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Edward G. Robinson's draw will do a lot to help 'The Last Gangster,' which winds up only as fair melodrama."

+ — Phila Exhibitor p41 N 15 '37

"In a carefully produced melodrama, the effect of which is at once aided and cushioned by fine performances, Metro has a box-office profits' prospect in 'The Last Gangster,' and, incidentally, a picture which may well be the last gangster film. One of its weaknesses is that in telling its story it has to go over so well-worn a path of the bootlegging-racketeering era which pictures used to a rather tiresome extent."

+ Variety p18 N 10 '37

"Strong, impressive drama which stands on a par with the memorable prior performances of gangster big shots by Edward G. Robinson... It is elaborately produced and will stand up anywhere as a top show."

+ Variety (Hollywood) p3 N 9 '37

THE LATE MATHIAS PASCAL. General productions 83min N 17 '37

Cast: Pierre Blanchar. Ginette Leclerc. Isa Miranda. Le Vigan

Director: Pierre Chenal

Screen writers: A. Salacrou. Christian Stengel

Based on the play Il Fu Mattia Pascal, by Luigi Pirandello. French dialogue film made in Italy with English subtitles. "[It is a satire comedy of a man who actually achieved a complete change of personality, even to becoming legally a quite different man. He swept away his past, his giggling wife, her brutal mother, the lack of money, his own timidity, even his beard." (N Y Sun)

Newspaper and Magazine Reviews

"You'll find it an astonishingly naive version of an 1890 paper-backed novel. . . It was quite tiresome." Jesse Zunker

— Cue p39 N 20 '37

"Pierre Chenal, the director has deliberately scattered his original. I say deliberately because M. Chenal, who also directed 'Crime et Châtiment,' is beyond question an artist who knows what he is doing. . . The result is original and delightful beyond most films of France or of any other country." Mark Van Doren

+ Nation p626 D 4 '37

"The piece is a broad farce, acted by a cast of players belonging to the school of scenery-chewers, and not helped by a comic set of subtitles in English. . . The director spurns clarity in the interests of splendid overacting, leaving a general impression of hilarity, but not much sense." Marguerite Tazelaar

+ N Y Herald Tribune p14 N 18 '37

"The picture has no brilliant moments, but several amusing ones. . . The comedy gets right down to slapstick in one rowdy scene. For the most part, it is rather a gentle piece." Eileen Creelman

+ N Y Sun p36 N 18 '37

"Determined people may be able to dig out signs of a study in split personality, but most patrons are likely to enjoy [it] as an amusing twist of an old theme." H. T. S.

+ N Y Times p27 N 18 '37

"[It] can certainly be of interest only to Pirandello addicts. Anyhow the comedy efforts eluded me even when the wicked mother-in-law slapped a handful of dough in the hero's face. It seemed, somehow, more Keystone than Nobel Prize material." John Mosher

— New Yorker p112 N 20 '37

Trade Paper Reviews

"Blanchar is adequate in his role, but there is a bit of overacting by other members of the cast and a knowledge of make-up is lacking among the players. Pierre Chenal, the director, took his company to Rome for the shooting of the picture and he turns in a smoothly handled picture, with the apparent faults not of his making."

+ — Film Daily p8 N 19 '37

+ Motion Pict Daily p11 Ap 26 '37

"This is a distinguished picture version of Luigi Pirandello's well known work. It's got everything a picture should have, acting, photography, direction and fundamentally, a good story. . . It's not going to be too simple to peddle this picture, however, as it's probably too classy for the general public. Had a considerable success abroad."

+ Variety p16 N 24 '37

LEGION OF MISSING MEN. Monogram 62min J1 28 '37

Cast: Ralph Forbes. Ben Alexander. George Regas. Hala Linda

Director: Hamilton MacFadden

Music: Richard Gump. Flo Browne

Original story: Norman S. Hall

Screen writers: Sherman L. Lowe. Harry O. Hoyt

"The story has a French Foreign Legion background, with Ralph Forbes as a buck private whose younger brother, Ben Alexander, joins the Legion against his wishes. Alexander falls for Hala Linda, cafe singer, supposed girl-friend of George Regas, Legion top-kick. Forbes advises his brother against fooling with Linda, but he doesn't listen, gets in a jam with the top-kick, is sent to prison to await trial." Phila Exhibitor

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 12 '37

Trade Paper Reviews

+ — Motion Pict Daily p11 N 15 '37

"The production, editing is not up to the standard Monogram has set for current productions. Estimate: best for neighborhoods, duals."

+ — Phila Exhibitor p43 Ag 15 '37

"With nothing more than a high sounding title and no names of value, film will not get out of the lesser spots as an assistant, and can only get out of the red because of the lightweight production costs."

+ — Variety p18 S 22 '37

THE LIFE AND LOVES OF BEETHOVEN. World 80min N 20 '37

Cast: Harry Baur. Annie Ducaux. Jany Holt. Lucien Rozemberg

Director: Abel Gance

Music: Orchestra de la Societe des Concerts du Conservatoire de Paris

Music director: Louis Masson

Screen writer: Abel Gance

French dialogue film with English subtitles filmed in Paris. It is a series of episodes in the life of the great composer accompanied by fragments of his music. Beethoven's two great tragedies are portrayed—his romance with Juliette Guicciardi who spurned him and the tragedy of his deafness which isolated him from his beloved music.

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THE LIFE AND LOVES OF BEETHOVEN—Continued

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 2 '37

Newspaper and Magazine Reviews

"[It is] a completely enjoyable pictorial and musical experience. It is definitely a 'must' for music lovers, and is heartily recommended to all others, as well." Jesse Zunser

+ + Cue p46 N 27 '37

"The film moves unevenly from one scene to another, with occasional sequences of symbolic montage, a lot of subtitles and almost no fluency. It is my belief that artistic genius defies dramatization, and that belief is in no way altered by this new French photoplay. . . As Beethoven, Harry Baur gives a thoughtful and impassioned performance, but one which tends to grow monotonous." Howard Barnes

+ — N Y Herald Tribune p12 N 22 '37

"With Beethoven's magnificent music to bless it, no picture could fail to be important. . . Those great themes surge through the film, turning what might otherwise have proved a commonplace picture into a profoundly emotional experience. . . This is a picture to make one understand those lines of Wagner's with which the film closes: 'I believe in God and Beethoven.'" Eileen Creelman

+ + N Y Sun p28 N 20 '37

"It is far more a concert than it is a motion picture and, beyond that, more an illustrated folio of great music than a biography of a great musician. . . Beethoven's music . . . is accompanied by a narrative with fitful moments of poignancy, by a cast of rather depressing solemnity, by photography which infrequently matches with its imagery the imagery conjured by a Beethoven sonata or symphony." F. S. Nugent

+ — N Y Times p15 N 22 '37

"With Beethoven's immortal music as a superb background, [it] turns out to be a sympathetic and vastly entertaining biographical screen study of the great composer. . . For the most part it is a well enough played and directed film, in which the defects of production are more than compensated for by the thrilling musical accompaniment." William Boehnel

+ + N Y World-Telegram p21 N 22 '37

"Consequential (especially for musical people): 'The Life and Loves of Beethoven,' with Harry Baur and a fine score." John Mosher

+ New Yorker p97 N 27 '37

"The French actor, Harry Baur, is able to suggest the tragedy, but not the greatness, of Beethoven in this reverent biography."

Newsweek p34 D 6 '37

Trade Paper Reviews

"[It is] ranked by critics in France as one of the outstanding French films of 1936, is easily one of best to come out of foreign studios since the screen broke silence. . . The film is splendidly acted throughout by principals and supporting players; inspiringly photographed and technically solid."

+ Film Daily p8 Ja 29 '37

+ Motion Pict Daily p9 F 12 '37

"It holds considerable box office promise for arty theatres and houses having patronage that appreciate French-made features. . . For music lovers and musical societies it's a natural."

+ Variety p16 N 24 '37

LIFE BEGINS IN COLLEGE. 20th century-Fox 80min O 1 '37

Cast: Ritz Brothers, Joan Davis, Tony Martin, Gloria Stuart, Fred Stone

Director: William A. Seiter

Music and lyrics: Lew Pollack, Sidney D. Mitchell, Charles Tobias, Al Lewis, Murray Mencher

Music director: Louis Silvers

Original story: Darrell Ware

Screen writers: Karl Tunberg, Don Ettlinger

A college musical in which the mad Ritz Brothers play a trio of tailors who help win a football game.

Audience Suitability Ratings

"Football and the lunatic Ritz Brothers combine to make this offering timely and wildly amusing. There is little in the film except the capers of the featured trio, so that, if your taste in comedy is excessively refined, you will notice the slightness of the story and the ordinary sound of the music. But for the devotees, it will enliven the Autumn scene considerably." T. J. Fitzmorris

+ America p48 O 16 '37

"A & Y: stupid; C: no."

Christian Century p1279 O 13 '37

"Family." Am Legion Auxiliary

"The Ritz Brothers' characterizations are humorous but too prolonged. A mediocre production except for the acting of Fred Stone. Adults: perhaps; 14-18: perhaps; 8-14: no." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Intended only for nonsensical absurdity. Mature. Family." DAR

"Good fun for family audiences." Nat Soc of New England Women

"Those who enjoy the gauche cavortings of the three Ritz Brothers may find this picture entertaining. Some interesting and thrilling shots of a game are disappointingly subservient to a preponderance of slapstick, offensive to the average audience intelligence. Waste of time. Adults." S Calif Council of Fed Church Women

Fox W Coast Bul O 2 '37

"Anyone who enjoys the [Ritz Brothers'] clowning will probably enjoy the picture. Others will be bored. Adolescents, 12-16: matter of taste; children, 8-12: passable."

+ Motion Pict R p7 O '37

"General patronage."

Nat Legion of Decency O 7 '37

"A, Y & C: entertaining."

Parents' M p74 D '37

"Those who like the insane antics of the Ritz Brothers will enjoy this bit of nonsense. Family."

Sel Motion Pict p6 O 1 '37

"Prime entertainment for those who like the Ritz Brothers. Family."

Wkly Guide O 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 O 16 '37

"'Life Begins in College' doesn't make sense and evidently isn't intended to—which matter little since, sans rhyme and sans reason, it is currently panicking the Roxy's audiences and laying them neatly in the aisles." Jesse Zunser

+ + Cue p46 O 9 '37

"Football is given a great emphasis and it is expected that, being released at the height of the football season, the picture will pack in the

public. Perhaps the football contagion will help the picture to draw, but my prediction is that all but the most superficial college students, and most persons who have been to college, will resent the picture." Bert Harlen
— + *Hollywood Spec* p11 O 2 '37

"Here the Ritz Brothers are going to challenge comparison with the Marx Brothers—but, to be honest, your Beverly Hills thinks they fall considerably south of the Marxian standards." (2½ stars) Beverly Hills
Liberty p35 N 13 '37

"[It] finds the formula of 'Pigskin Parade' still effective for screen entertainment. The new offering is not as infectiously merry as the earlier football musical, to my way of thinking, but it succeeds in mixing collegiate doings with variety turns in a diverting show. . . . For the season and for Ritz brothers fans, 'Life Begins in College' is gay entertainment." Howard Barnes
+ *N Y Herald Tribune* p10 O 9 '37

"If this be madness, Hollywood could do with a lot more of it. Whenever the Messrs. Ritz, Harry, Jimmy and Al, romp into sight, the film is goofily amusing. . . . This is certainly the Ritz Brothers' picture. This is not comedy to suit every one's taste, but by now most movie-goers must have made up their minds about the Ritz Brothers." Eileen Creelman
+ *N Y Sun* p17 O 9 '37

"There are any number of people who find [the Ritz Brothers] as amusing, say, as I do W. C. Fields or Victor Moore. . . . Speaking as dispassionately as I can, then, it is only fair to concede that 'Life Begins in College' finds the Ritzes at the top of their form." F. S. Nugent
N Y Times p16 O 9 '37

"'Life Begins in College' is perhaps the brightest [of the secondary items], thanks to the alert Ritz Brothers." John Mosher
+ — *New Yorker* p97 O 16 '37

Newsweek p26 O 18 '37

Time p36 O 11 '37

Trade Paper Reviews

"There's an entertainment touchdown in every foot of this delightfully nonsensical musical comedy, as the Ritz Brothers, more nutty than ever, are off on a long end-run to cement their standing as All-American merrymakers. Family."
+ *Boxoffice* p21 O 9 '37

"Everything that could possibly happen that is screwy, dizzy and nuts, happens in this picture, and if it doesn't have your customers rolling in the aisles, then I lose my guess."
+ *Canadian Moving Pict Digest* p5 O 30 '37

"College football yarn with new twists provides nonsensical entertainment."
+ *Film Daily* p8 S 28 '37

+ *Motion Pict Daily* p6 S 24 '37

"Estimate: good comedy program."
+ *Phila Exhibitor* p23 O 1 '37

"Current entry of collegiate and gridiron capers finds [the Ritz Brothers] running rampant to another box office touchdown. This would panic them normally but coinciding with the football season, it's timely box office."
+ *Variety* p14 S 29 '37

"It's a whale of a lot of fun, a super-vaudeville show with some college scenery and pigskin prancing tossed in to sort of hold the thing together. The Ritzes have achieved stellar status at 20th-Fox but, they don't pull any punches on that account."
+ *Variety (Hollywood)* p3 S 25 '37

LIFE BEGINS WITH LOVE. Columbia 68min O 14 '37

Cast: Jean Parker, Douglass Montgomery, Edith Fellowes, Leona Maricle, Lumsden Hare

Director: Raymond B. McCarey

Original story: Dorothy Bennett

Screen writers: Thomas Mitchell, Brown Holmes

"Fourth in line to inherit millions, Montgomery is following the traditional path—liquor bottles, women, etc., while plans are being laid to transfer to him all the vast holdings now operated by his grandfather, Lumsden Hare. While [drunk] one evening, he promises a street corner soap-boxer's audience he'll give all his [money] away when he inherits it." *Variety*

Audience Suitability Ratings

"The atmosphere of sweetness and light in which this picture unfolds does not altogether atone for its numerous deficiencies." T. J. Fitzmorris

+ — *America* p72 O 23 '37

"A: perhaps; Y: fair; C: doubtful."
Christian Century p1406 N 10 '37

"General patronage."

Nat Legion of Decency O 14 '37

"A wholesome, entertaining and amusing comedy. Family."

+ *Sel Motion Pict* p12 N 1 '37

Newspaper and Magazine Reviews

"Entertainment of the mildest sort on a timeworn theme. Some good players wasted. Adults and young people."

+ — *Christian Science Monitor* p17 O 30 '37

Trade Paper Reviews

+ — *Motion Pict Daily* p11 S 20 '37

"Estimate: pleasant comedy program."
+ *Phila Exhibitor* p21 O 1 '37

"One of the lesser prints, strictly of second feature classification. Limpness of the story [is caused by] Douglass Montgomery's carriage of an already simple role in simple fashion. . . . Film is a bad break for Miss Parker, who has been out for some time. Will see the lesser bookings exclusively."
— *Variety* p13 O 6 '37

"Bright dress of timeworn story thread makes an attractive little entertainment package for the neighborhood trade of this better than average B production."

+ — *Variety (Hollywood)* p3 O 5 '37

LIFE OF THE PARTY. RKO 75min S 3 '37

Cast: Joe Penner, Gene Raymond, Parkyakarkus, Harriet Hilliard, Victor Moore, Helen Broderick

Director: William A. Seiter

Dance director: Sammy Lee

Lyrics: Herbert Magidson, George Jessel

Music: Allie Wrubel, Ben Oakland

Music director: Roy Webb

Original story: Joseph Santley

Screen writers: Bert Kalmar, Harry Ruby, Viola Brothers Shore

"Helen Broderick, an agent, tries hard to get Harriet, a socialite singer, an audition with a band. Gene Raymond, heir to millions, is watched over by Moore. Gene meets and falls in love with Harriet. When Harriet's mother, Ann Shoemaker, insists that she marry Joe

LIFE OF THE PARTY—Continued

Penner, Gene comes to her rescue and poses as her husband. After some complications, they really decide to get married." Film Daily

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: depends on taste; Y: if it amuses; C: no."

Christian Century p1151 S 15 '37

"A formless but amusing show. Suitability: family." T. G.

+ — Mo Film Bul p197 S '37

"Adolescents, 12-16: probably not; children, 8-12: no."

Motion Pict R p6 S '37

"General patronage."

Nat Legion of Decency S 9 '37

"A, Y & C: fair."

Parents' M p104 N '37

"Family."

Wkly Guide S 4 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 S 11 '37

"The Life of the Party,' RKO's latest contribution to ennui, is one of the flattest, most tiresome musicals it has ever been this department's misfortune to view. The story is so wobbly that it never stands straight up for a moment. . . . Gene Raymond and Harriet Hilliard provided the most inane romantic dialogue of the year, with half-hearted assistance from a seemingly tired cast." Jesse Zunsner

— — Cue p47 O 9 '37

"The Cinderella yarn gets rough handling in this farce with music. Here you have a 'big names' cast, musical interludes that are mildly tuneful, a production upon which nothing has been stinted. But the final result doesn't ring the gong." (1½ stars) Beverly Hills

Liberty p50 O 2 '37

"If the title and the billing of Joe Penner as star do not discourage you, the following words probably will not keep you from the theater either. . . . Some of the tunes are bright, Miss Hilliard's singing is agreeable and the colossal champagne party at the end is impressive." Marguerite Tazelaar

N Y Herald Tribune p10 O 4 '37

"[It is] easy to forget, and [not] worth remembering. . . . [It is] a picture evidently designed for an audience which finds the comedians funny." Eileen Creelman

— N Y Sun p16 O 4 '37

"Its score is good and there's nothing wrong with the way Miss Hilliard sings. . . . The rest of it will depend entirely on your ability to adapt yourself to Penner and Parkyakarkas, to Mr. Raymond's dressing gowns and coyness, to a banal plot. As for me, I left the party early; there were too many other places to go." F. S. Nugent

— N Y Times p17 O 4 '37

"Although some expert comedians strive valiantly to make it an hilarious occasion, their intentions are more admirable than the results. The film isn't funny for the simple reason that the situations and lines aren't funny. . . . Like the comedians, the attractive Harriet Hilliard, who plays the blues singer in the cast is wasted in a mediocre narrative." William Boehnel

— + N Y World-Telegram p13 O 4 '37

"[It is a] minor effort. Both Helen Broderick and Victor Moore manage some real humor in 'The Life of the Party.'" John Mosher

— + New Yorker p91 O 9 '37

"[It is] an unhappy musical. . . . Joe Penner and Parkyakarkas supply their own particular brand of tiresome humor impeding the really final comedy talents of Helen Broderick and Victor Moore."

— Stage p28 N '37

LIGHTNIN' CRANDALL. Republic
58min Mr 24 '37

Cast: Bob Steele, Lois January, Charlie King, Frank LaRue

Director: Sam Newfield

Original story: E. B. Mann

Screen writer: Charles F. Royal

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ap 8 '37

Trade Paper Reviews

+ Motion Pict Daily p3 D 6 '37

"Usually Westerns are concerned with love merely as just one of those things, but Lightnin' Crandall has his own ideas. Here romance plays an exceptional part. Estimate: okay Steele."

+ Phila Exhibitor p31 Ap 1 '37

"Fair Westerner with enough hard riding and gunplay to satisfy the blood-thirstiest. . . . Nothing original about this one which sticks to the most elementary formula. Evidently only designed to fill out bills, it will be okay for exhibitors who want a Westerner."

+ — Variety p16 N 17 '37

LIVE, LOVE AND LEARN. MGM 78min
O 29 '37

Cast: Robert Montgomery, Rosalind Russell.

Robert Benchley, Helen Vinson

Director: George Fitzmaurice

Original story: Marion Parsonett

Screen writers: Charles Brackett, Cyril Hume, Richard Maibaum

"Miss Russell is posed as a demure, self-effacing society girl who becomes attracted to the Bohemian life and outlook of Montgomery, an artist, and nudges him into marriage. . . . It's a perfect camaraderie and romance until the bug of material success bites him." Variety

Audience Suitability Ratings

"This [is] sprightly comedy of urban life. Given bright dialogue and players with a flair for whimsy, George Fitzmaurice has put a final polish on the familiar history of the impecunious artist. . . . The film is good, lightweight entertainment with an adult flavor." T. J. Fitzmorris

+ America p144 N 13 '37

"A: amusing of kind; Y: probably entertaining; C: no."

Christian Century p1471 N 24 '37

"[It is] a mildly entertaining comedy. Family-mature." Am Legion Auxiliary

"[It is a] well made picture which starts out as a light, frothy comedy but soon develops into a social drama which, although entertaining, seems to lack sincerity. Adults." Calif Cong of Par & Teachers

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The direction is adroit, photography splendid and as a whole the picture is entertaining. (The Navy will not be flattered by the impersonations given in this opus.) Excellent for type social drama. Mature." Calif Fed of Business & Professional Women's Clubs

"Much of the story is good comedy but drinking is much in evidence and there are frequent lapses into cheap slapstick which display very poor taste. Adults." Nat Soc of New England Women

"An otherwise good program picture strained as to substance, acting and general value. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 6 '37

"A gay, sprightly comedy drama involving marriage and a career, done in the present day slapstick vogue, filled with refreshing dialogue and boisterous humor yet carrying a message. Mature."

+ Gen Fed of Women's Clubs (W Coast)
O 27 '37

"Clever acting, smart dialogue and a measure of real significance underneath its farcical front, make this picture highly entertaining. Adolescents, 12-16; mature, sophisticated; children, 8-12: too mature."

+ Motion Pict R p7 N '37

"Adults."

Nat Legion of Decency O 28 '37

"High in its entertainment value. Adults & young people."

+ Sel Motion Pict p11 N 1 '37

"Mature. Bright and entertaining, with a full-length character part for Robert Benchley."

+ Wkly Guide O 23 '37

Newspaper and Magazine Reviews

"Amusing in a mild way. Adults and mature young people."

+ Christian Science Monitor p17 N 20 '37

"There are many moments of riotous fun . . . sandwiched in between belly-laughing slapstick and deft, darting satire. But when the comedy loses its sense of proportion and goes problem-dramatish, 'Live, Love and Learn' sags down and becomes just another one of those pictures—sometimes good, sometimes bad." Jesse Zunker

+ Cue p38 N 20 '37

"Very amusing at times and fair entertainment on the whole."

+ Film Wkly p27 N 20 '37

"What matters about this one is that it is entertaining and should please all the audiences which assemble to see it. The critically minded might point out how it could have been made better."

+ Hollywood Spec p7 O 23 '37

"Fairly amusing whimsy—if you aren't fed up on whimsy." (2½ stars) Beverly Hills

Liberty p39 N 27 '37

"So pleasant a trifle as 'Live, Love and Learn' deserves mention, if only because it provides Robert Benchley with his first full-length part." Peter Galway

New Statesman & Nation p875 N 27 '37

"The film . . . is one which finds itself irresistibly funny and gives the impression that every one, from scenarists to actors, was convulsed with laughter most of the time at his antics. They managed to seem only silly too much of the time when they reached the screen." Eileen Creelman

+ N Y Sun p28 N 19 '37

"It affords a reasonably adequate vehicle for the graduation out of very funny shorts into a not-too-funny feature-length production, of Robert Benchley. Everything [in the end] is swell [for Rosalind Russell and Robert Montgomery] excepting, of course, the picture."

B. R. C.

+ N Y Times p27 N 19 '37

"For about one-third of its unreeling, 'Live, Love and Learn' is an animated, glib and amusing study. . . These portions of the film have a gay and sparkling mood about them which makes them genuinely entertaining and warmly human. Unfortunately, the other sections are not as brisk as the part reported heretofore. . . [It] is only one-third an interesting film, which is hardly enough for an afternoon or evening's entertainment." William Boehnel

+ N Y World-Telegram p23 N 19 '37

"[It is] a lively comedy. It's after the artist has succeeded that the film goes a bit soulful at times. In the early stages, though, it's consistently funny." John Mosher

+ New Yorker p97 N 27 '37

"The comic inventiveness of this entertaining film never flags. . . It is the smooth performances of Rosalind Russell and Robert Montgomery that rank this comedy far above the season's average."

+ Newsweek p26 O 25 '37

"After his splendid work in 'Night Must Fall,' Robert Montgomery has been ungenerously rewarded. An unprepossessing item has been slapped together. . . Robert Montgomery and Rosalind Russell struggle with thinly motivated characters. The picture's one highlight is Robert Benchley's droll, natural performance."

+ Stage p29 D '37

Time p45 N 1 '37

Trade Paper Reviews

"When a picture offers romance, comedy, fine production and a well-liked cast, its boxoffice success is inevitable; and exhibitors will find this to be the case here. It has everything necessary to audience enjoyment and appreciation. Family."

+ Boxoffice p19 O 30 '37

"Here is a sophisticated story done so artfully that even the dumbest audience will understand and love it. Yet it is a picture for the intelligent moviegoers to clap their hands over."

+ Film Daily p6 O 20 '37

+ Motion Pict Daily p16 O 15 '37

"High class comedy, this is successful as such, with Benchley responsible. Estimate: good class comedy."

+ Phila Exhibitor p35 N 1 '37

"While 'Live, Love and Learn' rates as a handsomely mounted and cast programmer, it is doubtful whether the theme itself or the behavior of the two leading characters will strike much sympathy among the general run of audiences. . . Despite these handicaps, the pulling power of Robert Montgomery and Rosalind Russell should suffice to make it an average count for the box office."

+ Variety p12 O 20 '37

"[It is] one of those pictures that audiences go home talking about. Robert Montgomery and Rosalind Russell . . . definitely establish themselves as a team which could easily rival the popularity of William Powell and Myrna Loy in their 'Thin Man' characterizations."

+ Variety (Hollywood) p3 O 15 '37

LIVING ON LOVE. RKO 60min N 12 '37

Cast: James Dunn, Whitney Bourne, Joan Woodbury, Solly Ward

Director: Lew Landers

Original story: John Wells

Screen writer: Franklin Coen

"[The story] of two young people, without finances, whose crafty landlord contrives to have them share the same room, he the day and [she] the night. Though hating each other

LIVING ON LOVE—Continued

as unknown roommates, they meet and fall in love, with many complications to untangle before happiness reigns." Gen Fed of Women's Clubs (W Coast) (Filmed some years ago with Ginger Rogers and Norman Foster in the leading roles.)

Audience Suitability Ratings

"A farce that fails to click. . . The dialogue which is for the most part supposed to be humorous, often falls flat. Mature." Am Legion Auxiliary

"The comedy is forced and at times in poor taste, the acting unconvincing and the plot trite. Waste of time. Adults." Calif Cong of Par & Teachers

"Slow-moving forced comedy with little to recommend it in the way of originality and based on an incredible premise. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A clever comedy idea disintegrates into a slapstick of bad manners. Mature." DAR

"A flimsy impossible story. . . Practical jokes descend to plain vandalism and in spite of a good cast the film displays scant regard for ethics or good taste. Adults." Nat Soc of New England Women

"Melodramatic for the most part, entertaining, but too heavily laden with slapstick to be classed as first rate program stuff. . . [It] is too far-fetched and ridiculous to be assimilable by the average audience seeking diversion. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

"Very light amusement is supplied by this improbable story. . . The picture has some amusing sequences and the cast do the best they can with the material provided. Mature audience."

— + Gen Fed of Women's Clubs (W Coast)
O 20 '37

"The stage is set for a clever play, but situations are developed in a stereotyped manner, characters lack reality, and real comedy is superceded by slapstick. It is only moderately entertaining at the best. Adolescents, 12-16: little value; children, 8-12: unsuitable."

— + Motion Pict R p7 N '37

"Adults."

Nat Legion of Decency N 4 '37

"Mature."

Sei Motion Pict p8 N 1 '37

Newspaper and Magazine Reviews

"Everything about it is forced—the situation, the gags, the acting. Adults and young people."

— Christian Science Monitor p17 N 6 '37

"The plot serves for a film destined merely to uphold one end of a double bill, which is all this film can do. . . 'Living on Love' [is] an amusing program picture, for the farcical situations are good." Bert Harlen

— + Hollywood Spec p10 N 6 '37

Trade Paper Reviews

"A light comedy offering, done in the best Jimmy Dunn manner, this production, although none too strong for the deluxers, will carry the load on any of the lesser duals. Family."

— + Boxoffice p23 N 6 '37

"On the double features, it will fill the bill nicely."

— + Film Daily p18 N 1 '37

— + Motion Pict Daily p2 O 30 '37

"'Living on Love' is for the lower half of dual bills. None of the names means anything on a marquee. . . Some comedy bits . . . help but the odds are against them."

— Phila Exhibitor p36 N 1 '37

"They just couldn't have been serious when they made this picture. It is one of the best satires on the boy-meets-girl theme ever produced in Hollywood. . . Lay off the advance billing for the public. Spring it as a surprise. You'll be surprised what will happen."

+ Variety p14 N 3 '37

"A modest little programmer for the secondaries is 'Living on Love.' Has no selling ammunition, but will serve to pass an agreeable hour in the spots where folks are easily amused."

— + Variety (Hollywood) p3 O 27 '37

LOOK OUT, MR. MOTO. 20th century-Fox 60min N 26 '37

Cast: Peter Lorre, Rochelle Hudson, Robert Kent, J. Edward Bromberg

Director: Norman Foster

Music director: Samuel Kaylin

Original story: Willis Cooper. Norman Foster

Screen writers: Lou Breslow, John Patrick

Based on the Mr. Moto character by J. P. Marquand. "A small French province in the Orient supplies the background for this complicated story of warring factions, each attempting to destroy the other, while Mr. Moto, in the guise of an archaeologist, does some very effective work for the government, in discovering the hidden munitions. A beautiful girl, an English aviatrix supplies the feminine charm and two daring American camera men further complicate the situations." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"A heavy melodrama, with few relieving lighter moments. . . Picture otherwise is rather dull, except for its moments of horror. Mature." Am Legion Auxiliary

"There are some interesting shots of the jungle and of jungle animals, but the story is weak, being obviously provided as a vehicle for Peter Lorre's characterizations. Adults." Calif Cong of Par & Teachers

"This fantastic, unconvincing story of espionage with its oriental settings affords fair entertainment to those not too skeptical. . . Peter Lorre's characterization is too sinister to be pleasant or believable. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Unnecessary and undesirable torture. Mature." DAR

"A good deal of stress on race prejudice." Nat Soc of New England Women

"A spy picture, the most that might be said of which, is that it achieved the impossible in theme, setting and action, according to the best cinema magic. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

"A fairly entertaining melodrama for those who enjoy the type. Peter Lorre does a fine piece of work. Mature audience."

— + Gen Fed of Women's Clubs (W Coast)
O 20 '37

"The plot, though far-fetched, is sufficiently amusing. Adolescents, 12-16: questionable; children, 8-12: no."

— + Motion Pict R p7 N '37

"General patronage."

Nat Legion of Decency N 4 '37

"A wildly impossible tale which may appeal to some hardy mystery addicts, but in general it is more of a 'filler' than a thriller. Adults."

— + Sei Motion Pict p9 N 1 '37

Newspaper and Magazine Reviews

"The picture, one of the J. P. Marquand series, never gets started and never gets anywhere because it misses on all cylinders." Robert Joseph

— Hollywood Spec p11 O 30 '37

Trade Paper Reviews

— + Motion Pict Daily p3 O 26 '37

"Not up to the standard of the first 'Mr. Moto,' this falls into the juvenile class, will be okay for dual support, Saturday matinees. There is too much hokum, too many unbelievable situations. Estimate: weak."

— + Phila Exhibitor p43 N 15 '37

"This second of Mr. Moto series is destined to be a disappointment to mature audiences, especially those who found a new screen character to their liking in the initialer of the group. 'Look Out, Mr. Moto,' is a cinch to put the [children] on the edge of their seats, but their elders will more than likely just stifle a yawn."

— + Variety (Hollywood) p3 O 23 '37

LOVE IS ON THE AIR. Warner 60min O 2 '37

Cast: Ronald Reagan. Eddie Acuff. Robert Barrat. Raymond Hatton. June Travis

Director: Nick Grinde

Screen writer: Morton Grant

"The plot is about the newspaperman who, against advice and even threats from higher-ups, does his community the good turn of dragging into the open the connections between racketeering gangsters and the business men and political job-holders who protect the lawless and share the booty." (Variety) A remake of the Warner film Hi, Nellie.

Audience Suitability Ratings

"It is average entertainment and unobjectionable for all." T. J. Fitzmorris

— + America p72 O 23 '37

"A murder and its accompanying horror make the picture unsuitable for any but adults." Am Legion Auxiliary

"A picture that holds the interest in spite of its poor mounting and faulty continuity. There is a mystery and a murder. Adults: interesting; 14-18: possibly; 8-14: no." Calif Cong of Par & Teachers

"The title is misleading for this is a story of racketeers. Mature." Calif Fed of Business & Professional Women's Clubs

"This introduces a new, likeable player, Ronald Reagan. Mediocre. Mature." DAR

"Highly improbable story with a misleading title. A class 'B' quickie. Mature." Nat Soc of New England Women

"[It is] an above the average program picture. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 2 '37

"It all begins in a fairly entertaining manner. . . As frequently happens in pictures of this sort, the sensationalism of gun-play blots out any constructive lesson which may be intended. Adolescents, 12-16 & children, 8-12: no."

— + Motion Pict R p7 O '37

"General patronage."

Nat Legion of Decency O 14 '37

"A: fair; Y & C: too grim."

Parents' M p74 D '37

"It has a slight love interest and some light moments, but it is too closely allied to the 'gangster-racketeer' theme to be novel. Adults."

— + Sel Motion Pict p8 O 1 '37

"Family."

Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"If you see the film when you have gone to the theatre seeking repose after a distracting day's work, and your nerves are already worn to a frazzle, you . . . [should] grab your hat and get out before the shooting starts." Bert Harlen

Hollywood Spec p14 S 25 '37

"A modest little comedy-melodrama which makes no pretensions to class and even less to credibility is the item, 'Love Is on the Air.' . . Love is nonchalantly tossed off. But so for that matter, was the picture." B. C.

— + N Y Times p27 N 12 '37

Trade Paper Reviews

"Emerging as an obvious and fairly successful rewrite of an early Warner success, 'Hi, Nellie' this is nevertheless a brisk programmer in which a capable cast fulfills all the demands of a lively script. Family."

— + Boxoffice p23 S 25 '37

"This purports to be the inside story of radio broadcasting, but it is all so loosely put together and so rambling that it winds up as a very unsatisfactory offering."

— Film Daily p15 N 16 '37

— + Motion Pict Daily p8 S 16 '37

"'B' offering, this will be okay for the family trade, the lower half of dual bills. . . It was previewed to mild reaction from community theatre audience."

— + Phila Exhibitor p9 S 1 '37

"Very economically made little melodrama will dive right into the duals upon release. Will be used as a supporter on a bill, and should entertain them fairly. Certainly not for the fastidious. The neighborhood patrons who don't seek too much credibility and who don't mind an overdone plot formula will like the picture's rapid-prancing pace and pleasant characters. . . 'Love Is on the Air' title may prove unfortunate in some spots where patrons might construe it as being a musical's label."

— + Variety p13 S 15 '37

"Picture is good for family trade and will find a ready spot on the lower half of dual programs."

— + Variety (Hollywood) p3 Ag 19 '37

LOVE ON TOAST. Paramount D 3 '37

Cast: John Payne. Stella Ardler. Luis Alberni. Catherine Cane. Grant Richards

Director: E. A. Dupont

Screen writer: Richard Connell. Jane Storm. Doris Malloy

"A girl, campaign manager for a soup company, launches a contest to find 'Mr. Manhattan,' whom she plans to marry to 'Miss Brooklyn' but human emotions complicate matters." Calif Cong of Par & Teachers

Audience Suitability Ratings

"[It is a] trite story. . . The comedy reverts back to the pie-throwing era. Obviously a fill-in picture with no outstanding features, objectionable or otherwise. The children will enjoy the slapstick." Am Legion Auxiliary

"Exaggerated situations detract from interest. The slapstick scene is preposterous. Adults." Calif Cong of Par & Teachers

"The prevalent trend to the return of slapstick too freely indulged in, plus exaggeratedly lavish settings and a clever story-idea is lost in the melee of marshmallow cakes and lemon pies. . . Light entertainment. Slapstick. Mature." Calif Fed of Business & Professional Women's Club

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

LOVE ON TOAST—Continued

"Mediocre. Waste of time. Adults." DAR

"This feeble little plot drools off into a cake-throwing scrimmage. A wearisome slapstick farce with a good deal of drinking, vulgarity and many gags which miss fire. Good actors wasted in a trashy film." Nat Soc of New England Women

"Starting off inauspiciously . . . it wound up in a hopeless 'mess' which will 'stick' to those who took part in the fray—until each one has a better break. Mature audience appeal, if any." S Calif Council of Fed Church Women
Fox W Coast Bul D 4 '37

"Elaborately staged and fairly promising at the beginning, this picture, with its warped type of humor, runs amuck in a blinding storm of flying pastry and soda water showers. Harmless but exceedingly stupid with a cast that merits much better material. Family."

— Gen Fed of Women's Clubs (W Coast)
N 24 '37

"Luis Alberni is the one bright spot in this boring picture which begins with cake throwing and ends when everyone present is completely besmeared with marshmallow and custard. Adolescents, 12-16 & children, 8-12: passable."

— + Motion Pict R p6 D '37

"General patronage."

Nat Legion of Decency N 18 '37

"The acting is adequate and the film furnishes fair entertainment for adults."

+ — Sel Motion Pict p10 D 1 '37

LOVE OR A KINGDOM. Centrala Filmow Polskich 96min D 3 '37

Cast: Jadwiga Smosarska. Witold Zacharewicz. Leodkadjia Pancewicz. Gustaw Buszynski

Director: Joseph Lejtes

Music: Jan Maklakiewicz

Screen writer: Anatol Stern

Polish dialogue film with English subtitles. It is a royal romantic tragedy of a Polish king of 400 years ago who married secretly a lovely commoner. She was poisoned by her mother-in-law immediately after her coronation.

Newspaper and Magazine Reviews

"How representative this picture is, we do not know, but as entertainment, it seemed long and dull. Perhaps an understanding of the Polish dialogue would enliven the proceedings, but it could not improve the slow, heavy-footed direction." Howard Barnes

— N Y Herald Tribune p9 D 4 '37

"Filled with dramatic incidents, lightened by occasional flashes of humor, acted by a thoroughly competent cast and containing references to the necessity for Polish unity very much apropos at present, 'Love or a Kingdom' is sure to please Polish-Americans and lovers of period production." H. T. S.

+ N Y Times p21 D 4 '37

"The picture is eye-filling spectacle. The tragedy unfolds itself within an elaborate setting of royal pomp and circumstance. . . . Probably a knowledge of Polish would reveal a great deal more in the picture about the political, economic and religious conflicts of Sigismund's troubled reign." L. B.

+ N Y World-Telegram p17 D 6 '37

Trade Paper Reviews

"'Love or a Kingdom' will rank high with the best of the foreign pictures. In a splendid production, with a talented cast and a well

done story, this 400 year old story of a royal romantic tragedy in Poland should appeal to any audience."

+ Film Daily p10 D 15 '37

"It is a stirring, poignant tale bound to find a host of followers among Polish-American cinemagoers."

+ Variety p17 D 8 '37

LOVE TAKES FLIGHT. Grand national 70min Ag 13 '37

Cast: Bruce Cabot. Beatrice Roberts. John Sheehan. Astrid Allwyn

Director: Conrad Nagel

Music director: Abe Meyer

Original story: Ann Morrison Chapin

Screen writers: Lionel Houser. Mervin J. Houser

"Beatrice Roberts, the stewardess, is in love with the plane's pilot, Bruce Cabot. A film producer sees her and offers her a film contract which she turns down for she and Bruce have plans for a flight to Manila. Bruce meets the screen star, Astrid Allwyn who gets him into pictures where he is successful and also the object of her affections. Beatrice . . . arranges a solo hop to Manila. She goes even though Bruce tries to dissuade her. Knowing nothing of navigation, she becomes nervous en route when Bruce comes out from his hiding place. With his assistance, they reach the goal." Film Daily

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no value."
Christian Century p310 O 20 '37

"Suitability: family." A. R.
Mo Film Bul p221 O '37

"A, Y & C: fair."
Parents' M p104 N '37

Newspaper and Magazine Reviews

"[It is] without any particular originality in the telling." E. C.

N Y Times p24 S 27 '37

"[It] is obviously a commonplace and considerably less than exciting narrative. . . . The film [has] deficiencies both in acting and treatment." William Boehnel

— N Y World-Telegram p11 S 27 '37

LOWER DEPTHS. Garrison 91min S 10 '37

Cast: Jean Gabin. Louis Jouvet. Suzy Prim. Jany Holt. Vladimir Sokoloff

Director: Jean Renoir

Screen writers: E. Zamiatine. J. Companeze

Based on the play of same title by Maxim Gorki. French dialogue film with English subtitles. It portrays the Russian version of a flophouse where men and women degraded by untold misery sink, too hopeless to long for an escape. The film was awarded the Louis Deluc prize as the best film of the year and its director was made a Chevalier of the Legion of Honor.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency N 11 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Newspaper and Magazine Reviews

Digest p34 S 25 '37

"The Lower Depths" does have its good points. But it is not a first-rate film, nor is it a successful translation of Gorki's original achievement. The two negatives are, of course, related." Mark Van Doren

+ — Nation p330 S 25 '37

"The quality of the print, development, camera equipment and lighting will still take you back ten years or so, but the main power of this film makes it one of the grand ones. . . In the conception and building of sets I can't think of a picture more successful than this." Otis Ferguson

+ + New Repub p159 S 15 '37

"Unimaginative direction is chiefly the reason why, in this writer's opinion, 'The Lower Depths' may be termed a strike-out. The material for a bitter, compelling tragedy of futility is everywhere present in Gorki's powerful theme, and the acting is everything that even the most hypercritical director could ask for, but the manner in which Jean Renoir has managed his narrative and handled his players shows an appalling poverty of invention." William Boehnel

— + N Y World-Telegram p27 S 24 '37

"For the casual filmgoer there are excellent performances by Louis Jouvet and Jean Gabin, but this French transcription of a grim Russian classic spares nothing in bringing Maxim Gorky's drab underworld to the screen."

Newsweek p24 S 20 '37

"Voted the best picture of the year by the French critics, this film is—to say the least—out of the ordinary. . . The film is a courageous one and certainly a worthwhile one, intensified by many exciting scenes and many fine performances."

+ Stage p10 O '37

Time p30 S 20 '37

Trade Paper Reviews

"Strong social drama excellent in all departments. Made to order for discriminating fans. . . 'The Lower Depths' is a 'must see' picture for foreign picture devotees, as well as those who demand heavyweight film fare to satisfy their cravings."

+ Film Daily p9 S 10 '37

+ Motion Pict Daily p3 S 13 '37

"It is strictly art house; its realism, preoccupation with the unhealth of our Civilization make it adult fare only."

Phila Exhibitor p24 O 1 '37

"'The Lower Depths' isn't likely to ignite box offices in America. It is a well-made production of a compassionate human drama. It will probably win critical praise and do well in the art houses. But it has little chance in first runs. Even on duals and in the neighborhoods it's a doubtful prospect. Film isn't even a bet for dubbing and seems hardly suited for remake."

— + Variety p15 S 15 '37

LUCREZIA BORGIA. European 78min O 12 '37

Cast: Edwige Feuillere. Gabriel Gabrio.

Aime Clariond. Roger Karl

Director: Abel Gance

Music: Marcel Lattes

Screen writers: Leopold Marchand. Henri Vendresse

French dialogue with English titles produced several years ago. Banned in most European countries, it comes to America uncensored. "The scene is in Rome during the papacy of

Alexander the Sixth, father of the Borgias. . . The story recounts the plots of Cezar Borgia to become ruler of Italy. He uses his beautiful sister in forming an alliance to strengthen his own position, and when it becomes convenient he murders her husband, preparatory to another alliance." (Motion Pict R)

Audience Suitability Ratings

"Both cast and direction are excellent, and photography is good except for awkward camera angles and bad lighting in a few sequences. . . The picture is a fascinating history of the drama of the Borgias. Adolescents, 12-16 & children, 8-12: no."

+ Motion Pict R p7 My '37

"Objectionable in part."

Nat Legion of Decency O 21 '37

Newspaper and Magazine Reviews

"[It] is a slow, but handsomely mounted and pictorially interesting episodic tale of that fantastic family of Renaissance Italy." Jesse Zunker

+ — Cue p45 O 23 '37

"It is an eloquent spectacle. Abel Gance has directed segments of the offering with power and excitement. The trouble is that unless you are particularly interested in the home life of the Borgias and their various problems of seduction and murder, you can go out and take a smoke during the show without missing anything of importance in the tale. . . It is a handsome show, but a badly confused film." Howard Barnes

+ — N Y Herald Tribune p18 O 13 '37

"[It is] a lively if not a completely credible picture. . . This film is handsomely mounted, directed with gusto if not with skill. This is true also of the acting." Eileen Creelman

+ — N Y Sun p32 O 13 '37

"The bloody bones of the Borgias are being rattled thoroughly, if not too accurately, in 'Lucrezia Borgia,' but when the echoes die away there is only the memory of gore and grease paint, of brilliant settings and costumery, of gifted mummies in a gorgeous piece of mummery. For the film, with all its physical richness, is two-dimensional at best, long on incident, broad of dialogue and scene, but woefully lacking in dramatic highs and lows." F. S. Nugent

— + N Y Times p27 O 13 '37

"Done lavishly enough, but in a generally slipshod and stilted manner and acted floridly by the entire cast, this latest cinema importation from France is dreary and unsatisfactory entertainment." William Boehnel

— N Y World-Telegram p17 O 14 '37

"[It] is a colorfully produced—but otherwise undistinguished—pageant of brutality and intrigue."

+ — Newsweek p26 O 25 '37

"It will seem to American audiences a rough and unpaced drama. . . The dialogue has been effectively translated and the music is brilliantly adapted to a film of mountainous malevolence. No history-lover should miss it."

+ Stage p16 Mr '37

Trade Paper Reviews

— + Motion Pict Daily p11 O 22 '37

"[It is] the story of the Borgias, done in a manner that should please the art house patron. This French importation equipped with English titles is okay for the sure-seaters or for the class house which has an appreciative audience."

+ Phila Exhibitor p38 Mr 1 '37

"Limited American market for this French import. . . The fact that the scenario is based on history gives it educational value and picture will undoubtedly have a substantial draw from those who like the foreign product."

Variety p12 O 20 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

M

MADAME BOVARY. Euphono 93min O 29 '37

Cast: Pola Negri, Aribert Waescher, Werner Scharf, Ferdinand Marian

Director: Gerhardt Lamprecht

Music: Dr. Giuseppe Becce

Screen writer: Hans Neumann

Based on the novel of the same title by Gustave Flaubert. German dialogue film with English subtitles. French version of story released here about three years ago. It portrays the familiar story of the sad fate which overtakes the fickle wife of a stupid country doctor in the France of a century ago.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency N 18 '37

Newspaper and Magazine Reviews

Lit Digest p34 D 4 '37

"Pola Negri, the erstwhile vampire of American silent films gives a truly magnificent performance. The film itself is a faithful, though softened and condensed picturization of the degradation of a woman's soul. . . [The characters] become real people in a distinguished photoplay. . . It should be seen." R. W. D.

+ + N Y Herald Tribune p11 N 1 '37

"Without going into the reasons for digging into literary archives for film material, it must be admitted that Gerhardt Lamprecht has done a good job of direction. . . Pola Negri still has plenty of charm and acting ability." H. T. S.

N Y Times p22 O 30 '37

"This 'Madame Bovary' is German—in fact, very German throughout—and has that sombre, somewhat relentless gloom the German studios endorse these days. Madame Negri's Emma is beautiful, statuesque, and tragic, and worthy, I feel, of more adequate support than she gets." John Mosher

New Yorker p110 O 30 '37

"Last week U. S. cinema audiences saw a charmingly enameled Pola, maternally to the points of her double chin, die the remorseful death of fickle Madame Bovary. She was no longer the dashing, fiery Pola of 'Passion' and 'Gypsy Blood.' . . The story, though warranted Aryan, is far from Flaubert."

Time p44 N 15 '37

Trade Paper Reviews

"Done in German this time, with an excellent cast and a fine production, Gustave Flaubert's satiric maliciousness has been toned down to a more sympathetic portrayal, but the story loses none of its essence with this change."

+ Film Daily p19 N 1 '37

"The belated awakening of Madame Bovary's suppressed emotions may have been hot stuff in the good old days, but, as served up in this film, they do little else than evoke a weary round of yawns. Gerhardt Lamprecht, an old-time director, falls way short on this, although the scripter may be greatly to blame. . . This picture lacks everything to garner business, either on or off the beaten track."

— Variety p23 Je 2 '37

MADAME X. MGM 70min O 1 '37

Cast: Gladys George, John Beal, Warren William, Reginald Owen

Director: Sam Wood

Lyrics: Walter Donaldson, Bob Wright, Chet Forrest

Music: David Snell

Screen writer: John Meehan

Based on the play of the same title by Alexandre Bisson. Filmed eight years ago with Ruth Chatterton as star and twenty years ago as a silent. "Discarded by her husband, Warren William, because of her indiscretion, Gladys George takes to drink. She sinks to degradation, but when Daniell, a card-sharp, threatens to blackmail her husband and expose the past, she kills him. Then follows the famous court-room scene, in which young Beal, appearing in his first important case, defends the woman, who keeps her identity secret and is known as 'Madame X.'" (Film Daily)

Audience Suitability Ratings

"The tale which was once rather sordid is now wholly artificial; all the wiles of director Sam Wood cannot completely dispel the notion that here is a melodrama which would deserve four stars in a wax-work museum. . . The film is in the tradition of waxed moustaches . . . but it is smooth enough to strike the usual amount of sentimental adults as first-rate entertainment." T. J. Fitzmorris

+ America p48 O 16 '37

"A: good of kind; Y & C: no."

Christian Century p1343 O 27 '37

"Sordid atmosphere and emphasis on moral decline make this strictly adult." Am Legion Auxiliary

"The direction is deft and understanding. Adults: good; 14-18 & 8-14: no." Calif Cong of Par & Teachers

"Gladys George reaches new heights in her delineation of the mother and, regardless of the audience's sophistication, the tears will flow in the famous courtroom scene. . . The director has retained the flavor of the original play, but the finesse and tact with which the questionable scenes have been handled deserve special praise. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"Adults." Nat Soc of New England Women

"Gladys George . . . gives a remarkable performance of outstanding merit. . . Especially noteworthy is the final fadeout. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 9 '37

"The 'Madame X' type of plot seems to be forever acceptable to lovers of tearful, emotional melodrama, and, when expertly and sincerely acted as in this latest revival, it is sure to be a winner at the box office. Adolescents, 12-16: too sordid and emotional; children, 8-12: no."

+ Motion Pict R p7 O '37

"Adults."

Nat Legion of Decency O 7 '37

"A: excellent; Y: mature; C: unsuitable."

Parents' M p74 D '37

"Adults."

Sel Motion Pict p9 N 1 '37

"This play . . . has been done with the finest attention to details and general effectiveness, and with a remarkably solid and moving performance by Gladys George. Mature."

+ Wkly Guide O 1 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p17 N 20 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"[It] is what hard-boiled managers term a 'tear-jerker.' They should know. The film, produced with considerable skill despite its hokey qualities, is of the same general type as 'The Sin of Madelon Claudet,' 'The Way of All Flesh,' and dozens of others. . . Gladys George, in the starring role, is better if anything than Ruth Chatterton was in the same part." Jesse Zunsner

+ Cue p47 O 9 '37

"The plot is just hokum; but the sincere efforts of the supporting players, headed by John Beal, and the competence of Miss George do all that is possible to make it appeal with freshness to modern filmgoers."

+ Film Wkly p28 O 30 '37

"When viewing 'Madame X, I should have cried, for it is perhaps the most distressing story ever brought to the screen. But it never once got under my skin. I did not believe it. . . Across the footlights of a theatre Miss George's performance would have gone to the hearts of her audience; from the screen it comes to us as a beautiful bit of acting, which our intellects absorb and to which our emotions remain indifferent."

— + Hollywood Spec p8 O 2 '37

"Miss George is a better-than-adequate Madame X—but unfortunately the lady (Madame X) seems dated and old-fashioned theater. Our ideas of drama and life have changed since 1910." (2½ stars) Beverly Hills Liberty p52 N 6 '37

"Though the lady at our left wept bitterly . . . tears never quite reached the surface of this pair of eyes grimly fastened on the screen. This may be due to lack of sentiment, but more likely, indicates a satiation point, reached by orbs that have followed the tribulations of Madame X through a long series of exhibits." Marguerite Tazelaar

N Y Herald Tribune p8 O 25 '37

"'Madame X' remains unchanged, a little creaky in this October of 1937. Refurbishing might have made it another 'Stella Dallas.' In its present screen version it is just, a little theatrical, slightly lurid melodrama." Eileen Creelman

+ — N Y Sun p14 O 25 '37

"[It is] a competent remake of that time honored tear-jerker. . . At this stage of the cinematic game, it would seem almost an impertinence to criticize 'Madame X.' . . Nobody can shoot us if we occasionally writhe at their chest-heavings, their grandiose and sometimes quite good speeches, and their really abnormally serious attitude toward sin." B. R. C.

N Y Times p23 O 25 '37

"This time it is Gladys George who is playing the part of the sorrowful Jacqueline Fleuriot, and it must be admitted from the very start that, no matter what else you may think of the film, you'll have to confess that she gives a finely wrought characterization." William Boehnel

N Y World-Telegram p17 O 26 '37

"Miss George manages very well. Youthful John Beal bolsters himself up to a suggestion of sincerity and eloquence that actually freshens even the climax of good, familiar 'Madame X.' . . Elderly types who cry easily will love it, probably, and the less flinty of even the juvenile element may bawl a bit." John Mosher

+ New Yorker p110 O 30 '37

"To report that Miss George was so good that her performance didn't permit a single snicker is indeed high praise. . . The climactic courtroom scenes were badly bungled; too nervous, too high-strung." R. S. Ames

+ — Script p13 O 23 '37

Trade Paper Reviews

"[It] has boxoffice stamped on every sob and profit in every dramatic artifice. Family."

+ Boxoffice p19 O 2 '37

"Mother love drama filmed with telling effect should score at the box office."

+ Film Daily p12 S 27 '37

+ Motion Pict Daily p2 S 23 '37

"New generation will undoubtedly get a bang out of it. Picture is still a good tear jerker for the women. Estimate: good program."

+ Phila Exhibitor p21 O 1 '37

"The years have passed, and entertainment tastes have quickened. 'Madame X' is a fine old play, dated and outmoded. . . Exhibitors will be cautious in setting 'Madame X' in first runs until its drawing strength is established. However, it might serve to leaven the comedy and filmusical releases."

Variety p14 S 29 '37

"Amazing is the vitality of this emotional drama of mother love. . . Its known power to stir compassion and admiration for the blowsy drab whose final sacrifice for her son gives a sublime passion to her crime, has kept it and now makes it again, assured box office."

+ Variety (Hollywood) p3 S 22 '37

MAKE A WISH. RKO 75min Ag 27 '37

Cast: Bobby Breen, Basil Rathbone, Marion Claire, Henry Armetta

Director: Kurt Neumann

Music: Oscar Straus, Louis Alter, Paul F. Webster

Music director: Dr. Hugo Riesenfeld

Screen writers: Gertrude Berg, Bernard Schubert, Earle Snell

"Original story tells of life at a boys' summer camp in the Maine woods. . . Bobby is a first-year boy. Lad meets Rathbone, who gets inspiration for his new operetta from reading letters sent to Bobby by the boy's mother, one-time operetta star. . . Bobby brings them together, mother makes a smash hit in her stage comeback, and boy is in line for a kindly stepfather." Variety

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Excellent entertainment for children. Family. Bobby Breen sings well as always, and is more natural in this than in his previous film." Am Legion Auxiliary

"The excellent musical numbers will be enjoyed by all ages." Calif Cong of Par & Teachers

"Good. A best of the month for the family." DAE

"The film is good average entertainment for family audiences." Nat Soc of New England Women

"Beautiful music and photography and altogether good entertainment for the family." S Calif Council of Fed Church Women

Fox W Coast Bul S 11 '37

"Family. The freshness and charm of the children and the melodious music, lift this picture out of the ordinary and make it very pleasant entertainment for the entire family."

+ Gen Fed of Women's Clubs (W Coast) S 1 '37

"A happy out-of-doors picture for those who like boys, singing and natural scenery. Suitability: family." D. E. B.

Mo Film Bul p198 S '37

"Adolescents, 12-16 & children, 8-12: yes." Motion Pict R p7 S '37

"General patronage." Nat Legion of Decency S 9 '37

"A, Y & C: good." Parents' M p74 D '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MAKE A WISH—Continued

"The film is good average entertainment for family audiences."

+ — Sel Motion Pict p6 O 1 '37

Newspaper and Magazine Reviews

"The result is not quite as incongruous as you might think, for Mr. Rathbone, without even one villainous sneer, plays the benevolent adult who enjoys hearing Bobby sing, a taste not shared by this department."

— + Cue p13 S 25 '37

"Best Bobby Breen vehicle."

+ Digest p34 O 23 '37

"Excellent entertainment. One of the most engaging musical pictures the screen has given us in a long time, and one of the grandest jobs of direction."

+ + Hollywood Spec p14 S 11 '37

"Bobby's new picture is a much better production than his debut. The young star still does not shine as an actor. . . 'Make a Wish' itself is a pleasant piece of juvenile entertainment." Eileen Creelman

+ N Y Sun p31 S 23 '37

"It is, on the whole, a far more agreeable film than the other Breens were. . . It has a reasonably fresh story, a different background, a pleasing Oscar Straus score, Basil Rathbone and a delightful soprano, newly recruited to the cinema, in Marion Claire, who apparently has been hiding behind an NBC microphone." F. S. Nugent

+ N Y Times p33 S 23 '37

"The amount of pleasure that you'll get out of watching 'Make a Wish' will in all probability depend entirely on how much or how little you like its youthful star, Bobby Breen. . . If you're one of those people, like the writer, who gets extremely twitchy in the presence of such unabashed professional charm as Master Breen exudes, you'll probably have a wretched hour or so at it. However, to look at it dispassionately, which, frankly, is a pretty difficult thing to do, the film is definitely on the mediocre side." William Boehnel

N Y World-Telegram p23 S 23 '37

"The little Breen boy (Bobby) sings Oscar Straus tunes, and if you are a Breen addict, you may like the bit. The poor child seemed to me a little sad throughout, and not even really in the prodigy class." John Mosher

New Yorker p76 O 2 '37

"Youngsters and adults who subscribe to Bobby Breen's specialized appeal will find this . . . a satisfactory vehicle for the child soprano."

Newsweek p26 O 4 '37

Trade Paper Reviews

"The picture can stand alone in the smaller communities, and in large spots makes an excellent No. 1 feature, on a double-bill."

+ Canadian Moving Pict Digest p16 O 9 '37

MAN WHO CRIED WOLF. Universal
62min Ag 29 '37

Cast: Lewis Stone. Tom Brown. Barbara Read

Director: Lewis R. Foster

Screen writer: Charles Grayson. Cy Bartlett

"A famous Australian actor comes to New York to avenge the murder of his wife and succeeds in building up a foolproof alibi for the murder he plans to commit." Wkly Guide

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: doubtful; C: no." Christian Century p1215 S 29 '37

"Suitability: adults and adolescents." A. R. Mo Film Bul p198 S '37

"A: fair; Y: possible; C: no." Parents' M p104 N '37

"An exceptionally fine example of the crime mystery type. Adults & young people."

+ + Sel Motion Pict p12 O 1 '37

Newspaper and Magazine Reviews

"Extraordinarily meritorious. . . In my dozen years of picture reviewing I can not recall having seen on the screen a main premise even remotely resembling it or one possessing greater potential drama."

+ + Hollywood Spec p11 S 11 '37

"Another lesser item is 'The Man Who Cried Wolf.' . . [It is a] programmer that satisfies because it pretends to be nothing but its own modest, melodramatic self." Herb Sterne

+ — Script p12 D 11 '37

Trade Paper Reviews

"This picture might have been much worthier with proper investitures. . . Screen play follows the lines of least resistance and gives this E. M. Asher production none of the brilliance it might have well been able to use. The dialog is routine, the situations are never very tense, and comedy relief is conspicuous by its near absence."

— Variety p15 S 29 '37

MANHATTAN MERRY-GO-ROUND. Republic
78min N 13 '37

Cast: Phil Regan. Leo Carrillo. Ann Dvorak. Tamara Geva. James Gleason. Ted Lewis. Cab Calloway

Director: Charles F. Riesner

Music: Harry Grey

Screen writer: Harry Sauber

Based on a musical revue of the same title by Frank Hummert, Leo Carrillo portrays a racketeer who purchases a phonograph record recording company which he had foreclosed following the firm's inability to get performers. Carrillo surrounded by a group of strong-arm men uses gangster tactics in rounding up famous performers to record their specialties.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 2 '37

Newspaper and Magazine Reviews

"Quite an entertaining picture. . . It is all very amusing and comes within the degree probably long since established as legitimate by stage musical comedies. . . Taken all together, Republic's 'Merry-Go-Round' is a worthwhile piece of entertainment which will return full value for the price of admission."

+ Hollywood Spec p9 N 13 '37

"The musicals continue to emerge in lavish splendor from Hollywood. . . 'Manhattan Merry-Go-Round' is as good, or maybe a little better, than the average." (2½ stars) Beverly Hills

Liberty p25 D 25 '37

"Similar to 'Merry-Go-Round of 1938' in type and title, but otherwise superior, this is a comedy about racketeers. . . [The cast] all work hard to keep the merry-go-round from breaking down."

+ Newsweek p34 N 22 '37

Time p43 N 29 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Trade Paper Reviews

"This show will make dough for it has all the elements of mass entertainment. Leo Carrillo wraps it up and carts it off from start to finish."

+ Film Daily p12 N 11 '37

+ Motion Pict Daily p7 N 8 '37

"A pretentious independent effort, it is the best yet from Republic. It will especially appeal to the younger element. There are plenty of names, offering good exploitation."

+ Phila Exhibitor p42 N 15 '37

"Republic bids for big time booking consideration with this flimsical which is enlivened by four-count 'em—name bands, five featured players, a corps of dialect comedians and a world's series home-run by Joe DiMaggio. So much talent and novelty has been compressed within the limits of the film that customers dare not sneeze for danger of missing something."

+ Variety p18 N 10 '37

"Virtually studded with names and talent, Republic's 'Manhattan Merry-Go-Round' looks like a certain boxoffice money maker. Backed up with good performances by a well selected cast, top notch direction, and tunes destined for the whistling class, this flimsical is just what the customers want."

+ Variety (Hollywood) p3 N 5 '37

MAYERLING. Pax 90min S 13 '37

Cast: Charles Boyer, Danielle Darrieux, Suzy Prim, Jean Dax, Gabrielle Dorziat

Director: Anatole Litvak

Music: Arthur Honegger

Screen writers: Joseph Kessel, J. V. Cube

Based on the novel *Idyl's End*, by Claude Anet. French dialogue film with English subtitles. This reconstruction of the most celebrated tragedy of modern European history presents a version of the murder and suicide of Baroness Marie Vetsera and Archduke Rudolph, son of Emperor Franz Joseph of Austria and heir apparent to the Hapsburg throne.

Audience Suitability Ratings

"Objectable in part."

Nat Legion of Decency S 30 '37

"A: excellent; Y & C: too mature."

Parents' M p74 D '37

"Referred to Exceptional Photoplays Committee for unusual artistic merit. Mature. Outstanding."

+ + Wkly Guide O 16 '37

Newspaper and Magazine Reviews

"A fine blending of talents has gone into the retelling of a historical tragedy. Adults and mature young people."

+ Christian Science Monitor p17 N 20 '37

"'Mayerling' is one of the most distinguished pictures of the year, a romantic tragedy of the highest order. . . The photography is of quite exceptional beauty and the musical score that accompanies a good deal of the picture serves admirably to heighten the general emotional effectiveness. . . It is one of the few pictures which definitely must not be missed."

+ + Cue p12 S 18 '37

"'Mayerling' may seem slow to Americans. French pictures are paced differently from ours. Yet I feel that its brilliantly restrained direction, its beautiful photography, and its thoughtful performances make it one of the most compelling love stories the cinema has produced."

+ + Digest p32 S 18 '37

"[It] has a haunting beauty. . . Charles Boyer never has done anything in Hollywood as fine as this picture of Rudolph." (3½ stars) Beverly Hills

Liberty p51 N 6 '37

Reviewed by Ben Belitt
Nation p330 S 25 '37

"'Mayerling' is another good film." Otis Ferguson

+ New Repub p160 S 15 '37

"The romance in 'Mayerling' has a passionate intensity that keeps it clear of Graustarkian accents. . . The acting of Mr. Boyer is so nearly perfect that 'Mayerling' would have proved an engrossing screen drama even without the elegant physical production. . . The production itself is all that Hollywood might contrive."

+ N Y Herald Tribune p18 S 14 '37

"From France has come another great photoplay, superbly produced, poetically written—the cadence of the French is beautiful even though one does not understand it—and faultlessly played." F. S. Nugent

+ + N Y Times p27 S 14 '37

"[It has] a ruefully tender, charmingly poignant script, a group of expert performances, and a fine, knowing piece of direction. . . The acting . . . is in every way superb." William Boehnel

+ N Y World-Telegram p27 S 24 '37

"It is not in any matter of revelation, novelty, or shock that the film is superior. Its distinction lies in its charm. . . Had you not been cheated—if that is what you feel—of upsets, scenes, and turmoil, you would have been, I think, cheated of charm, which you certainly are not in this film." John Mosher

New Yorker p93 S 18 '37

"The fact that it is a brilliant job of film making is due as much to the poignant characterization of Charles Boyer and Danielle Darrieux as to Anatole Litvak's imaginative direction."

Newsweek p24 S 20 '37

"It is told simply and with infinite pathos. At times wildly dissolute and at times tender and charming, Charles Boyer achieves the difficult task of making a complex character believable. . . It must be on your 'must list.'"

+ + Stage p6 S '37

"Directed by Anatole Litvak with a sort of unflagging belief in third-rate melodrama, 'Mayerling' is helped toward verisimilitude by the accuracy of its baroque Viennese trimmings, and by the excellent representational music of Arthur Honegger. More serious cinemagoers, however, may wish that the story had come a little closer to grips with human fact."

Time p29 S 20 '37

Trade Paper Reviews

"Here is a powerful French feature splendidly mounted, convincingly acted by a fine cast, and altogether admirably geared to score with audiences on this side of the Atlantic. Considered from the box-office standpoint, it possesses assets which commend it far more potently to American exhibitors than is the case with most foreign-produced features."

+ Film Daily p11 S 9 '37

+ Motion Pict Daily p3 S 13 '37

"Here is fine art house fare. . . Capacity audience at New York's Filmarte showed evidence of enjoyment. Estimate: good art."

+ Phila Exhibitor p24 O 1 '37

"If this is not the best picture yet turned out in France, it is mighty close to that distinction. Produced expertly, with a name cast and with more box office lure than foreign language films usually have in this country because of the people connected with it, 'Mayerling' should do extra well on the foreign language circuits and bring in a certain amount of business from the regular American film chan-

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

MAYERLING—Continued

nels. The only thing which hurts is the title, which is likely to be meaningless to average American trade."

+ Variety p13 S 15 '37

MEET MISS MOZART. French films
79min N 28 '37

Cast: Danielle Darrieux. Pierre Mingand.
Pauline Carton. Baron Fils

Director: Yvan Noe

Screen writer: Yvan Noe

French film with English subtitles. Based on the musical comedy *Mademoiselle Mozart* by Yvan Noe. "As for the plot, it describes the anguish the hero, Maxime, experiences because Denise (Miss Darrieux) does not return his love. In order to gain it, he becomes a clerk in her music shop, where he establishes a record as salesman by buying dozens of instruments for his servants to play on—he being, of course, rich. He wins her eventually, following an evening with champagne and attending gayety." (N Y Herald Tribune)

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 9 '37

Newspaper and Magazine Reviews

"There is little about Danielle Darrieux's performance to suggest that she is the same girl playing so poignantly in 'Mayerling,' but much to indicate that she has a shrewd eye for what the American film director wants. . . . The piece is pretty and frilly and entirely unimportant, except for a certain deftness and an outstanding performance by a character actress." Marguerite Tazelaar

+ N Y Herald Tribune p8 N 29 '37

"[It is] a typical French musical comedy, tinny voices and all. . . . [It] is a light little, slight little piece. . . . 'Meet Miss Mozart,' built to please French taste, is not in the same class as Mlle. Darrieux's other films." Eileen Creelman

+ — N Y Sun p26 N 27 '37

"The entire competent cast . . . plays with an infectious gayety entirely apropos of the fluffy nature of the action." H. T. S.

+ N Y Times p21 N 27 '37

"[It is] an amiable, mildly entertaining little comedy with musical interludes made important by the presence in its cast of the attractive Danielle Darrieux. . . . [It] is frequently amusing and always likable if not exceptional." William Boehnel

+ N Y World-Telegram p14 N 29 '37

Trade Paper Reviews

"An unpretentious and gay comedy. [It] should amuse almost any audience as the sound is exceptionally clear, and the Pathe Laboratory has dubbed in a complete set of English subtitles with a new 'wiping' process that is very easy on the eyes. . . . The average American audience, regardless of how much French they understand, will not have any difficulty in following the dialogue in this picture with the aid of the English titles. All in all it is a thoroughly enjoyable bit of screenfare."

+ Film Daily p4 N 30 '37

"Not a particularly lustrous picture, it won't do much in the way of building up Miss Darrieux. The film is away overlong for what the plot offers, with the consequence the boredom of repetition will be communicated to the audience. The two songs don't offer anything for U. S. interests."

— + Variety p29 D 1 '37

MERRY-GO-ROUND OF 1938. Universal
87min N 14 '37

Cast: Bert Lahr. Jimmie Savo. Billy House.
Alice Brady. Mischa Auer. Joy Hodges.
Louise Fazenda

Director: Irving Cummings

Screen writers: A. Dorian Otvos. Monte Brice

"[It tells the story of] a quartet of vaudeville players entrusted with the rearing of an orphaned girl, cradled in a trouser's trunk. The girl, Joy Hodges, reaches the romantic age and falls for a young attorney whose aunt, Alice Brady, detests show folk." Variety (Hollywood)

Audience Suitability Ratings

"A & C: very good of kind; C: probably amusing."

Christian Century p1471 N 24 '37

"In spite of good singing and able acting by a splendid cast the story has a tendency to drag. Family." Am Legion Auxiliary

"There is some tuneful music, the continuity and direction are good, and most of the comedy is inoffensive and amusing. Average entertainment. Possibly family." Calif Cong of Par & Teachers

"An amusing bit of nonsense. Matter of taste. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Catchy songs; amusing situations. Mature." DAR

"An enjoyable light comedy with music, diverting situations and some rather clever dialogue. Good family film." Nat Soc of New England Women

"This is utterly ridiculous comedy, interspersed with tuneful musical numbers and pleasing dance acts. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 20 '37

"A skillful combination of music, dance routines, clever lines and (some of them risqué) and lively comedy give this picture popular entertainment values. Family."

+ Gen Fed of Women's Clubs (W Coast)
N 10 '37

"There are occasional bits of rare satire, but on the whole the production must have greatly confused Mr. Cummings, whose former efforts, as we recall them, never followed this curious route. It leaves the spectator as befuddled as after a real merry-go-round ride, and thus perhaps it justifies the title. Adolescents, 12-16: nothing objectionable; children, 8-12: no value but type of humor will appeal."

— + Motion Pict R p7 N '37

"Objectionable in part."

Nat Legion of Decency N 11 '37

"Mature. (The University Women consider this a poor picture.)"

Sel Motion Pict p5 D 1 '37

"Clever and well done. Family."

+ Wkly Guide N 6 '37

Newspaper and Magazine Reviews

"This one is a cinematic paradox. It contains all the ingredients of a good comedy musical, has four headliner stars, a tried-and-found-successful story, good tunes, and spectacular stage sequences—but, except for too few spots, it just fails to register. Perhaps it's because too much of it has been done to death before on stage and screen, in one form or another." Jesse Zunker

— + Cue p45 N 27 '37

"Should give complete satisfaction to any audience. It has an amusing story, excellent cast and a John Harkrider production. . . . The story [is] an old one, done many times in

books, on the stage, on the screen, but never in a more entertaining manner than we have it in this picture."

+ Hollywood Spec p6 O 30 '37

"Mischa Auer is the only member of the vaudeville quartet you will recognize easily—and he isn't at his best here. The other three—Bert Lahr, Jimmie Savo, and Billy House—are far from funny and pretty much at sea in knowing how to get a film laugh. Joy Hodges, as the grown-up ward, isn't a movie type, either." (2 stars) Beverly Hills

Liberty p38 D 11 '37

"Your enjoyment of Universal's lavish affair will depend on whether Bert Lahr, Jimmy Savo, Billy House and Mischa Auer are essential to your well-being."

Lit Digest p34 D 4 '37

"Tastes differ, and possibly there will be a clamor at the box office for this little number [Buddy DeSylva] has contrived with music and a cast of comics, but it seems a hodge podge with only occasional moments of fun, not a little vulgarity in the wisecracking dialogue, and an absurd story." Marguerite Tazelaar

— N Y Herald Tribune p12 N 26 '37

"It comes then to a matter of taste; there should be something here for every one who likes music hall humor. . . 'Merry-Go-Round of 1938' is a film for those who want to see those four rowdy comedians, Savo, Lahr, Auer and House romping about the screen." Eileen Creelman

N Y Sun p26 N 27 '37

"The thing that makes a picture like 'Merry-Go-Round of 1938' so indigestible, is not its lack of merit—it really has a number of considerable, though mixed-up, qualities—but the titular implication that we may expect similar carousels in 1939 (as of 1938), 1940, 1941, and so on. With this important reservation, we may proceed to cheer roundly for a film which places Jimmy Savo in national circulation, and records for all time that immortal ballad, 'The Woodman's Song,' as rendered by Bert Lahr." B. R. C.

+ — N Y Times p27 N 26 '37

"[It is] a musical hodgepodge which takes some swallowing but which has two great merits, the Jimmy Savo number, 'River, Stay Away from My Door,' and Bert Lahr's classic burlesque of a woodchopper. . . The result is a decided disappointment." William Boehnel

+ — N Y World-Telegram p29 N 26 '37

"Bert Lahr, Alice Brady, Joy Hodges, and various comic folk are kept in no very unusual style in 'Merry-Go-Round of 1938,' a musical item without any shocks." John Mosher

New Yorker p97 N 27 '37

"A mediocre musical, enlivened occasionally—but not often enough—by the comedy antics of Jimmy Savo, Bert Lahr, Billy House, and Mischa Auer."

+ — Newsweek p34 N 22 '37

"Robust, rowdy, and funny, the picture is one of the best Universal releases since the company prefixed 'New' to its name." Herb Sterne

+ Script p9 N 13 '37

"If it had no other virtues to speak of, this skeddaddling musicomedy would be worth mentioning for one fact alone: it brings to a wider audience Comic Bert Lahr's theory that only a barytone can chop a tree. It has other virtues as well."

+ Time p41 N 29 '37

Trade Paper Reviews

"Constructed out of sheer nonsense, mounted lavishly and given a pace that doesn't permit the audience to move off the edge of its seats until the last frame, this production by Buddy DeSylva is unquestionably a money maker. Family."

+ Boxoffice p19 O 30 '37

"Taking everything in consideration, 'Merry-Go-Round of 1938' is one of the most entertaining pictures of the year, made to order for those communities who like lots of laughs, with a generous sprinkling of tuneful music, and a dash of romance."

+ Canadian Moving Pict Digest p6 N 27 '37

"The film has both the power to draw at the box-office and the requisite stuff to please audiences liking their laughs to come frequently and unadulterated by an overt degree of sophistication. To perform these functions, there is a standout cast."

+ Film Daily p6 O 26 '37

+ — Motion Pict Daily p5 O 22 '37

"Nonsensical barrage of music, comedy, this should have plenty of mass appeal. It should ride well alone. Audience reaction at theatre preview was enthusiastic. There was steady laughter, a good final round of applause."

+ Phila Exhibitor p36 N 1 '37

"Loaded with laughs and some very catchy music, 'Merry-Go-Round of 1938,' is aimed for big time, first-run single bills and will stand the strain. It is good entertainment, well directed and produced."

+ Variety p18 O 27 '37

"Universal unquestionably has a money maker in 'Merry-Go-Round of 1938.' Broad comedy, aimed at the masses, it marshals enough draw names to blend for favorable boxoffice and offers the kind of nonsensical, filmusical material which continues to pull them in on the basis of pure entertainment."

+ Variety (Hollywood) p3 O 20 '37

MISSING WITNESSES. Warner 60min D 11 '37

Cast: Dick Purcell, Jean Dale, John Litel, Eddie Acuff

Director: William Clemens

Screen writers: Kenneth Gamet, Don Ryan

"It is all about gangsters seeking to shake down money for protection from harmless and defenseless businessmen, large and small. Businessmen get nowhere in efforts to obtain convictions due to the fact the police cannot get witnesses to provide the necessary evidence to send the thugs up the river." Variety (Hollywood)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Production qualities, acting, and direction are average. Adults." Calif Cong of Par & Teachers

"This picture is satisfactorily produced, but remains a routine gangster yarn. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Hackneyed gangster melodrama. Adults." DAR

"An excellent cast in a film which is packed with suspense and ethically constructive. Adults." Nat Soc of New England Women

"A novel murder mystery with good production values in the hands of capable direction and cast, with, however, a somewhat muddled plot and ethics doubtful, emphasizing the key-note that the 'end justifies the means.' . . . A picture more enlightening than entertaining for the thoughtful mature audience." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

"This melodrama, through clever direction, is made believable and is not as gruesome as many of its type, and stresses the subtle methods used by the law. Entertaining for its type."

+ Gen Fed of Women's Clubs (W Coast) O 20 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MISSING WITNESSES—Continued

"It is impossible to make a gangster film without violence and brutality but here they are held to a minimum. It is a well-acted, convincing account of a phase of contemporary history. Adolescents, 12-16; mature; children, 8-12; no indeed."

+ Motion Pict R p7 N '37

"Adults."

Nat Legion of Decency N 26 '37

"Adults."

Sel Motion Pict p5 N 1 '37

Newspaper and Magazine Reviews

"In one form or another you doubtless have seen before this picture about rackets, gangsters, terrified victims and the valiant police. But, since the piece has been directed with rapid pace and is performed excitingly, it makes fair-to-middling screen entertainment." Marguerite Tazelaar

+ N Y Herald Tribune p8 D 11 '37

"'Missing Witnesses,' shorter than most of the New Criticism's recent pictures, and certainly much more diverting, tells of racketeers who prey on business men. . . The picture, perhaps because of its theme and its timeliness, as well as the speed of its direction does contrive a certain amount of routine excitement." Eileen Creelman

+ — N Y Sun p30 D 10 '37

N Y Times p33 D 10 '37

"It is a commonplace and generally unexciting little expose-murder film. . . There is a murder and a lot of double-crossing, none of which is particularly exciting." William Boehnel

— N Y World-Telegram p9 D 11 '37

Trade Paper Reviews

"Warners make another successful headline raid with this one. A take-off on the recent Dewey investigation, it brings to the screen a well-knit story put across forcefully by a capable cast. Some clever prosecuting methods of extracting information from witnesses play a large part in picture."

+ Film Daily p11 D 14 '37

+ — Motion Pict Daily p5 O 25 '37

"'Missing Witnesses' leaves nothing missing from the old gangster shakedown formula. . . Suburban theatre audience reaction was very mild."

— + Phila Exhibitor p37 N 1 '37

"Fictionized version of a special rackets prosecution a la Dewey has plenty on the ball. . . Picture is another in the crime-doesn't-pay series and joins the stream of gangster films, being in that category. It has, however, plenty of excitement which is based on what seemingly is close to actual N. Y. conditions."

+ Variety p17 D 15 '37

"[It] turns out to be a fair program offering. Despite the triteness of the basic theme with its gangsters, cops and intelligence men, there are novel twists to the script which also is brightened by some sprightly comic scenes."

+ — Variety (Hollywood) p3 O 21 '37

displayed in a barrel in a theatre giveaway with the result he cops a \$1,500 prize and with it buys up an abandoned barrel factory in a one-horse town." [Variety (Hollywood)]

Audience Suitability Ratings

"Working hard on the formula which served Clarence Budington Kelland's 'Mr. Deeds' so handsomely, this average film, based on a story by the same author, attains none of the delirious high-spots of that trailblazer. The humor is spread so thinly over so much footage that it arouses no more than an occasional chuckle. . . The picture may prove diverting enough for minor family entertainment." T. J. Fitzmorris

— + America p264 D 18 '37

"A: fairly good; Y: amusing; C: fair."

Christian Century p1575 D 15 '37

"General patronage."

Nat Legion of Decency D 9 '37

Newspaper and Magazine Reviews

"There is no superfluous speech or resort to melodrama. Sophistication is pleasantly absent. The humor is small-town, wholesome, although at times tiring. And the total effect leaves one with the hope that more of Mr. Kelland's stories will be adapted." J. G.

+ Boston Transcript p4 N 27 '37

"Gently entertaining. Family."

+ Christian Science Monitor p17 N 27 '37

"Discovered! A comedy without the current popular, but somewhat overdone 'screw-ball' angle. This is 'Mr. Boggs Steps Out' which hereby takes its place with some of the finest comedies of the season. The picture comes as somewhat of a relief from the usual haywire fun film that has been plaguing the theatre-goer this season." Robert Joseph

+ + Hollywood Spec p13 N 20 '37

Trade Paper Reviews

"Garbled a bit in its adaptation to the screen, this Clarence Budington Kelland original has been handicapped by a succession of draggy scenes which drop the whimsy with a dull thud now and then. Family."

— + Boxoffice p23 N 27 '37

+ Motion Pict Daily p7 N 17 '37

"This turns out to be a slow paced comedy with Stuart Erwin in the well known 'Boggs Buys a Barrel' role. . . Preview audience reaction was fair. It should serve best on the duals or for neighborhood trade."

+ — Phila Exhibitor p47 D 1 '37

"Droll comedy of Stuart Erwin and a flock of excellent small town characterizations keep this story from being dull, something it might have done if entrusted to less capable hands. As it is everyone concerned with the filming of the yarn contributes something to its success, which will be garnered mostly in the lower bracket spot on dual programs."

+ — Variety (Hollywood) p3 N 13 '37

MURDER IN GREENWICH VILLAGE.

Columbia 66min O 16 '37

Cast: Richard Arlen, Fay Wray, Raymond Walburn, Wyn Cahoon

Director: Albert S. Rogell

Original story: Robert T. Shannon

Screen writer: Michael L. Simmons

A mystery story.

Audience Suitability Ratings

"A: hardly; Y: no value; C: no."

Christian Century p1542 D 8 '37

MR. BOGGS STEPS OUT. Grand national
65min N 12 '37

Cast: Stuart Erwin, Helen Chandler, Toby Wing, Tully Marshall

Director: Gordon Wiles

Screen writer: Richard English

Based on a serial novel Mr. Boggs Buys a Barrel, by Clarence Budington Kelland, "Erwin, as Mr. Boggs, is a dyed-in-the-wool statistician, always quoting figures, who gets his start in life guessing the number of beans

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A competent cast does its adequate, though not brilliant, best and the result is fair entertainment. Adults and young people." E Coast Preview Committee

+ — Fox W Coast Bul N 20 '37

"Adults."

Nat Legion of Decency N 11 '37

"Adults and young people."

Sel Motion Pict p10 D 1 '37

Newspaper and Magazine Reviews

"There is usually more fun than suspense in murder mysteries as they come to the screen. . . Neither Mr. Arlen nor Miss Wray have roles that tax their ability. They, however, do make the picture better than it would be if less attractive persons were in the parts." Mordaunt Hall

+ — Boston Transcript p4 N 20 '37

"If there is a redeeming feature in 'Murder in Greenwich Village' I failed to see it. Although it purports to be a killer-thriller, it is about as terrifying as a Bobby Breen comedy and even less amusing. . . [It] may fascinate you by its sheer lack of craftsmanship." Howard Barnes

— N Y Herald Tribune p14 O 30 '37

"[It] is anemic stuff which takes its homicide so casually that it doesn't even bother to show the corpse. . . If we must have a romantic comedy, we'll take one from the Class A shelves." F. S. Nugent

— N Y Times p22 O 30 '37

"It is a clumsy hodgepodge." John Mosher

— New Yorker p91 N 6 '37

Trade Paper Reviews

"The story is a bit sketchy, but lively direction and a good performance by the whole cast make the picture entertaining."

+ — Film Daily p10 N 3 '37

— + Motion Pict Daily p5 N 2 '37

"Program stuff entertaining enough, this is completely unpretentious, with a low simple humor carrying appeal only to the neighborhood, grind houses; in other words, a class B picture for class B houses."

— + Phila Exhibitor p41 N 15 '37

"'Murder in Greenwich Village' is a good title. That the film itself doesn't live up to its expectation is chiefly the result of the scripting. For the duals."

— Variety p14 N 3 '37

"Aided by some pithy dialog and genuine performances by the principals, [it] emerges as a good programmer that should satisfy audiences in practically any territory. Obviously produced as a low budget product, picture comes through as a neat dual biller that is a sturdy builder-upper for virtually any program."

+ Variety (Hollywood) p3 N 2 '37

MURDER ON DIAMOND ROW. Lon-

don film 75min N 11 '37

Cast: Edmund Lowe, Sebastian Shaw, Ann Todd, Tamara Desni, Alastair Sim

Director: William K. Howard

Screen writers: Bryan Wallace, Edward Berkman

Based on mystery novel The Squeaker by the late Edgar Wallace. Filmed in England. A mystery story.

Audience Suitability Ratings

"A & Y: fairly good; C: no."

Christian Century p1575 D 15 '37

"Edmund Lowe gives a good performance and Alastair Sim is outstanding. The setting of the country house is particularly lovely and the exciting situations are well handled by the director. Suitability: adults and adolescents." O. V.

+ Mo Film Bul p167 S '37

"Family."

Wkly Guide D 11 '37

Newspaper and Magazine Reviews

"The superior direction of William K. Howard has been generally wasted on 'Murder on Diamond Row'. . . The production is fettered lamentably to its scenario. This one has been clumsily adapted from one of the late Edgar Wallace's popular hack works. . . It is still hack work as a motion picture. It might better have been left between the covers of a book." Howard Barnes

— N Y Herald Tribune p23 N 12 '37

"Rarely have we seen a murder out with less suspense or mystification. . . The lighting is poor, Tamara Desni's song and dance sequences are third rate and the cast—with the exception of Mr. Lowe and Alastair Sim—is hardly worth mentioning. I say, Mr. Korda, this won't do, you know." F. S. Nugent

— N Y Times p27 N 12 '37

"Although it lacks the speed and excitement that one has come to expect from American mysteries, the new British shocker has the advantage of expert direction and finished playing, and so may be classified as fair-to-middling entertainment." William Boehnel

+ — N Y World-Telegram p27 N 12 '37

"'Murder on Diamond Row' was so obscured for me by the British accent, this being a Korda affair, that I couldn't get excited about stolen pearls." John Mosher

New Yorker p112 N 20 '37

"A tipting ex-detective (Edmund Lowe) finally solves the case with some difficulty but not very much excitement or suspense."

+ — Newsweek p24 N 29 '37

Trade Paper Reviews

"Despite its melodramatic languor, this British production turns out to be fairly entertaining. Picture's chief fault is its lack of subtlety, stripping the plot of desirable excitement and tenseness. Family."

+ — Boxoffice p19 D 4 '37

"Here is a fine example of what a combination of British and American studio talent can do when they work together harmoniously. It is an Alexander Korda production, and the murder thriller school of screen entertainment is something that the British do uncommonly well."

+ Film Daily p8 N 15 '37

"This is a slow moving 'thriller'—thus loses the force necessary to overcome British background. Eddie Lowe is flippant as ever, but rest of cast are irretrievably stodgy, lost in a mess of wordage without action."

— + Phila Exhibitor p44 N 15 '37

"[It is] just a fair mystery. . . Production generally is not up to standard, but in spite of some bad photography and pacing of story, plus cast weaknesses, the picture manages to hold the interest fairly and may get by in America, though distinctly for the dualers."

+ — Variety p16 N 17 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

MUSIC FOR MADAME. RKO 77min O 8 '37

Cast: Nino Martini. Joan Fontaine. Alan Mowbray. Billy Gilbert. Alan Hale

Director: John Blystone

Music: Rudolf Friml. Gus Kahn. Herbert Magidson. Allie Wrubel. Nathaniel Shilkret. Edward Cherkoso

Music director: Nathaniel Shilkret

Screen writers: Gertrude Purcell. Robert Harari

"Martini is a young Italian tenor who has come to the film capital for a chance in the studios. He falls in with a band of thieves, who use him as a front man. While Nino, in costume is singing . . . at a wedding reception, the crooks lift a pearl necklace from the bride's gifts. Then he is kidnapped from the scene and his life threatened if he squeals. He escapes and tries to give himself up to the police, who refuse to believe his story or that he is the golden piped tenor for whom they are searching, as the accomplice to the crime. A symphony conductor recognizes his voice and puts him on as soloist in the Hollywood Bowl." Variety

A Guide to the appreciation of the film Music for Madame, prepared by Leon Mones, is obtainable from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"This is a delightful excursion into musical melodrama. . . This [is] worthwhile fare in which the entire family may find suitable entertainment." T. J. Fitzmorris

+ America p24 O 9 '37

"A & Y: good; C: little interest."

Christian Century p1279 O 13 '37

"Excellent entertainment for the family." Am Legion Auxiliary

"This musical romance is made outstanding by the delightful voice of Nino Martini. Family." Calif Cong of Par & Teachers

"Superlatives can truly be used when speaking of the glorious singing of Nino Martini, but they must be spared when considering the rather weak story built around him. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR

"A film which is one of the highlights of the motion picture year and offers much for any audience. Family." Nat Soc of New England Women

"Lovers of charming music will greet with delight this tuneful picture held together with a slender thread of story. . . Charming light entertainment for the family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul S 25 '37

"A picture of great appeal, one to be enjoyed again and again. All ages."

+ + Gen Fed of Women's Clubs (W Coast) S 15 '37

"The story is designed to give plenty of opportunity for singing and music, and the story itself is pleasingly fantastic. Suitability: family." A. R.

+ Mo Film Bul p222 O '37

"Nino Martini's fine voice and pleasing personality bring distinction to this musical production. The story is slight, improbable, and involved, a mixture of romance and comedy. Adolescents, 12-16 & children, 8-12: good."

+ Motion Pict R p8 O '37

"General patronage."

Nat Legion of Decency S 30 '37

"A, Y & C: good."

Parents' M p104 N '37

"Musical effects are exceptionally fine throughout. Family."

Sel Motion Pict p7 O 1 '37

"A bright combination of magnificent singing, grand comedy and an unusual plot. Family."

+ Wkly Guide S 25 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 O 17 '37

"[It] plays up comedy, tones down music, and bogs down into an average (or less than average) comedy with occasional melodic interludes. . . [It] is an artistic waste. Despite musical pretenses, it is not a musical picture—being merely a fair comedy-melodrama with some interpolated songs."

+ — Cue p38 O 30 '37

Digest p34 O 9 '37

"The fine voice of Nino Martini should prove enough in itself to make 'Music for Madame' a success. Jesse Lasky has given the picture a handsome mounting, and the music composed for it by Rudolf Friml, Nathaniel Shilkret and others give it artistic merit. . . Preservation of the mood, as I so often have written, is the first essential of a motion picture, and Nino Martini's singing and Billy Gilbert's brand of comedy can not successfully share the same mood. . . Gilbert . . . is being made a positive pest by the distorting of stories to find places for his sneezes."

+ Hollywood Spec p10 S 18 '37

"This isn't another 'Gay Desperado.' But Nino Martini, the radio and concert tenor, gives a pleasant performance." (2½ stars) Beverly Hills

Liberty p52 N 6 '37

"Nino Martini has to stifle that beautiful tenor voice of his for too many sequences in the new musical. Nevertheless, he and several sprightly comic situations . . . cause one to overlook a melodramatic tinge and a lemonade romance. . . This is a pleasant musical."

R. W. D.

+ N Y Herald Tribune p12 O 23 '37

"Nino Martini's new film is not up to 'The Gay Desperado,' that unusual musical of last year. 'Music for Madame' at least does not become bogged down with sentiment and heavy drama." Eileen Creelman

+ — N Y Sun p15 O 23 '37

"Nino Martini's . . . latest vehicle somehow lacks 'importance,' or whatever it is a tenor's vehicle has when the punch aria isn't 'Vesti la giubba.' Please don't misunderstand us: the film definitely has its amusing moments."

B. R. C.

+ — N Y Times p14 O 23 '37

"'Music for Madame' turns out to be a rather comical kickshaw. . . Naturally, there are songs, and pleasant enough ones, and the whole thing, casual and unpretentious as it is, is nice diversion after your demi-tasse." John Mosher

+ New Yorker p109 O 30 '37

"Nino Martini contributes an amiable personality, a superb voice, and a minimum of acting to this innocuous story."

Newsweek p26 O 4 '37

"A melodramatic musicomedy with a Hollywood scene becomes a little shabby when it meets the demands imposed by the boy-meets-girl formula. For Martini fans."

+ — Stage p19 O '37

"Nino Martini's tenor insufficiently disguises a weak-backed melofarce."

Time p36 O 11 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Trade Paper Reviews

"Despite the handicap of a weak story and the noticeable lack of the spontaneous humor which has characterized Martini's previous efforts, patrons in general and music lovers in particular will find much to attract them to this film. Family."

+ — Boxoffice p21 S 18 '37

"Star's singing is stand-out feature in this beautifully produced romantic musical."

+ Film Daily p8 S 15 '37

+ Motion Pict Daily p2 S 13 '37

"Handicapped by a weak story with white-washed gags, this should please patrons who like Martini's singing but offers little new in the way of mass appeal. Estimate: fair program."

+ — Phila Exhibitor p22 O 1 '37

"It seems that Nino Martini just can't make the grade as a film star. . . The Hollywood Bowl scenes are excellent and should be interesting to audiences everywhere. Coming at the end of the picture they heighten the interest and give it a novelty finish. . . Settings, photography and all the production features are high standard."

Variety p13 S 15 '37

"'Music for Madame,' while it does not reach the spontaneous and very colorful apex of entertainment of 'The Gay Desperado,' must take rating as a considerably above average picture. . . The best things to be said of 'Music for Madame' are that its casting is superb, its direction at all times expertly smooth and sure, its script excellent, its production quality evidence of the painstaking care of Jesse L. Lasky."

+ Variety (Hollywood) p3 S 10 '37

MY DEAR MISS ALDRICH. MGM

76min S 17 '37

Cast: Edna May Oliver, Maureen O'Sullivan, Walter Pidgeon, Rita John

Director: George B. Seitz

Music: David Snell

Screen writer: Herman J. Mankiewicz

"A comedy romance about a pretty school mistress from Nebraska who inherits New York's largest newspaper, and infuses a feminine touch into its management." Wkly Guide

Audience Suitability Ratings

"The whimsical title is the boldest show of originality in this homespun picture of newspaper adventure. It is not without merit, however, and manages to hold a fair amount of interest mainly because of some convincing characterizations by the featured members of the cast. [It] is calculated to satisfy the demands of family audiences." T. J. Fitzmorris

+ — America p624 O 2 '37

"A: hardly; Y: passable; C: doubtful interest." Christian Century p1542 D 8 '37

"Light entertainment for the family." Am Legion Auxiliary

"The dialogue is sprightly and the supporting cast good. Adults, 14-18 & 8-14: good." Calif Cong of Par & Teachers

"Edna May Oliver dominates the picture with her characteristic comedy which helps to lift the picture from the routine newspaper story class. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"This [is a] most acceptable comedy. Mature." Nat Soc of New England Women

"A truly enjoyable social comedy throwing a refreshingly different light on women's place in journalism. . . Edna May Oliver tops all characterizations in this highly entertaining development of a light, pleasing romance. Family." S Calif Council of Fed Church Women

Fox W Coast Bul O 2 '37

"The story is a not very appetising re-hash of the familiar editor-versus-woman reporter routine. Suitability: family." A. P.

+ — Mo Film Bul p222 O '37

"The dialogue is forced, as are some of the situations, and in spite of a good cast, there is nothing outstanding about the production which is lightly amusing but nothing more. Adolescents, 12-16: passable; children, 8-12: little interest."

+ — Motion Pict R p8 O '37

"General patronage."

Nat Legion of Decency S 23 '37

"A, Y & C: fair."

Parents' M p74 D '37

"This amusing comedy proves good entertainment. Family."

+ Sel Motion Pict p6 O 1 '37

"Family. Exaggerated but entertaining."

Wkly Guide S 18 '37

Newspaper and Magazine Reviews

"Given the charm of lovely Maureen O'Sullivan and the asperity of Edna May Oliver, minor material achieves briskness and dash. Adults and young people."

+ — Christian Science Monitor p17 O 30 '37

"Quite impossible and too absurd for serious consideration. . . All the satisfaction I could get out of the picture was provided for by its musical score supplied by David Snell. There was not enough of it, but what there was helped a lot."

+ — Hollywood Spec p22 S 11 '37

Trade Paper Reviews

"Metro has concocted a delightfully humorous vehicle for the comedy talents of Edna May Oliver, and she doesn't miss a chance to wring every possible chuckle out of the film. Not a big production, the picture has, however, a wide audience appeal, particularly in the family spots."

+ Boxoffice p29 S 11 '37

"Good entertainment for everybody with laughs, punch and action."

+ Film Daily p8 O 13 '37

+ — Motion Pict Daily p2 S 8 '37

"This one should please the Edna May Oliver fans despite a mediocre plot, story. Estimate: for neighborhoods, duals."

+ — Phila Exhibitor p13 S 15 '37

"It may not have big draw stars and the situation may be overdone, but it certainly will stand up on the second picture shelf in the theatres for which it was designed."

+ Variety p13 O 6 '37

"Despite its evident failure to seize and hold the attention of the audience, this picture may emerge as something worthy of its studio if it receives drastic first aid treatment."

Variety (Hollywood) p3 S 3 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

N

**NAVY BLUE AND GOLD. MGM 90min
N 19 '37**

Cast: Robert Young. James Stewart.
Florence Rice. Billie Burke. Lionel Barry-
more. Tom Brown

Director: Sam Wood

Music: Edward Ward

Screen writer: George Bruce

Based on the novel of the same title by George Bruce. Story deals with the football activities of the Annapolis Naval Academy and the effect of academy training on three youths of widely divergent type.

Audience Suitability Ratings

"Another variation on the United States Naval Academy formula, this film surpasses its predecessors by reason of its generally excellent production, which exudes color and spirit and is ornamented by several first-rate performances. . . It [has] enough dash to satisfy audiences of all ages." T. J. Fitzmorris

+ America p240 D 11 '37

Audience Suitability Ratings

"Well cast and directed, this picture is excellent family entertainment." Am Legion Auxiliary

"It has an excellent cast and able direction, and is perhaps the best of all the pictures with the Naval Academy as a locale. Family." Calif Cong of Par & Teachers

"This is an inspired production, superbly directed and with a genuine appeal to the nobler emotions. . . The cast is excellent with top honors going to James Stewart and Lionel Barrymore. Thrilling football sequences are effectively contrasted with the routine and discipline of the Academy. Excellent ethical values." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"A highly satisfactory film, from the standpoint of technique, fine acting and constructive content. Enjoyable for all audiences." Nat Soc of New England Women

"Well chosen cast with understanding direction has resulted in an exceptionally wholesome picture all will enjoy. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 27 '37

"This [is a] delightfully entertaining picture. Family. Beautiful settings, effective photography, especially thrilling the football sequences and a pleasing romance contribute to the high entertainment value of this picture. Family."

+ + Gen Fed of Women's Clubs (W Coast)
N 17 '37

"Here is an inspiring, heartening picture of one branch of public service. . . The variety of interests in the picture should strike a responsive note in almost any theatre goer. Adolescents, 12-16 & children, 8-12; good."

+ Motion Pict R p6 D '37

"General patronage."

Nat Legion of Decency N 26 '37

"Excellent ethical values. Family. Outstanding. Best of the month."

+ + Sel Motion Pict p4 D 1 '37

"Outstanding. Family-juvenile."

+ + Wkly Guide N 20 '37

Newspaper and Magazine Reviews

"It is one of the best of the pictures dealing with Annapolis midshipmen and football." Mordaunt Hall

+ Boston Transcript p6 D 11 '37

"The plot's old stuff, and it contains one or two bright purple patches; but there is also a greater restraint in the building up. The acting is away above average, the production first-class, and the football thrills finely contrived."

+ Film Wkly p28 D 4 '37

"We have had quite a number of pictures which used the Naval Academy at Annapolis as the locale of their stories, its buildings and grounds as the backgrounds for scenes but never before were we presented with one which compares for general excellence with Metro's 'Navy Blue and Gold.' Emotionally and pictorially it is one of the most satisfying productions of the year."

+ + Hollywood Spec p6 N 20 '37

"[It] is an American patriotic [film], glorifying life in a naval training college. Such films are not a whit funnier than our own attempts [England] as celluloid flag-waving." Peter Galway

New Statesman & Nation p919 D 4 '37

"A diverting depiction of mid-shipman life. . . The author seems to know his locale, contributes fresh slants on local color, fresh and alive talk that build for an exceptionally moving picture." Herb Sterne

+ Script p10 N 27 '37

"Although the sort of dippy-dew bravado [of the teams] may gnaw the nerves of football fans, the picture as a whole will satisfy most cinemaddicts, especially those who feel that the nation's wars are won on the playing fields of the service academies. . . George Bruce's well-knit screen-play brings out most of the highlights of Annapolis life without making the film seem like a guided tour of the academy."

+ Time p42 N 29 '37

Trade Paper Reviews

"Leo's contribution to the annual and inevitable Rah Rah cycle is a decided hit. It can be depended upon to get away for a long end-run to score substantial grosses in all showings and possesses a smashing entertainment wallop for every class and type of audience. Family."

+ Boxoffice p29 N 20 '37

"This picture catches the spirit of Annapolis life and should please audiences generally. Director Sam Wood, a football enthusiast, has guided the entire picture skillfully and has overlooked no details in the gridiron activities, which culminate in the annual Army-Navy classic."

+ Film Daily p8 N 17 '37

+ Motion Pict Daily p4 N 15 '37

"It has more entertainment than the average picture with an Annapolis background. Preview audience received it with marked enthusiasm. Estimate: good entertainment."

+ Phila Exhibitor p47 D 1 '37

"[It] clings closely to the accepted pattern. Because it is written, directed and acted with more fervor than most of its predecessors, it rates top ranking. Chances are that within a few weeks after its general release the lives of Congressmen will be made miserable by an avalanche of applications for appointment to the academy from thousands of boys who want to serve their country."

+ Variety p16 N 17 '37

"Metro's production of 'Navy Blue and Gold' combines elements of entertainment in such showmanlike manner that it can be nothing else than real box-office. The box-office tills should tinkle a lively tune wherever it is shown."

+ Variety (Hollywood) p3 N 12 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

NIGHT CLUB SCANDAL. Paramount
70min N 19 '37Cast: John Barrymore. Lynne Overman.
Louise Campbell. Charles Bickford

Director: Ralph Murphy

Screen writer: Lillie Hayward

Based on the play *Riddle Me This* by Daniel N. Rubin. A mystery story. This is a second filmization.*Audience Suitability Ratings*

"An interesting, well-presented murder story, without a horror angle and with much enjoyable comedy relief. Excellent cast. Adults." Am Legion Auxiliary

"A well-written murder mystery, with excellent cast, sustained suspense, and good production qualities. Adults." Calif Cong of Par & Teachers

"The quips of Lynne Overman and the disfigurement of Charles Bickford, the police captain, furnish excellent amusement which offsets the seriousness that might otherwise engulf the picture. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"An old plot cleverly handled. For adult mystery addicts." Nat Soc of New England Women

"Very interesting entertainment for a mature audience." S Calif Council of Fed Church Women

Fox W Coast Bul N 6 '37

"A clever, well paced murder mystery in which the correct solution is found, despite strong circumstantial evidence, with the criminal hiding under the guise of respectability. . . Above the average entertainment, for its type. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
O 27 '37

"The plot is plausible and well handled for the type of film. Adolescents, 12-16; too sordid and sophisticated; children, 8-12; no."

+ Motion Pict R p8 N '37

"Adults."

Nat Legion of Decency N 4 '37

"Clever lines, good acting and an excellent supporting cast greatly aid a plot that is not new but always interesting and exciting. Adults & young people."

+ Sel Motion Pict p12 N 1 '37

"A murder story not particularly interesting but played by a good cast. Mature."

+ Wkly Guide O 30 '37

Newspaper and Magazine Reviews

"Though it bears no distinction as a production, audiences will find this detective opus a satisfactory program picture." Bert Harlen

+ Hollywood Spec p9 N 6 '37

"The mystery-murder addict should find the new picture gratifying. . . The characters and their situations seem plausible, and the suspense is sustained both by focusing attention upon Dr. Tindal and by Mr. Barrymore's interpretation of him." Marguerite Tazelaar

+ N Y Herald Tribune p23 N 12 '37

"Night Club Scandal" is quite obviously a class B picture in spite of Mr. Barrymore's presence, and, for a class B picture, not bad." Eileen Creelman

+ N Y Sun p28 N 12 '37

"The screen's finest Westphalian is still being purveyed by John Barrymore, who plays the sly and murderous Dr. Tindal in the workmanlike and reasonably exciting melodrama, 'Night Club Scandal.' . . Though not especially 'ambitious' in a productional sense, the film itself—largely in consequence [of Barrymore's

part]—may be counted among the more tolerable of recent corpse operas." B. R. C.

+ N Y Times p27 N 12 '37

"Although it was a gay and amusing thriller when it was played on the stage and before the talking cameras for the first time, it hardly warrants a second reincarnation in cinema form, as the results at the Criterion prove. Ambling and unimpressive." William Boehnel

+ N Y World-Telegram p7 N 13 '37

"Harmless: 'Night Club Scandal' is another of those incidental murder and mystery sketches to which Mr. John Barrymore is dedicating this phase of his career." John Mosher

New Yorker p112 N 20 '37

Trade Paper Reviews

"An array of grand performances boosts this low-budget mystery yarn into the category of a near-hit picture. It will rate the top spot on all but the deluxe dualers. Family."

+ Boxoffice p19 O 30 '37

"The comic antics of the fun-raising newspaper reporter, Lynne Overman, help to make this regular murder yarn a pleasing program number."

+ Film Daily p18 O 21 '37

+ Motion Pict Daily p11 O 20 '37

"A good murder melodrama, this will be okay for duals, neighborhood programs."

+ Phila Exhibitor p35 N 1 '37

"[It] is topnotch entertainment for the duals. Despite the weight of John Barrymore's name, it is not enough to carry the program, nor is it aimed at such, but through the combination of an intriguing title, an excellent cast and a wealth of okay performances, it fills the bill as a supporting feature on any program."

+ Variety (Hollywood) p3 O 16 '37

NON-STOP NEW YORK. Gaumont British
ish 70min N 1 '37

Cast: Anna Lee. John Loder. Frank Cellier. Desmond Tester. Francis L. Sullivan

Director: Robert Stevenson

Screen writers: Roland Pertwee. J. O. C. Orton

Filmed in England. Based on the novel *Sky Steward* by Ken Attiwill. "Anna Lee, an English chorus girl, witnesses a murder in New York, and when an innocent man is condemned to the electric chair for the crime, she hears of it in London, and determines to save him after the Scotland Yard Inspector, John Loder, refuses to credit her story and help her. She becomes a stowaway on the airliner to New York." (Film Daily)

Audience Suitability Ratings

"Here is an exciting story, well told, and, with one exception, well acted. Robert Stevenson has directed with imagination and tremendous pace, the dialogue is extremely good and the result is an outstanding film of its kind. . . The weakness of the film is Anna Lee whose acting is poor. Suitability: adults and adolescents." A. P.

+ Mo Film Bul p191 S '37

"General patronage."

Nat Legion of Decency N 4 '37

"[It] should add up to something like a good story; but it turns out to be a hodge-podge plot with odd snatches of comedy thrown in the midst of a murder mystery. . . The scenes aboard the airliner are none too convincing, but there's a thrilling finish to the flight." Margaret Hauser

+ Scholastic p36 N 13 '37

"[It is] a smoothly told story. Family."

+ Wkly Guide O 23 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

NON-STOP NEW YORK—Continued

Newspaper and Magazine Reviews

"The British seem to have a peculiarly apt feeling for film melodrama. Given a tiny fire-cracker of a story, they explode it with all the thunder and rumbling excitement of a Big Bertha siege gun. . . It is frankly what the trade calls a 'chiller'—and you'll probably find it fairly good movie entertainment." Jesse Zuns-
ser

+ — Cue p47 N 27 '37

"There are some neat characterisations, a steady flow of deft comedy touches and a good deal of genuine suspense. By no means sensational, but workmanlike and moderately entertaining."

+ — Film Wkly p28 N 27 '37

"Unfortunately, the early part of this thriller is unreasonable and farfetched. But once murderous events get under way on the speeding ocean plane, action picks up. You almost find yourself believing the yarn." (2½ stars) Beverly Hills

Liberty p38 D 11 '37

"An utterly improbable melodrama—which nevertheless had this reviewer's hands clammy with terror—is 'Non-Stop New York.'"

Lit Digest p34 D 4 '37

"'Non-Stop New York' is typical of many English pictures in having no unity of style; the director can never resist holding things up for the sake of a bit of clowning." Peter Galway

New Statesman & Nation p875 N 27 '37

"There are deft directorial touches by Robert Stevenson and excellent performing by players who know how to act as well as pose, but the photoplay has a tendency to lag. . . With the splendid acting that has gone into 'Non Stop New York,' it is a pity that the material did not have more conviction and suspense. As it is, the plot sags uncomfortably on various occasions." Howard Barnes

+ — N Y Herald Tribune p8 N 29 '37

"The picture is old-fashioned in technic, relying upon physical melodrama rather than characterization. . . 'Non-Stop New York,' if made in Hollywood, would probably be called a Class B production." Eileen Creelman

+ — N Y Sun p24 N 29 '37

"Gaumont British allows its fictional enthusiasm to outstrip science. . . In fact, since the result is a well-staged and moderately entertaining Class B melodrama (Class B, as it were, with a broad A) let us say flatly that no harm was done." B. R. C.

+ — N Y Times p19 N 29 '37

"A skillful combination of expert writing, sure and steady direction and first-rate acting, the picture races from one incident to another with considerable surprise and suspense to reach a climax, which though far-fetched is full of high-grade excitement." William Boehnel

+ N Y World-Telegram p14 N 29 '37

"[It is] a fair British thriller." John Mosher

+ — New Yorker p97 N 27 '37

"Although the story of a gangster murder and a missing witness gets off to a placid start, it builds—with interesting characterizations and a dash of humor—to a gripping climax aboard a runaway transatlantic passenger plane."

+ Newsweek p24 N 29 '37

"Robert Stevenson, who distinguished English cinema with his direction of 'Nine Days a Queen,' falters when he tackles melodrama. Not too jolly."

+ — Stage p28 N '37

Time p43 N 29 '37

Trade Paper Reviews

"Moderately exciting and well paced, this latest English production contains the formula for pleasing American audiences. Family."

+ — Boxoffice p25 O 23 '37

Canadian Moving Pict Digest p15 O 16 '37

"Fast-moving novelty melodrama has swell characterization and [is] loaded with thrills."

+ Film Daily p6 O 7 '37

+ Motion Pict Daily p6 S 27 '37

"Show has enough excitement to please the thrill fans; it should, through good direction, be able to overcome any disadvantages of English atmosphere, etc. Estimate: well-made melodrama."

+ Phila Exhibitor p29 O 15 '37

"It is all a bit improbable, but it is well done, exciting, and splendidly acted. Should make good either side of the Atlantic as a second feature."

+ Variety p14 S 29 '37

NOTHING SACRED. United artists
74min N 26 '37

Cast: Carole Lombard, Fredric March, Sig-
mund Rumann, Frank Fay, Charles Win-
ninger, Walter Connolly

Director: William A. Wellman

Music: Oscar Levant

Screen writer: Ben Hecht

Filmed in Technicolor. A small town girl (Carole Lombard) believed to be dying of radium poisoning is brought to New York by a circulation-hungry newspaper and exploited by a reporter (Fredric March) who falls in love with her. Miss Lombard knows all the time that the physician has made a wrong diagnosis but keeps the fiction going because she wants a free vacation. Based on the short story of the same title by James H. Street.

Audience Suitability Ratings

"There is a waspish quality to the author's satire which sometimes makes it clever without being amusing; but amusing the picture is—for the most part in a near-grisly fashion. . . The film should prove entertaining to adults."

T. J. Fitzmorris

+ America p240 D 11 '37

"A: depends on taste; Y: doubtful; C: no."
Christian Century p1510 D 1 '37

"Excellent. Mature. Excellent color." DAR
+ + Fox W Coast Bul N 27 '37

"An insanely ridiculous farce. . . Expert is the work of the director, extremely frank and often caustic the dialogue. The cast is a notable one. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
D 1 '37

"The picture is exceedingly amusing. It is a clever satire. Adolescents, 12-16: sophisticated; children, 8-12: no; quite beyond them."

+ Motion Pict R p6 D '37

"Adults."
Nat Legion of Decency D 9 '37

"It ranges from brilliant cleverness to out-
and-out slapstick. Mature."
Wkly Guide D 4 '37

Newspaper and Magazine Reviews

"It's all in good fun, and the cast plays it to the limit in a spirit of satiric levity. . . William A. Wellman directed the impish, gaily mad comedy with a speed and vigor that helps make it one of the liveliest and most amusing pictures of the year." Jesse Zuns-
ser

+ + Cue p39 D 4 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The element of good taste will enter into the public's consideration of 'Nothing Sacred' as acceptable screen entertainment. . . . When considered solely as a screen offering and apart from its theme, 'Nothing Sacred' is one of the neatest comedies of the year, a joyous affair, its direction revealing a sense of humor more keen and penetrating than I thought Bill Wellman possessed. . . . See 'Nothing Sacred.' It lives up to its name, but is darned good entertainment."

+ Hollywood Spec p8 N 27 '37

"New York presumably had this coming, and Mr. Hecht—whose 'Front Page' for years rolled every theater audience into the aisles—has taken the world's greatest metropolis for the greatest and funniest ride of its career. . . . It is the season's tops, so far, in brittle, sparkling, witty farce."

+ + Lit Digest p33 D 18 '37

"'Nothing Sacred' is among the best films of the year." Mark Van Doren

+ + Nation p696 D 18 '37

"'Nothing Sacred' has a satiric bite and a ghoulish twist, for Ben Hecht has burlesqued just about everything, including death, in his script. At the same time, it is an explosively funny photoplay, incorporating a wealth of comic incident in its mocking. . . . Mr. Selznick has again demonstrated that he is one of the shrewdest showmen in Hollywood. 'Nothing Sacred' is an extravagant lampoon, made exceedingly amusing by expert craftsmanship." Howard Barnes

+ N Y Herald Tribune p12 N 26 '37

"This picture, in spite of its macabre subject, is farce that finally resorts to slapstick. Not one of the major comedies of an excellent season, this is still diverting enough, even for a holiday week. . . . 'Nothing Sacred' is surefire for plenty of laughs." Eileen Creelman

+ N Y Sun p34 N 26 '37

"It [has] the distinction of being one of the merrier jests of the cinema year. . . . We are convinced we were not being affected by yesterday's well-gorged feeling when we rated it—and rate it—one of the most entertaining shows of the season." F. S. Nugent

+ + N Y Times p27 N 26 '37

"'Nothing Sacred' [is] the gayest, cheeriest, most thoroughly delightful screen comedy that has come along since 'I Met Him in Paris' sent movie audiences rolling in the aisles with its breezy, carefree banter and antics. . . . It turns out to be another smash hit for David O. Selznick, producer, and William A. Wellman, director." William Boehnel

+ + N Y World-Telegram p29 N 26 '37

"New York, this community of wise and sedate folk, is not immune to the impertinences Hollywood suffered from in 'A Star Is Born' and 'Stand-In.' . . . The picture is one of the droll affairs of the season, yet not, I think (and possibly I am only being loyal to the town) as substantial a piece of folly as the Hollywood satires. . . . Perhaps I was thrown off the track of real enthusiasm at times by the Technicolor. . . . The dye is not becoming to Carole Lombard, the important young lady of the story. . . . Both Charles Winninger and Walter Connolly contribute sound adult humor. There are nice bits in the nonsense, even though at the expense of New York's beautiful soul." John Mosher

+ New Yorker p124 D 4 '37

"Scoops, scraps, and fun-loving reporters have been done to death. Yet 'Nothing Sacred' is one more newspaper yarn—and proof that any subject will go as long as the producer knows his business. . . . [It is] a skillfully rowdy farce."

+ Newsweek p33 D 6 '37

"The result is a comedic flaying of the frauds, foibles, and general idiocies of those who quaintly term themselves Human Beings. . . . Those who relished certain facets of 'The Scoundrel' will enjoy the latest hand springs

penned by Mr. Hecht. See 'Nothing Sacred' even if it means wheeling the Christmas gift budget." Herb Sterne

+ + Script p10 D 4 '37

"'Nothing Sacred' is for the most part competently managed entertainment, but its trouble is that its characters have to behave to fit an artificial plot. March and Lombard, however, work hard to conceal this handicap and, good troupers that they are, seldom show the perspiration their effort requires. Ben Hecht's screen play, which fails to overcome the story's implausibilities, crackles with thorny lines for unwary Achilles' heels."

+ — Time p49 D 6 '37

Trade Paper Reviews

"Running the gamut of comedy, with stress on the subtle, the satirical and the slapstick, David O. Selznick's entry in the seemingly endless cycle of madcap laugh-seekers will grab a winner's purse in audience acclaim and, more important, shekels. Family."

+ Boxoffice p23 N 27 '37

"This picture will definitely be a smash hit, as it not only has a great cast, but the screenplay that Ben Hecht has concocted has a continuous series of funny gags and witty dialogue running through it. March and Lombard are splendid and turn in great comedy performances while Charlie Winninger and Walter Connolly are just as funny in their parts."

+ Film Daily p11 N 24 '37

+ Motion Pict Daily p8 N 22 '37

"Swell! This is high class comedy, but carrying enough belly laughs for the lower spots; briefly, an all-round picture. Adolescents may enjoy it, but in general, they will sure miss satirical implications of the picture, plot material is hardly suitable for them. This is definitely single feature, deserves exhibitor support."

+ Phila Exhibitor p48 D 1 '37

"Score another hit for David O. Selznick and leave plenty of room on the playdating calendar for the latest he's sending along. On getting those availability notices, choose the best time for dating the picture and, if wisdom prevails, don't make any commitments behind it that could interfere with possible extension of runs. 'Nothing Sacred' is one of the top comedies of the season."

+ Variety p14 D 1 '37

"A tear-jerker in comic reverse, with which the writers, the director, the cast had a lot of lusty fun and which audience a bit on the intellectual side will relish hugely. . . . Sumptuous in Technicolor production, potent with draw names, splendidly played and directed, the picture should roll with a big initial push, should clean up in the ace spots and will perhaps carry far down the line with its extra load of rough-house burlesque for exceptional returns."

+ Variety (Hollywood) p3 N 19 '37

O

THE OLD WYOMING TRAIL, Columbia 56min N 8 '37

Cast: Charles Starrett, Donald Grayson, Barbara Weeks

Director: Folmer Blangsted

Original story: J. Benton Cheyney

Screen writer: Ed Earl Repp

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 18 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THE OLD WYOMING TRAIL—Cont.

"Splendid for juvenile audiences, while swift action and fine riding will thrill many an adult. also. Family."

+ Sel Motion Pict p11 D 1 '37

"Family. A familiar tale of bad men trying to get a ranch but it is well done."

+ Wkly Guide N 6 '37

Newspaper and Magazine Reviews

"There's plenty of shootin', singin', fightin' 'n' everything." B. C.

N Y Times p15 N 22 '37

Trade Paper Reviews

+ Motion Pict Daily p15 N 23 '37

"Estimate: okay Western."

+ Phila Exhibitor p41 N 15 '37

"A Western of conventional pattern. 'The Old Wyoming Trail' has the benefit of a fast-moving story, lots of action and good performances. . . Where Westerns are liked this one won't go wanting."

+ Variety p16 N 24 '37

ON SUCH A NIGHT. Paramount 70min
Ag 27 '37

Cast: Grant Richards. Karen Morley. Roscoe Karns. Eduardo Ciannelli

Director: E. A. Dupont

Original story: Morley F. Cassidy. S. S. Field. John D. Klorer

Screen writers: Doris Malloy. William Lipman

"[The plot] confronts a decent, considerate weakling, Grant Richards, and a ruthless, implacable, completely vicious strong man, Eduardo Ciannelli, with the test of an 'act of God' flood. The flood traps them in an isolated house where the villain's gun-might is for the first time impotent." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: better not; C: no."
Christian Century p1246 O 6 '37

"Suitability: family." E. P.
Mo Film Bul p222 O '37

"General patronage."
Nat Legion of Decency S 9 '37

"A, Y & C: poor."
Parents' M p104 N '37

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 S 11 '37

"If you care for floods, 'On Such a Night' should gratify your wildest dreams. . . The photography is excellent, also the lighting and the imaginative camera work." Marguerite Tazelaar

+ N Y Herald Tribune p16 S 17 '37

"Although it could hardly be called a major directoral opportunity, 'On Such a Night' has at least been salvaged from complete minority by the discriminating supervision of E. A. Dupont." B. R. C.

+ — N Y Times p29 S 17 '37

"'On Such a Night' [is a] so-so melodrama. . . The whole thing is rather synthetic, especially the Southern accents and chivalry, and hardly worth the efforts of the cast." William Boehnel

— N Y World-Telegram p7 S 18 '37

"Without a flood, 'On Such a Night' would be nothing at all. . . The Pitts touch, I think, gives it its neat finish." John Mosher
New Yorker p93 S 25 '37

100 MEN AND A GIRL. Universal 84min
S 12 '37

Cast: Deanna Durbin. Adolphe Menjou. Alice Brady. Eugene Pallette. Mischa Auer. Leopold Stokowski

Director: Henry Koster

Music: Frederick Hollander. Sam Coslow

Music director: Charles Previn

Original story: Hans Kraly

Screen writers: Bruce Manning. Charles Kenyon. James Mulhauser

Miss Durbin portrays a singer who organizes and manages 100 unemployed members of a symphony orchestra. The unemployed artists are offered a radio contract if they can obtain an outstanding conductor. After countless difficulties Miss Durbin succeeds in getting the aid of Leopold Stokowski.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"The picture as a whole, and especially the musical portion, is delightful and dignified entertainment. Miss Durbin's voice stands the test of really fine selections and profits greatly from Mr. Stokowski's symphonic backgrounds. It is excellent fare for all the family." T. J. Fitzmorris

+ + America p600 S 25 '37

"A & Y: very good; C: yes, if it interests."
Christian Century p1215 S 29 '37

"Fine entertainment for all ages." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"This outstanding picture, with its fast moving tempo, clever dialogue and inspiring music, is constructive in tone as well as excellent entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Slow tempo. Mature. Family."
DAR

"Family." Nat Soc of New England Women

"An exceptional treat for those who love and appreciate the best in vocal and orchestral music. Family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul S 11 '37

"A truly magnificent picture, deeply moving and highly entertaining for all."

+ + Gen Fed of Women's Clubs (W Coast)
S 1 '37

"This original story is put over with considerable skill. After a slow opening the pace quickens, and incident after incident follows in rapid and amusing succession. Deanna Durbin acts with refreshing simplicity and sincerity, and sings beautifully. . . The production is lavish, and the result is delightful entertainment of wide appeal. Suitability: family." E. P.

+ Mo Film Bul p196 S '37

"Adolescents, 12-16: very good; children, 8-12: yes."

+ + Motion Pict R p7 S '37

"General patronage."
Nat Legion of Decency S 16 '37

"A, Y & C: excellent."
Parents' M p104 N '37

"The music . . . is an example of the best recording to date. Delightful family entertainment. Best of the month."

+ + Sel Motion Pict p3 O 1 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Family-juvenile."

Wkly Guide S 11 '37

Newspaper and Magazine Reviews

"It is the sort of film that should prove popular with virtually everybody. . . [It] is a grand show." Mordaunt Hall

+ + Boston Transcript p6 O 9 '37

"Family."

Christian Science Monitor p17 O 16 '37

"The first starring vehicle of winsome Deanna Durbin . . . is an extraordinarily pleasant and refreshingly original film musical."

+ + Cue p12 S 25 '37

"Let there be singing and shouting in the streets. . . [It is] a knockout musical film. . . It also stands quite solidly on its own feet, an exuberant and touching comedy decidedly on the must list." Donita Ferguson

+ + Digest p34 O 2 '37

"A story of out-of-work musicians is turned by inspired musical treatment into a stimulating and emotionally effective novelty. The young star's engaging personality and the antics of a strong comedy cast make it very happy entertainment, even for the unmusical."

+ Film Wkly p27 D 4 '37

"Extraordinarily effective. . . 'Hundred Men' is a great motion picture, greatly written, greatly directed, greatly produced. . . When you view the picture it will not be just another visit to a film theatre. It will be an event."

+ + Hollywood Spec p13 S 11 '37

"A spontaneous, touching, human little comedy. . . Don't miss '100 Men and a Girl.' It is one of those rare little gems that emerge now and then from Hollywood." (3½ stars) Beverly Hills

Liberty p49 O 2 '37

"As a straight photoplay '100 Men and a Girl' is far from distinguished, but as a show about an epochal adolescent, set to great music, it is nothing short of triumphant." Howard Barnes

+ + N Y Herald Tribune p10 S 18 '37

"'100 Men and a Girl' is no surprise hit. Word of its excellence has been drifting across the continent for a couple of months. . . [It] seems certain to make the theater owners as happy as their audiences. Light, sentimental, rich with fine music, the picture seems destined for a long and cheerful run." Eileen Creelman

+ + N Y Sun p6 S 18 '37

"Aside from its value as entertainment, which is considerable '100 Men and a Girl' reveals the cinema at its sunny-sided best." F. S. Nugent

+ + N Y Times p15 S 18 '37

"Not only is '100 Men and a Girl' the finest musical film that has come along in a blue moon, but not since 'Three Smart Girls' captivated the town last January has there been a film so utterly charming, delightful and entertaining. . . Most assuredly here is one of those 'drop-everything-you-can't-afford-to-miss-it' films." William Boehnel

+ + N Y World-Telegram p7 S 18 '37

"Mr. Stokowski contributes a special quality to an otherwise rather casual, although agreeable, film called '100 Men and a Girl.'" John Mosher

+ New Yorker p93 S 18 '37

"Whether or not '100 Men and a Girl' will match the box-office success of 'Three Smart Girls,' it remains a vastly superior film. . . [It] is worth seeing—and hearing."

+ Newsweek p24 S 20 '37

"Within popular bounds, it does things in a big way musically, and I suspect it is destined for enormous popularity at the box office. . . Few words are needed to say that a 'hit' picture was deliberately devised and manufactured." R. S. Ames

+ + Script p10 S 11 '37

"Deanna Durbin the child with a mature soprano voice, sings beautifully—from Mozart and Verdi. Leopold Stokowski proves that symphonic music is palatable on the screen. . . A charming fairy tale."

+ Stage p19 O '37

Time p29 S 20 '37

Trade Paper Reviews

"Don't miss up on this picture, play it up for all it is worth, and it is worth everything in the way of exploitation that you can give it."

+ Canadian Moving Pict Digest p8 O 2 '37

"Estimate: box office."

+ Phila Exhibitor p15 S 15 '37

AN ORPHAN BOY OF VIENNA. General foreign sales 85min S 8 '37

Cast: Ferdinand Meyerhofer. Hans Olden.

Franz Schafheitlin

Director: Max Neufeld

Music: Dr. Georg Gruber

Screen writer: Hermann Heinz Ortner

"An orphan boy is befriended by a lovable street singer, becomes a member of the celebrated Vienna Choir Boys and there chivalrously assumes the blame for a theft." (Cue) German dialogue film made in Vienna with English subtitles.

Audience Suitability Ratings

"This is a distinguished importation from Austria which deserves to find a wide audience among discerning moviegoers. It is a different sort of musical film, featuring the Vienna Boys' Choir in excerpts from Handel, Brahms, Mozart, Schubert and Strauss against the background of a quietly humorous and tender story. . . The picture should prove of special interest to Catholics, to whom its atmosphere and its direct and reverent treatment of things sacred will be a refreshing contrast to Hollywood's occasional religiosity. It is recommended as a splendid entertainment for all." T. J. Fitzmorris

+ + America p552 S 11 '37

"General patronage."

Nat Legion of Decency S 2 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 N 6 '37

"The Viennese film . . . is a frankly frontal attack upon customers' heart strings and tear ducts, outrageously sentimental, but done with such simple charm and sincerity that only the most cynical old meanies will be able to resist it. . . Elementary material, perhaps, but [it] is a delightful and notable film for other reasons than its plot."

+ Cue p36 S 18 '37

"Familiar plot of the little boy hero becomes a sweet and thoroughly enjoyable film, thanks to the naïvete of the performers, the beauty of the boys' choral singing, and the majesty of the Tyrolian Alps."

+ Digest p34 O 2 '37

"'An Orphan Boy of Vienna,' while appealing to a cosmopolitan audience, for its fine music and painstaking treatment, nevertheless is more likely to draw a specialized class of patrons, because of its religious aspect and its story about the Vienna Choir Boys. In any case, it may be worth a visit to the Belmont, to see the lovely Tyrolian vistas and hear the lilting soprano of the tow-headed little choristers." Marguerite Tazelaar

+ N Y Herald Tribune p18 S 9 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

AN ORPHAN BOY OF VIENNA—Cont.

"Except for the striking purity of the assembled voices, the film is interesting mainly for its pictures of life in this extraordinary musical institution. . . The picture begins slowly, and ends at the same pace. There is a reel or two of active drama. This slows up until the film comes almost to a stand-still ten minutes before its close. The director has attempted to conceal the faults of his production by the use of music, an old trick and often a successful one." Eileen Creelman

N Y Sun p20 S 9 '37

"'An Orphan Boy of Vienna' [is] a friendly, thoroughly agreeable picture." F. S. Nugent

N Y Times p19 S 9 '37

"Frivolous folk may want something like 'An Orphan Boy of Vienna' with the Vienna Choir Boys. There has been evident care in the production to guard the boys' voices and not exhaust them. However, you will find a great deal about the orphan problem." John Mosher

New Yorker p95 S 11 '37

Trade Paper Reviews

"This should please foreign and domestic film devotees alike. It is a simple, charming tale, featuring the Vienna Choir Boys. Family."

+ Boxoffice p21 S 18 '37

"Charming foreign film of Vienna and famous Choir Boys has simple heart appeal and fine singing."

+ Film Daily p13 S 17 '37

Motion Pict Daily p2 S 11 '37

"It is a favorable choice in that the production rises above usual Teutonic fare, whether with or without foreign titles. Film also is bolstered by the singing of the Vienna Choir Boys and accompaniments of the Vienna Philharmonic Orchestra. . . Outside of several good thespian contributions and musical background, this picture will attract almost exclusively in German language houses. Does not possess the appeal to do much elsewhere. In these spots, however, it should prove a favorite."

+ — Variety p15 S 15 '37

OUTLAWS OF THE ORIENT. Columbia
60min Ag 20 '37

Cast: Jack Holt. Mae Clarke. Harold Huber

Director: Ernest B. Schoedsack

Screen writer: Ralph Graves

"The adventures of an American engineer developing oil wells near the Gobi desert with half-caste bandits in the pay of a rival company making trouble for him." Wkly Guide

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A & Y: mediocre; C: no."

Christian Century p119 S 8 '37

"Suitability: family." A. R.

Mo Film Bul p199 S '37

Newspaper and Magazine Reviews

"[It] is such an insignificant and unspectacular affair that even the Rialto patrons declined yesterday to give it more than polite attention. The picture is one of those low-budget affairs with stock shots galore and the same camel recurrently passing the camera." F. S. Nugent

— N Y Times p10 S 25 '37

"[It contains] heavy and unconvincing melodramatics. . . Jack Holt is his customary self as Chet. The truth is, it is all pretty futile stuff." William Boehnel

— N Y World-Telegram p11 S 27 '37

"[It] will amuse only people who have to see Jack Holt every chance they can get." John Mosher

New Yorker p76 O 2 '37

Trade Paper Reviews

"Cast in the familiar he-man type of role, Jack Holt tunes up a lively story with the commendable performance audiences have come to expect of him. Family."

+ Boxoffice p21 O 9 '37

"Built to catch the topical interest with the current war in the East, here is a rough-and-ready concoction meant for the male trade that likes [its] thrills and fighting stuff."

+ Film Daily p4 S 29 '37

OVER THE GOAL. Warner 62min O 16 '37

Cast: June Travis, William Hopper, Johnnie Davis, Mabel Todd

Director: Noel Smith

Lyrics: M. K. Jerome, Jack Scholl

Screen writers: William Jacobs, Anthony Coldeway

"This version . . . is concerned with the hero's promise to his girl not to fight any more grid wars lest another injury to his bad knee will cripple him for life. But it turns out that dear old alma mater will lose a huge legacy unless the boys make it three straight against the hated [rivals]." Variety

Audience Suitability Ratings

"A: perhaps; Y: good; C: fairly good."

Christian Century p1439 N 17 '37

"Fun for the family." Am Legion Auxiliary

"Another distorted 'College' picture. . . The climax and general plot are obvious from the beginning. Adults: matter of taste; 14-18: unsuitable; 8-14: no." Calif Cong of Par & Teachers

"Some may not approve of Professors' betting or the idea of a player being encouraged to stay on the team when a doctor warns him that he may be a cripple for life if he does so. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature. Family." DAR

"A good football film which despite some debatable points, is realistically acted and will please football fans. Family." Nat Soc of New England Women

"Entertaining sports picture for the family." S Calif Council of Fed Church Women

Fox W Coast Bul O 9 '37

"Family-junior matinee. This well-staged, timely picture is capably directed, interesting and most entertaining."

+ Gen Fed of Women's Clubs (W Coast)

O 6 '37

"Adolescents, 12-16: entertaining; children, 8-12: passable."

Motion Pict R p8 O '37

"General patronage."

Nat Legion of Decency O 14 '37

"This football picture features a little more of campus life than previous ones and shows the amusing situations confronting freshmen and the enthusiasm which stirs the students before a big game. Mature."

Sel Motion Pict p6 N 1 '37

++ Exceptionally Good; + Good; +- Fair; - + Mediocre; - Poor; -- Exceptionally Poor

"Family."

Wkly Guide O 16 '37

Newspaper and Magazine Reviews

Reviewed by Mordaunt Hall

Boston Transcript p6 O 30 '37

"Just another football season 'classic,' with Johnny Davis, 'scat' singing trumpeter formerly with Fred Waring's Pennsylvanians, to give the film its comic punches. Family."

+ — Christian Science Monitor p17 O 30 '37

"Count it no great loss if you miss this one. June Travis and William Hopper are the leads, and frankly, it doesn't really matter." Jesse Zunsner

— Cue p44 O 23 '37

"[It is a] class B film unlikely to raise any huzzahs from a patient audience." Eileen Creelman

— N Y Sun p32 O 16 '37

"'Over the Goal' is just another of those football films. . . It has several new faces, the best among them being the comic one of Johnnie Davis, formerly of Fred Waring's orchestra. [It is] Class C." F. S. Nugent

N Y Times p22 O 16 '37

"It is one of those harmless, negative weaklings which come along every so often and leave the cinema just about where they found it." William Boehnel

— N Y World-Telegram p5 O 16 '37

Trade Paper Reviews

"Football fans and audiences in general will enjoy this one. . . The story of the 'big game' is with us once more, but the story is lively throughout the picture."

+ Film Daily p6 O 20 '37

+ — Motion Pict Daily p11 O 6 '37

"Just another formula football picture that will have a tough time getting over with theatre patrons. Estimate: dual support."

— + Phila Exhibitor p24 O 1 '37

"[It] will get its share as a bottom-deck duffer in the neighborhoods. . . It's all pure rah-rah stuff, without too much emphasis on the logic."

— + Variety p13 O 6 '37

"A collegiate football picture that is just another collegiate football picture. 'Over the Goal' is but a mild programmer. It's the old campus pigskin yarn all over again."

— + Variety (Hollywood) p3 S 21 '37

P

PAID TO DANCE. Columbia 55min N 4 '37

Cast: Don Terry, Jacqueline Wells, Rita Hayworth, Arthur Loft

Director: C. C. Coleman, Jr

Music director: Morris Stoloff

Original story: Leslie T. White

Screen writer: Robert E. Kent

"Yarn has to do with a secret operative sent to break up the traffic in dime-and-dance hostesses. Detective muscles in on the racket, falls for one of the girls (she has a heart of the purest gold), nearly gets bumped off, but finally wipes out the mob." Variety

Audience Suitability Ratings

"Adults."

Nat Legion of Decency N 18 '37

"The theme is ugly but timely, the system it exposes a pernicious one which still flourishes and against which public opinion should be

aroused. As it stands, an overabundance of shooting and killing threaten to divert attention from the very important problem presented and cheapen the entire production, which manages to remain interesting and exciting in spite of these drawbacks. Adults."

+ — Sel Motion Pict p11 D 1 '37

Newspaper and Magazine Reviews

"'Paid to Dance' stumbles into the Grade C, or worse, classification. It's a badly done melodrama with government agents, dime-a-dance hostesses, racketeers, and mobsters tangled up in a pretzel plot." Jesse Zunsner

— Cue p45 D 11 '37

"Though the taxi dance hall would already seem to be slightly on the over-exposed side, Columbia Pictures again fearlessly exposes these temptingly baited man-traps. . . You will admire the tidy way in which all the villains are swept into a little heap, scooped up, and carted off to the melodramatic dustbin." B. R. C.

N Y Times p19 D 6 '37

"It rushes from one exciting incident to another with all the speed and screeching of a police car, so who are we to object strenuously if most of its fictional dodges are familiar, highly sensational and utterly improbable? . . . Rating:—fair Class B melodrama." William Boehnel

+ — N Y World-Telegram p17 D 6 '37

Trade Paper Reviews

"The dance hall racket comes to trial again in this one, but plenty of fast action plus a conscientious cast make it pleasing entertainment."

+ Film Daily p4 D 11 '37

+ — Motion Pict Daily p9 D 2 '37

"Estimate: fast moving; best for lower half of duals."

+ — Phila Exhibitor p41 N 15 '37

"Misleading title for this one. Not a musical, but a very ordinary melodrama about rackets and the poor little girls in the dime-a-danceries. Has a certain amount of action, but it never passes the so-so Class B stage. Merely the other picture for dual bills. Still, that was manifestly all it was supposed to be in the first place."

+ — Variety p19 N 10 '37

PARTNERS IN CRIME. Paramount 62min O 8 '37

Cast: Lynne Overman, Roscoe Karns, Muriel Hutchison

Director: Ralph Murphy

Screen writer: Garnett Weston

Based on a novel of same title by Kurt Steel. A private investigator and his newspaper pal get mixed up in politics and get everyone in trouble.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A, Y & C: stupid."

Christian Century p1471 N 24 '37

"Mediocre. Mature." DAR

"The cast apparently does its best with the material given it and there is some good comedy but the story is so confused, improbable and long drawn-out and so unevenly directed that it has little appeal or entertainment value. Adults & young people." E Coast Preview Committee

"Of no value for any audience." Nat Soc of New England Women

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

PARTNERS IN CRIME—Continued

"Poorly knit hodge-podge of bribes and counter bribes which end with a 'let-down.' Mediocre and mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 25 '37

"[It is] a very light inconsequential comedy. . . While fairly well cast and directed, the picture is laborious and fails to be entertaining. Mature."

— + Gen Fed of Women's Clubs (W Coast) S 15 '37

"The story is confusing and one is never sure whether the election is to be taken seriously or farcically. . . Most people in this country [England] at least, will come away none too sure 'what it is all about.' Suitability: adults and adolescents." D. E. B.

Mo Film Bul p223 O '37

"Treated in a comic vein which improves the value in no way, it is a cheap, rather stupid, and quite distasteful affair. Adolescents, 12-16: poor; children, 8-12: no."

— Motion Pict R p8 O '37

"Adults."

Nat Legion of Decency S 30 '37

"A: poor; Y & C: no."

Parents' M p74 D '37

"A series of absurd incidents enacted by a troupe of particularly unpleasant characters industriously offering a type of comedy which is cheap and tiresome. Adults, if any."

— Sel Motion Pict p6 O 1 '37

Newspaper and Magazine Reviews

"The results furnish an agreeable way of passing an hour or so. Adults and young people."

+ — Christian Science Monitor p17 D 4 '37

Trade Paper Reviews

— + Motion Pict Daily p2 S 8 '37

"Preview audience evidenced little interest. Estimate: mild dual fare."

— + Phila Exhibitor p14 S 15 '37

"Entertaining stuff for a lightweight, but without enough steam to climb out of the wholesale basement. . . Will be a toughie to sell because of insufficient nameage, but word of mouth may help."

+ — Variety p12 O 20 '37

PARTNERS OF THE PLAINS. Paramount 65min Ja 28 '38

Cast: William Boyd, Harvey Clark, Russell Hayden

Director: Lesley Selander

Screen writer: Harrison Jacobs

Based on the novel *Bar 20 Days* by Clarence E. Mulford. A western melodrama.

Newspaper and Magazine Reviews

"Harry Sherman apparently has established a standard by which other Westerns are judged, has made a trademark a box-office asset. . . The new 'Hopalong' will not disappoint those who liked the others."

+ — Hollywood Spec p8 D 11 '37

Trade Paper Reviews

"This is the best Hopalong Cassidy to date. With master showmanship, Producer Harry Sherman has succeeded in retaining enough

of the bang-bang atmosphere of the series to appease the most avid of action fans and has in this one added considerable story value. Family."

+ — Boxoffice p23 D 11 '37

"Comedy is the keynote of this top-notch Hopalong Cassidy. The beautiful scenery, gun play, hard riding, action and other qualities which characterize the Hopalongs are well interwoven into an interesting plot, and with a lot of laughs the picture is one of the most entertaining of the series."

+ — Film Daily p7 D 9 '37

+ — Motion Pict Daily p8 D 9 '37

"'Partners of the Plains' easily measures up to the entertainment calibre established by previous offerings in this group. William Boyd's Hopalong characterization continues to be a thoroughly attractive and likeable screen personality. . . A film that exhibitors, who have used other Hopalongs, will welcome."

+ — Variety (Hollywood) p3 D 4 '37

PEOPLE OF FRANCE. Contemporary amusements 62min D 4 '37

Director: Jean Renoir

French dialogue film with English subtitles made in France several years ago for People's Front propaganda as an election film for the Communist cause. It is a documentation of the under-privileged people of France.

Newspaper and Magazine Reviews

"The Squire Theater is claiming a good deal more for 'People of France' than the film warrants. . . It is not one of 'high artistic order.' . . As a straight motion picture, 'People of France' has very little distinction." Howard Barnes

— + N Y Herald Tribune p10 D 6 '37

"The anonymous actors and technicians who gave their services to the cause aspired to make this picture a formidable work of art. . . Their aim was perfect but the mark, unfortunately, was missed, and the reason would seem to be that so much attention was devoted to political tub-thumping that the stark and sufficient moral of the facts as presented was diffused. . . Individual scenes in the picture are tremendously effective—poignant, exciting and fearful." B. C.

+ — N Y Times p19 D 6 '37

Trade Paper Reviews

"Strictly a propaganda film in theme, this new French documentary work is saved from being very dull by some excellent sequences of the French countryside and its workers. The actors, who are all anonymous, apparently are trying to achieve a high mark for work of this type, but the overabundance of political propaganda nullifies their efforts."

— + Film Daily p10 D 15 '37

Motion Pict Daily p6 D 10 '37

"Not even the distributors are making any bones about this picture, which is frankly billed as a propaganda piece. It's a paste-up job using some documentary material and some especially made for the film, all having a decided Communist slant. It's an interesting job of film making, but not up to the art form which its sponsors claim for it."

+ — Variety p17 D 8 '37

PERFECT SPECIMEN. First national
82min O 23 '37**Cast:** Errol Flynn. Joan Blondell. Hugh Herbert. Edward Everett Horton. May Robson**Director:** Michael Curtiz**Music director:** Leo F. Forbstein**Screen writers:** Norman Reilly Raine. Lawrence Riley. Brewster Morse. Fritz Falkenstein

Based on the Cosmopolitan serial novel of the same title by Samuel Hopkins Adams. "The story is a boy-meets-girl affair involving the mild rebellion of an heir to riches, Flynn, dominated by a tyrannical aunt, May Robson, and finally emancipated by an adventure with a curious and impertinent trespasser, Joan Blondell." [Variety (Hollywood)]

Audience Suitability Ratings

"This is a delightful film calculated to amuse the entire family." T. J. Fitzmorris

+ America p120 N 6 '37

"A: very amusing; Y: amusing but mature; C: doubtful."

Christian Century p1406 N 10 '37

"A good cast in an enjoyable film. Family." Am Legion Auxiliary

"This light comedy is made thoroughly entertaining by attractive sets, good lines, able direction, and an excellent cast. Adults, 14-18 & 8-14: good. Family." Calif Cong of Par & Teachers

"The picture is very well directed as well as acted and is excellent fun from start to finish. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Delightful comedy. Mature. Family." DAR

"A gifted cast puts over this diverting comedy with infectious humor. Family." Nat Soc of New England Women

"Uproariously funny in places, yet well balanced at all times, the fine direction of an able cast in bringing the story of Samuel Hopkins Adams to the screen, gives acceptable entertainment for the family." S Calif Council of Fed Church Women

Fox W Coast Bul O 9 '37

"Clever plotting keeps the story coherent from beginning to end, and an exceedingly apt cast makes the most of witty, unexpected lines. Adolescents, 12-16: sophisticated; children, 8-12: too mature."

+ Motion Pict R p8 O '37

"General patronage."

Nat Legion of Decency O 14 '37

"Family."

Sel Motion Pict p7 N 1 '37

"Family. Outstanding."

++ Wkly Guide O 16 '37

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p17 N 6 '37

"Errol Flynn . . . makes his comedy debut in 'The Perfect Specimen.' Both he and it are successes. . . [It is] one of the gayest and brightest comedies of the new season." Jesse Zunsner

++ Cue p43 O 23 '37

Digest p34 O 30 '37

"'The Perfect Specimen' is box-office in any house. It is a joyous affair; it moves swiftly, offers a wide variety of action, both physical and sentimental, and runs its course to the accompaniment of continuous audience tittering."

+ Hollywood Spec p8 O 2 '37

"Despite Flynn's personable playing of the perfect young man, the comedy somehow lags. The spontaneity doesn't come off, except in spots. . . Edward Everett Horton and Hugh Herbert work hard to aid the comedy, too hard, in fact." (2½ stars) Beverly Hills

Liberty p49 N 20 '37

"Even the wildest adventures of hero and heroine as they dash around the countryside are apt to become a bit tedious. This is so in spite of Michael Curtiz's expert staging. . . There are interludes of clever showmanship in 'The Perfect Specimen,' but it's a very faint carbon copy of 'It Happened One Night.'" Howard Barnes

+ — N Y Herald Tribune p17 O 28 '37

"This is a cheerful piece, avoiding both the slapstick and the madcap type of comedy. . . Its cast is particularly helpful. . . The crowds at the Strand's morning matinee yesterday seemed to enjoy it as much as the reviewer." Eileen Creelman

+ N Y Sun p31 O 28 '37

"Although, strictly speaking, 'A Perfect Specimen' is somewhat less than that, it has most of the attributes of light and unaffected romantic comedy. A refreshing awareness of its own unimportance is a major asset; so are the cheery performances. . . It has become a reasonably diverting little show, juvenile and school-girlish to be sure, yet deft enough and daft enough to slip beneath the critical guard." F. S. Nugent

+ — N Y Times p29 O 28 '37

"The adjective 'perfect' in the title of the new film refers to the genus homo sapiens and not to entertainment, since, at best, the photoplay turns out to be only lukewarm motion picture fare. It has its moments of humor and keen observation, but the waits in between are so long that it is allowed to lag and its interest wanes." William Boehnel

+ — N Y World-Telegram p17 O 28 '37

"The thing shapes up finally into a sort of parody of Warner Brothers' own G-men pictures." John Mosher

New Yorker p87 O 23 '37

"Definitely comic in the leading roles, Errol Flynn and Joan Blondell are aided by Hugh Herbert, May Robson, and a strong cast."

+ Newsweek p26 O 18 '37

"Result: one of the goofiest comedies of the year. . . It [is] all grand fun." Rob Wagner

+ + Script p8 N 6 '37

"[It has] many moments of good fun. . . Mr. Flynn and Joan Blondell are a bit too kittenish in some sappy scenes, but Hugh Herbert and Harry Davenport conduct themselves uproariously. . . You'll find the laughs numerous enough."

+ Stage p28 N '37

Time p44 N 1 '37

Trade Paper Reviews

"Sparkling comedy at its brightest, a thoroughly splendid cast including a goodly measure of proven draw names and efficient, fast-moving direction join forces to make this a sure hit picture, capable of nobly upholding its end on the top side of any program. Family."

+ Boxoffice p19 O 2 '37

"[It] has been piling up some very handsome returns in the United States, and if efficiently handled by Canadian exhibitors, should prove a more than adequate grosser."

+ Canadian Moving Pict Digest p14 O 16 '37

"Wild comedy with heavy laugh returns will have them rolling in the aisles."

+ Film Daily p8 S 28 '37

+ Motion Pict Daily p3 S 25 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

PERFECT SPECIMEN—Continued

"Whimsical romantic comedy has snappy dialogue, clever situations. It can stand alone on any bill. Estimate: box office."

+ **Phila Exhibitor** p24 O 1 '37

"An excellent comedy which is right in the groove of popular family entertainment, and a film which will please everywhere. . . Film has pulling power to get the public in. They will go out satisfied."

+ **Variety** p15 S 29 '37

"Delightfully whimsical, this romantic comedy with its basting of farce musters so many sure-fire entertainment elements and has enough marquee weight to provide excellent business prospects and insure any class of customers solid amusement as a top programmer."

+ **Variety (Hollywood)** p3 S 24 '37

PORTIA ON TRIAL. Republic 70min N 8 '37

Cast: Walter Abel, Frieda Inescort, Neil Hamilton, Heather Angel, Ruth Donnelly

Director: George Nicholls, Jr

Music director: Alberto Colombo

Screen writer: Samuel Ornitz

Based on the novel of the same title by Faith Baldwin. Miss Inescort portrays a woman lawyer who is the mother of a young boy. Her marriage to the weakling son of a powerful newspaper owner has been annulled by the newspaper man who besmirched her character. Later she is called upon to defend a young English woman who has killed Miss Inescort's former husband.

Audience Suitability Ratings

"A powerful story, well cast, splendidly acted and expertly directed. Adults and young people." E. Coast Preview Committee

Fox W Coast Bul N 20 '37

"A picture with well-sustained interest, with a dramatic and satisfactory climax. Adults." Am Legion Auxiliary

"Although the theme is an old one, the development and situations are arresting and original. However, the picture as presented seems to countenance illicit love and to justify a murder. Production qualities are excellent. Adults." Calif Cong of Par & Teachers

"The acting in this picture is definitely outstanding, the direction is adroit and the production and photography excellent—the weakness lies in the story values. . . Illicit love affairs, premeditated murder and a highly emotional courtroom sequence make this an impossible picture for any but adult audiences." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"Acting is above the average for a film of its type. A 'tear-jerker' for a large percentage of general adult audiences." Nat Soc of New England

"Rarely excellent character delineation and production values in this exceptional mature picture." S Calif Council of Fed Church Women

Fox W Coast Bul N 27 '37

"Very good production values add to the quality of the picture which will prove most entertaining to adult patrons."

+ **Gen Fed of Women's Clubs (W Coast)** N 17 '37

"For audiences who like this sort of entertainment, the compelling personality of Miss Inescort makes the stock situations and melodramatic story both touching and real. Even the ancient controversy over the double standard seems almost new when the lovely Portia

pleads her case. Adolescents, 12-16: ethically bad and too sophisticated; children, 8-12: certainly not."

Motion Pict R p6 D '37

"Objectionable in part."

Nat Legion of Decency N 26 '37

"The verdict arrived at makes a smashing climax to a powerful story, well cast, splendidly acted and expertly directed. Adults and young people."

+ **Sel Motion Pict** p11 D 1 '37

"Mature."

Wkly Guide N 13 '37

Newspaper and Magazine Reviews

"Surprisingly enough, 'Portia on Trial' has many moments of convincing and moving drama, mainly because of the intelligent, sensitive, and sincere performance of Frieda Inescort." Jesse Zunsner

+ **Cue** p44 D 11 '37

"The direction, the acting, the sets, the writing, the gowns are uniformly good. Many a major A, made on a more generous allowance, did not fare as well as this one should." Robert Joseph

+ **Hollywood Spec** p11 N 6 '37

"Faith Baldwin's novel . . . offers interesting screen possibilities. Not all have been realized, but the film has a certain emotional interest. . . The story has a dramatic courtroom climax, but on the whole the picture fails of its full force because of a none too expert script and conventional direction." (2½ stars) Beverly Hills

Liberty p54 D 18 '37

"[It] left your correspondent dry-eyed. And every one else except the cast. . . Faith Baldwin . . . succeeds in making the story about as moving as the last film version of the moth-eaten classic, 'Madame X.' . . The reason the piece is not more effective is because the script was never convincing and because the story as presented is doubtful entertainment." Marguerite Tazelaar

+ **N Y Herald Tribune** p17 D 3 '37

"Though the titular allusion is perhaps a little erudite and the drama perhaps a little heavy for the Broadway and Forty-Second Street trade, 'Portia on Trial' seems to contain the germs of a good picture—some other picture, need we add? . . . An able cast, which tries hard, nevertheless seems uneasily aware of some mysterious frustration, probably of a budgetary nature." B. R. C.

+ **N Y Times** p29 D 3 '37

"No end of good acting brightens and refreshes the somewhat commonplace fabric of 'Portia on Trial' like precious stones set in an inexpensive clasp. It is the finished and expert playing of [the cast] which makes a reasonably satisfactory entertainment out of a rather pedestrian and undistinguished narrative." William Boehnel

+ **N Y World-Telegram** p27 D 3 '37

Reviewed by John Mosher

New Yorker p126 D 11 '37

Time p53 N 22 '37

Trade Paper Reviews

"Impressively produced and directed, and played with the utmost sincerity by a splendid cast, this highly emotional drama will be a worthwhile contribution to any program. With the feminine element especially it will be a powerhouse. Family."

+ **Boxoffice** p23 N 6 '37

"The original and surprising slants in this picture make it excellent entertainment, with a particularly strong appeal for women. . . What might have been just another trial story with a Madame X idea, has been turned into a fine screenplay."

+ **Film Daily** p8 N 5 '37

+ Motion Pict Daily p16 O 29 '37

"'Portia on Trial' contains all the elements of entertainment to put it in the money. It is the best independent production to come out of Hollywood in many moons. . . Theatre preview audience gave it unanimous approval."

+ Phila Exhibitor p12 N 15 '37

"Republic has made a distinguished production from this Faith Baldwin story. . . Whether [the cast] names possess sufficient boxoffice weight depends largely on how the film is exploited. Title is no great help. But the production is hefty enough to build by word-of-mouth once a favorable opening is secured."

+ Variety p19 N 10 '37

"[It] is due to go over big with audiences everywhere. . . Inescapable conclusion is that in 'Portia on Trial,' Republic has a box office bell ringer, a product that will fill houses with afternoon as well as evening crowds, for the feminine word-of-mouth on it is bound to be terrific."

+ Variety (Hollywood) p3 O 28 '37

PRAIRIE THUNDER. Warner 54min S 11 '37

Cast: Dick Foran. Ellen Clancy. Frank Orth. Wilfred Lucas

Director: B. Reeves Eason

Screen writer: Ed Earl Repp

A western melodrama.

Audience Suitability Ratings

"The film is full of thrills and moves quickly. Dick Foran gives a good performance. Suitability: family; especially for children under 16." A. R.

+ Mo Film Bul p223 O '37

Trade Paper Reviews

+ Motion Pict Daily p7 D 3 '37

"The picture is weak on story, but the continued action will sustain the interest. Theatre audience like it. Estimate: okay Foran."

+ — Phila Exhibitor p31 O 15 '37

"'Thunder' doesn't follow the usual pattern for singing Westerns. Its action goes back a couple of years to the Indian War serial days, which will make it ace high with the juveniles."

+ Variety p29 D 1 '37

PRISONER OF ZENDA. Selznick international 100min S 3 '37

Cast: Ronald Colman. Madeleine Carroll. Douglas Fairbanks, Jr. Mary Astor. C. Aubrey Smith. Raymond Massey

Director: John Cromwell

Music: Alfred Newman

Screen writers: Wells Root. John Balderston. Donald Ogden Stewart

Based on a novel of same title by Anthony Hope and a dramatization of the novel by Edward Rose. Filmed twice previously. "It is a piece of romantic nonsense about a mythical European kingdom, a struggle for possession of a throne between a dissolute true heir and an ambitious step-brother with larcenous inclinations; a lovely blonde princess; a swashbuckling duke, who bends with the political wind, and a young Englishman, on his annual outing, who is persuaded to impersonate the king." (Variety)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"It is an excellently finished production with the graceful unreality of a fairy tale turned political. . . It is as delightful as anything Hollywood has ever done in this spirit and is recommended for general patronage." T. J. Fitzmorris

+ America p576 S 18 '37

"A & Y: excellent; C: mature."

Christian Century p1279 O 13 '37

"Good entertainment. Family." Am Legion Auxiliary

"Fascinating entertainment for the majority in all age groups." Calif Cong of Par & Teachers

"A highly entertaining and magnificently staged production abounding in romance, intrigue and adventure tuned to a lively tempo. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature. Family." DAR

"Pictorial beauty, fine acting, thrills and lofty ideals abound in this excellent family film." Nat Soc of New England Women

"With the exception of some of the fencing sequences, too exciting for young children, the picture will be found highly entertaining for the family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul S 18 '37

"Beautifully presented, with unusual dramatic and pictorial effects. Family."

+ Gen Fed of Women's Clubs (W Coast) S 8 '37

"Director John Cromwell knows the value of a colorful plot, and exploits to the full its romantic possibilities. The staging is lavish and the settings beautiful. . . The recording is faultless, and the photography—alternating between sepia and black and white—is outstandingly good. Suitability: family; especially good for children under 16." E. P.

+ Mo Film Bul p223 O '37

Reviewed by H. M. LeSourd
Motion Pict & Family p6 N 15 '37

"Adolescents, 12-16: yes; children, 8-12: mature."

Motion Pict R p7 S '37

"General patronage."
Nat Legion of Decency S 9 '37

"A, Y & C: excellent."
Parents' M p104 N '37

"Ethical values are so high that this picture is recommended for schools. Family. Outstanding. Best of the month."

+ + Sel Motion Pict p4 O 1 '37

"Family. Suggested for schools and libraries. Outstanding."

+ + Wkly Guide S 4 '37

Newspaper and Magazine Reviews

"David O. Selznick has done justice to the picture possibilities of Anthony Hope's novel and the result is excellent entertainment. Awards of merit to all departments. Adults and young people."

+ + Christian Science Monitor p17 O 30 '37

"Okay for heel-clickers."
Digest p34 S 25 '37

"[Selznick] has made a bang-up romantic drama filled with action, with a gorgeous background, superbly directed, beautifully acted. Only the screen could give it such vivid and stirring expression. . . In all its technical departments, 'Zenda' is a notable accomplishment reflecting the greatest possible credit on Selznick and his staff in designing and executing such a lavishly complete production."

+ + Hollywood Spec p12 S 11 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

PRISONER OF ZENDA—Continued

"[It] carries no resounding message; it boasts of no truly magnificent performance except that of Colman's; it is not Art. But if you're a romanticist, if you can cheer courage and sit breathless while a drawbridge comes thundering down over a murky moat, and weep for young love lost, you'll have a wonderful time at this." (3 stars) Beverly Hills
Liberty p47 O 9 '37

"It is one of the best things in its class."
Otis Ferguson

+ + New Repub p160 S 15 '37

"Although the dialogue has been speeded up, some of the scenes seem very slow by modern standards. . . The film culminates in a duel whose extended vigour pleased us all." Peter Galway

New Statesman & Nation p720 N 6 '37

"Anthony Hope's famous English novel, brought to the stage in 1895 and screened in 1913 and 1923, may be too well known to bear repeating; but imaginatively directed it comes to the screen again as a colorful and exciting example of swashbuckling romance."

+ Newsweek p26 S 13 '37

"In spite of the gorgeous production, lively music, and splendid acting, I simply couldn't catch the spirit of this old swashbuckling drama." Rob Wagner

Script p8 O 9 '37

Reviewed by Basil Wright

Spec p900 N 19 '37

"[It] returns to the screen in probably its best—certainly its maturest version. . . This, without equivocation, reservation, or mental evasion, is a grand show."

+ + Stage p20 O '37

Trade Paper Reviews

"There is no question but that 'Prisoner of Zenda' will be a big money maker."

+ Canadian Moving Pict Digest p16 O 9 '37

"Here is an elaborate production, an excellent screen version of a widely read novel. . . It should establish some new box office records."

+ Phila Exhibitor p15 S 15 '37

"It [is] credible, absorbing and satisfying to the universal taste for romantic melodrama. And the boxoffice will record a lavish reward."

+ Variety (Hollywood) p3 Ag 28 '37

PUBLIC COWBOY NO. 1. Republic
59min Ag 23 '37

Cast: Gene Autry, Smiley Burnette, Ann Rutherford, William Farnum

Director: Joseph Kane

Original story: Bernard McConville

Screen writer: Oliver Drake

A western melodrama.

Audience Suitability Ratings

"A, Y & C: good Western."

Parents' M p104 N '37

"An entertaining Western. Family."

+ Sel Motion Pict p12 N 1 '37

"Family."

Wkly Guide Ag 21 '37

Newspaper and Magazine Reviews

"The hard-riding western star has come into a new vogue with the talkies—and none of these stalwart chaps has achieved greater box-office success than Gene Autry. Autry rides well, acts pleasantly, strums a mean guitar, sings ingratiatingly." (2½ stars) Beverly Hills
Liberty p36 N 13 '37

Trade Paper Reviews

"That it takes a horse to catch cattle rustlers is convincingly and entertainingly demonstrated by Gene Autry. With the adage an accomplished fact, Republic has a Western that should gross nicely at the boxoffice. Family."

+ Boxoffice p25 O 16 '37

"There is a dash of just about every sort of entertainment ingredient in this Western. . . The musical interludes, the strong accent placed upon the love interest, and the abundant comedy purveyed by Smiley Burnette all have a tendency to detract from what is essentially a good, solid and exciting plot."

+ — Film Daily p3 O 2 '37

+ Motion Pict Daily p7 O 4 '37

"A new type western story was written into this one. Estimate: high rating; novel Autry."

+ Phila Exhibitor p8 S 1 '37

"This is a pat on the back in title, and lived up to in a picture, complete in action and good tunes. . . 'Public Cowboy' should do good business in its field anywhere."

+ Variety p18 S 22 '37

PUBLIC WEDDING. Warner 55min J1
10 '37

Cast: Berton Churchill, Jane Wyman, William Hopper, Dick Purcell, Marie Wilson

Director: Nick Grinde

Screen writers: Roy Chanslor, Houston Branch

"A brace of confidence guys decide on a big publicity stunt to pep up the intake. They hit on the idea of a wedding in the mouth of the stuffed whale which is their main attraction. Berton Churchill as Old Pop Lane, the head of the carnival, has persuaded his stepdaughter, Jane Wyman, to go through with a phoney wedding with his partner. . . It is performed by a justice of the peace, and the young folks find themselves really married—and liking it. Then the wife goes to work to put over her hubby's paintings when she realizes he has to have a name before the dealers will buy his work." Film Daily

See issue of June 28, 1937 for other reviews of this film

Trade Paper Reviews

"Light comedy of carnival clicks nicely with fast-stepping yarn."

+ Film Daily p8 S 13 '37

"'Public Wedding' is supposed to be a comedy-drama. It's slightly humorous at several scattered junctures, but seldom rises to the heights of a dramatic effort. . . As it stands, this vehicle is thin fabric, even for the nether end of a duo combination."

— Variety p15 S 15 '37

DER PURIMSPIELER. Green-film D 4
'37

Cast: Zigmund Turkow, Miriam Kressyn, Ajzyk Samberg

Directors: Joseph Green, Jan Nowina Przybiski

Yiddish dialogue film made in Poland with English subtitles. "Getzel, a sort of Galician 'Jubilo,' serves as the unwitting guide throughout the tour. A shiftless, irresponsible 'shlemiehl,' he finds haven with a kindly shoemaker and his family; falls in love with the spirited daughter of the household and suffers a broken heart when she prefers the attentions of a circus entertainer." (N Y World-Telegram)

Newspaper and Magazine Reviews

"[It] should entertain those understanding the Jewish dialogue who enjoy a romantic story of unrequited love. . . The performance is excellent, and the story interest maintained throughout. Whether the picture will appeal to those not of the Jewish race, is doubtful, for many of its customs, and much of its dialogue, may not be understood." Marguerite Tazelaar
+ N Y Herald Tribune p10 D 6 '37

"Audiences at the Cameo Theatre are laughing with the screen actors during the scenes of Purim festivities and at the numerous wise-cracks. . . The whole cast is satisfactory and the technique is good." H. T. S.
+ N Y Times p19 D 6 '37

"It all ties into a fairly descriptive album of the old homeland, with the only jarring notes coming from the story element. . . The plot is rather meager, and though highly inflammable as melodramatic material, it has been handled with restraint and considerable sensitivity." B. I.
+ — N Y World-Telegram p17 D 6 '37

Trade Paper Reviews

"There is an undertone of melancholy and droll humor in this new film from Poland. . . The dialogue is in Yiddish with English subtitles, but much of the important by-play and subtlety will be lost to anybody not understanding Yiddish. Joseph Green did a fine directing job."
+ Film Daily p10 D 15 '37

Q

QUICK MONEY. RKO 59min D 10 '37

Cast: Fred Stone, Gordon Jones, Berton Churchill, Dorothy Moore, Paul Guilfoyle

Director: Edward Kelly

Screen writers: Arthur T. Horman, Franklin Coen, Bert Granet

"Fred Stone is a small town mayor. Into the placid backwash of Glenwood, Kansas, comes Berton Churchill, local boy who is believed to have made good in a big way in the city, and his sleek secretary, Paul Guilfoyle. The two are really Wallingford and Blackie Daw come to life and their sole objective is to trim the suckers wherever they find them." Variety (Hollywood)

Audience Suitability Ratings

"Replete with typical small town incidents this comedy rambles along at a fairly good tempo. Family."

+ — Gen Fed of Women's Clubs (W Coast) D 1 '37

"General patronage."

Nat Legion of Decency D 16 '37

"Although this film presents in a diverting manner a good example of the reward for faithfulness to a right idea, its plot is hackneyed and the slapstick treatment in the latter portion so undignified as to be ridiculous. There is no compensatory quality in either acting or direction. Family."

— + Sel Motion Pict p11 D 1 '37

Newspaper and Magazine Reviews

"Moderately entertaining comedy. Adults and young people."

— + Christian Science Monitor p17 D 4 '37

"Bundle up the kids, see that mamma has her shawl and Aunt Hattie her mittens, pack the whole family into the flivver and hie away to the Bijou. You can be confident that they will all be much entertained by 'Quick Money.'"

Designed for the family, it abounds in rugged, wholesome humor and fast action; and virtue is given a staunch championing." Bert Harlen
+ Hollywood Spec p8 N 27 '37

Trade Paper Reviews

"Its quality remaining within the niche for which the film was obviously destined, this nevertheless is pleasing fare, the wholesomeness and good humor of which will net it handsome returns. Family."

+ Boxoffice p19 D 4 '37

+ Motion Pict Daily p8 N 26 '37

"'Quick Money' is an unpretentious little formula picture that drops comfortably into the B classification without fanfare and does exactly what RKO studio expected it to do—provide mild entertainment for the neighborhoods. . . No problems, no sex, no shockers, no edge-of-the-seat climaxes. A picture for the whole family, well cast, ably directed, and quite apparently scripted with a view to the audiences which it is aimed to please."

+ — Variety (Hollywood) p3 N 19 '37

R

RANGERS STEP IN. Columbia 60min Ag 8 '37

Cast: Bob Allen, Eleanor Stewart, John Merton, Hal Taliaferro

Director: Spencer Gordon Bennett

Original story: Joseph Levering, J. A. Duffy

Screen writer: Nate Gatzert

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 19 '37

Trade Paper Reviews

+ — Motion Pict Daily p10 N 2 '37

"Estimate: average Allen."

+ — Phila Exhibitor p7 S 1 '37

"Columbia has turned out much better than this for juvenile trade. Bob Allen isn't very convincing as a hard-riding hero. . . Direction could have been faster but it's a question if anything could have helped with the material handed out."

— Variety p15 N 3 '37

THE RAT. RKO 72min

Cast: Ruth Chatterton, Anton Walbrook, Rene Ray, Beatrix Lehmann

Director: Jack Raymond

Based on the play of the same title by Ivor Novello and Constance Collier. Filmed in England. Previously filmed as a silent picture. "Story is melodrama about a handsome apache, whom the women cannot resist. One of the gang is about to be guillotined and sends for him, begging him to look after his little daughter. He takes the girl to his garret, where she makes a home for him." (Variety)

Trade Paper Reviews

— Motion Pict Daily p6 D 3 '37

"With two such stellar names as Ruth Chatterton and Anton Walbrook, the spoken version of 'The Rat' should have some drawing qualities for lights in American picture houses. . . Present production isn't all that might be

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THE RAT—Continued

wished, but has an adequate cast of West End stage names and the direction and photography are straightaway work without any resort to frills or furbelows."

+ — Variety p16 N 24 '37

RENFREW OF THE ROYAL MOUNTED. Grand national 57min O 8 '37

Cast: James Newill. Carol Hughes. William Royle

Director: Al Herman

Music director: Arthur Kaye

Screen writer: Charles Logue

Based on the novel of the same title by Laurie Y. Erskine. A western melodrama.

Audience Suitability Ratings

"A: elementary; Y: fair; C: perhaps."

Christian Century p1439 N 17 '37

Newspaper and Magazine Reviews

"The plot, the songs and the characters all have a slightly reminiscent air. A minor effort. Family."

— Christian Science Monitor p17 O 2 '37

"The picture does not rise above the common run of action films, and will go only in the smaller theatres. . . . A story could have been developed from it which would have held audience interest without so many melodramatic flourishes in both the tale and the acting." Bert Harlen

— + Hollywood Spec p10 O 16 '37

"For youngsters, it probably will pack a wallop of mounting excitement; for adults, the best that can be said for it is that not once does it mention the boast that 'a mountie always gets his man (or girl).' Perhaps that would be too obvious." E. C.

N Y Times p29 N 3 '37

Trade Paper Reviews

"This is in every way a promising start for the new series being launched by Grand National with that heroic fiction and radio character, Renfrew of the Mounted, making a determined appeal for juvenile devotion. Family."

+ Boxoffice p19 O 30 '37

"With a new twist on the old counterfeit story 'Renfrew' moves rapidly from start to finish. . . . It has all the elements necessary to hold the interest of the action and outdoor fans, and should be good for the youngsters."

+ Film Daily p8 O 13 '37

Motion Pict Daily p8 O 22 '37

"Estimate: best for neighborhoods, duals."

+ — Phila Exhibitor p29 O 15 '37

"Difference between this cops-and-robbers razzle-dazzle and a standard oats opera is small, but 'Renfrew' has the advantage of deriving, in part, from a radio serial which undoubtedly ran some interest for it among the [children.] With proper exploitation (there are plenty of angles) it can entice the juvenile patrons, though any adult with better than sixth grade education won't classify as a box office prospect."

+ — Variety p22 N 10 '37

"Something new and different in the gallop and wallop line, 'Renfrew of the Royal Mounted' is a cinch for juvenile audiences and will please plenty of the adult ticket buyers. It drags a little in some spots, but for the most part it is excellent production for the action houses."

+ — Variety (Hollywood) p3 O 9 '37

RETURN OF MAXIM. Amkino 100min N 1 '37

Cast: Boris Chirkov. Valentina Kiberdina. A. Zrazhevsky

Directors: Gregory Kozintsev. Leonid Trauberg

Music: Dmitri Shostakovich

Screen writers: Gregory Kozintsev. Leonid Trauberg. Leo Slavin

Russian dialogue film with English subtitles produced in Leningrad. This is the second part of a trilogy. It presents the development of the Russian Revolution in terms of one man's growth in revolutionary understanding.

Audience Suitability Ratings

"A: interesting; Y: if it interests; C: no."

Christian Century p1471 N 24 '37

Newspaper and Magazine Reviews

"'The Return of Maxim' can best be praised in little space by saying that it is as good as 'The Youth of Maxim,' and that it leads us to expect a third film equally good." Mark Van Doren

+ Nation p566 N 20 '37

"[It] is a tremendously exciting and provocative motion picture. . . . 'The Return of Maxim' is a notable sequel to 'The Youth of Maxim.' If the final photoplay in the trilogy comes up to these, Lenfilm will have produced a genuine screen epic." Howard Barnes

+ + N Y Herald Tribune p19 N 2 '37

"[It is a] vigorous, beautifully played, realistically stated drama of Russia in its incendiary years. . . . Unlike most of Hollywood's sequels, 'The Return of Maxim' is fully as good as its precursor." F. S. Nugent

+ + N Y Times p33 N 2 '37

"The serious thinkers can go to 'The Return of Maxim.' . . . There are big and dramatic moments toward the end of this movie, after prolonged introductory passages about Czarist Russia." John Mosher

New Yorker p98 N 13 '37

"Overlong, but admirably acted, this further history of Maxim makes a worthy sequel to 'The Youth of Maxim.' A Russian-made film, it is not recommended for casual film-goers or for those who see Red easily."

+ Newsweek p28 N 15 '37

Time p53 N 22 '37

Trade Paper Reviews

"An excellent cast and splendid direction of the well written propaganda story . . . make this new Russian film outstanding among recent foreign importations."

+ Film Daily p10 N 3 '37

+ Motion Pict Daily p6 N 4 '37

RIDIN' THE LONE TRAIL. Republic 56min N 1 '37

Cast: Bob Steele. Claire Rochelle. Charles King. Ernie Adams

Director: Sam Newfield

Original story: E. B. Mann

Screen writer: Charles F. Royal

A western melodrama.

Trade Paper Reviews

"This one has plenty of fighting with Bob Steele battling everything in sight and there is enough shooting to satisfy the most rabid horse opera fans. Bob Steele is an actor that apparently can't pull his punches and plenty of action results."

+ Film Daily p4 O 28 '37

+ Motion Pict Daily p16 O 29 '37

"There is better story material, production in this than in any of the other Steele's made so far."

+ Phila Exhibitor p36 N 1 '37

"Somebody had tongue in cheek and hand on the pulse when this was in production and it's pretty obvious. . . Director Sam Newfield should have known better than permit the inanities contained. . . No one could really mean this unless making it for spite."

— Variety p15 N 3 '37

ROLL ALONG, COWBOY. 20th century-Fox 55min O 8 '37

Cast: Smith Ballew. Cecilia Parker. Stanley Fields

Director: Gus Meins

Screen writer: Dan Jarrett

Based on the novel Dude Rancher by Zane Grey. A western melodrama.

Audience Suitability Ratings

"While the plot of this Western presents no novelty, the production is unusually rich in fine photography and good singing. Family." E Coast Preview Committee

"Settings of wild open country are remarkably beautiful. Much of the action is tense and startling with violence and gun play. Mature." Nat Soc of New England Women

Fox W Coast Bul N 6 '37

"General patronage."

Nat Legion of Decency O 21 '37

"Family."

Sel Motion Pict p13 N 1 '37

"A pleasant Western, not new in plot but unusually well handled without the obvious touches. Family-juvenile."

+ Wkly Guide O 16 '37

Trade Paper Reviews

"Ballew does more singing than fighting. Lack of gunfights is very noticeable. Production value of this falls short of the topnotch Westerns but is adequate."

+ Phila Exhibitor p36 N 1 '37

"Much of the action, synonymous with Western films, is sacrificed in favor of songs in this musical Western. . . While the movement of the film ceases in most instances when Ballew sings, he nevertheless captivates his audiences with his cowboy tunes, but he fails to convince as a cowboy."

+ Variety (Hollywood) p3 O 30 '37

S

SATURDAY'S HEROES. RKO 58min O 8 '37

Cast: Van Heflin. Marian Marsh. Richard Lane. Alan Bruce. John Arledge

Director: Edward Killy

Original story: George Templeton

Screen writers: Paul Yawitz. Charles Kaufman. David Silverstein

"Van Heflin is a star quarterback with a swelled head who scalps tickets on the side and punches a sports editor in the nose. Minor Watson, the coach, yanks him after he disobeys orders and wins a game by brilliant play. Marian Marsh, the coach's daughter, is in love with Heflin but through a series of misunderstandings Heflin is always giving her the go-by in a pretty haughty and ungallant manner. Heflin is trapped in his nefarious money-

getting through ticket scalping and leaves college after his former chum, John Arledge, kills himself." Variety (Hollywood)

Audience Suitability Ratings

"A: perhaps; Y: doubtful; C: better not." Christian Century p1343 O 27 '37

"Delightfully entertaining. . . Football fans will enjoy the game scenes and get a real thrill from the surprise climax in the last contest. Family." Am Legion Auxiliary

"The picture lacks novelty and the ethics are confused. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature. Family." DAR

"Good dialogue and authentic college atmosphere in a well acted film which invites discussion. Family." Nat Soc of New England Women

"The expose of modern football policies is interspersed with interesting exhibitions of the game, which, with some college music makes for entertainment of clean sport kept clean. Family." S Calif Council of Fed Church Women

Fox W Coast Bul S 25 '37

"[It is] an entertaining football drama. Family."

+ Gen Fed of Women's Clubs (W Coast) S 15 '37

"This picture as a football story is entertaining, but as an attack on the amateur basis of college sports it is unconvincing." H. M. LeSourd

Motion Pict & Family p5 O 15 '37

"Adolescents, 12-16: unethical; children, 8-12: no."

Motion Pict R p9 O '37

"General patronage."

Nat Legion of Decency S 30 '37

"A: fair; Y: confused ethics; C: no." Parents' M p75 D '37

"Mature. (The University Women and the Business and Professional Women consider this a poor picture with extremely confused ethics)."

Sel Motion Pict p5 O 1 '37

Newspaper and Magazine Reviews

N Y Times p22 O 16 '37

Trade Paper Reviews

"Veering away from the standard college football formula, this unleashes a blast at present-day university athletics. Family."

+ Boxoffice p21 S 18 '37

"An old story rehashed with a new twist and plenty of fine football stock shots and actual football scenes cleverly mixed together to make the picture entertaining."

+ Film Daily p14 O 16 '37

+ Motion Pict Daily p8 S 16 '37

"Formula football story with no marquee names, this is slow getting started, winds up as just another picture."

+ Phila Exhibitor p22 O 1 '37

"Timed to cop the seasonal interest in football, this junior varsity entrant won't score. Strictly freshman material and a story from the bottom of the trunk."

— Variety p14 S 29 '37

"Tempo of the picture quickens somewhat as the plot unfolds, and by the time the final fadeout arrives the audience is genuinely interested. 'Saturday's Heroes' falls quite unassumingly into the B classification. . . [It] ought to do very well and it's certainly a production feather in the cap of Robert Sisk."

+ Variety (Hollywood) p3 S 11 '37

SECOND HONEYMOON. 20th century-Fox 75min N 19 '37

Cast: Tyrone Power. Loretta Young. Stuart Erwin. Claire Trevor. Marjorie Weaver. Lyle Talbot

Director: Walter Lang

Music director: David Buttolph

Screen writers: Kathryn Scola. Darrell Ware

Based on the Red Book serial novel of the same title by Philip Wylie. "Power and Miss Young, previously married and divorced, meet again in Florida where latter is vacationing with her second husband, Lyle Talbot. Power is an irresponsible youth from whose harem-scarem existence Miss Young was glad to escape. Her second choice is stolid, methodical and reliable, but short on romance. First love affair is rekindled and in the end the two are off to Havana with prospects of early remarriage." (Variety)

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no."
Christian Century p1510 D 1 '37

"The course of true love seems a bit bumpier than usual in this smart and sophisticated comedy. Mature." Am Legion Auxiliary

"A gay sophisticated comedy, smartly produced, exceptionally well cast and intelligently directed. . . The picture has an extremely modern attitude toward divorce and marriage, and some quite unnecessary drinking by Tyrone Power, which is regrettable in view of his former record. Adults." Calif Cong of Par & Teachers

"Sophisticated and decidedly gay comedy with dialogue breezily witty. . . Ethically it seems unwise to treat this subject so lightly, especially with too such glamorous and popular young stars as principals. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Drinking and the divorce slant, detract. Adults." DAR

"A laughable ultra-modern comedy with ridiculous situations deftly handled with vim and spontaneity by a clever cast. Adults." Nat Soc of New England Women

"Splendid cast and direction have been wasted on a story devoid of ethical value, reflecting a loose construction of established morals. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 20 '37

"Riotous and frothy, this picture, not to be taken seriously, teems with love and marriage entanglements, with emphasis on love rather than vows. Confused ethics, due to nonchalant attitude toward marriage and divorce make this adult fare."

+ Gen Fed of Women's Clubs (W Coast) N 10 '37

"It is indubitably entertaining. . . Most of the play is in good taste with the emphasis on enduring love, but the final scene, when hero and heroine fly off together without benefit of divorce, is an unnecessary flip at society. Adolescents, 12-16: wrong attitude toward life; children, 8-12: no interest."

+ Motion Pict R p6 D '37

"Objectionable in part."

Nat Legion of Decency N 18 '37

"Adults."

Sel Motion Pict p5 D 1 '37

"Family."

Wkly Guide N 13 '37

Newspaper and Magazine Reviews

"Story, which is quite amusing, passes in a world of chartered planes, yachts and Miami mansions and is utterly inconsequential. Adults."

+ Christian Science Monitor p17 D 4 '37

"[It] promulgates the interesting, if slightly censorable, theme that on-again, off-again marriage-and-divorce is lots more fun than the old fashioned longeval type. . . It is mildly amusing, harmless, film fare." Jesse Zunsner
+ — Cue p38 N 20 '37

"As is the case with nearly all screen stories, you have seen this one in a score of other pictures, but I do not think you have heard it told so delightfully, produced more smartly, cast so appropriately, directed more intelligently than you will find it in Century's 'Second Honeymoon.' It is most engaging entertainment, with a series of flawless performances, clever lines and amusing situations."

+ Hollywood Spec p8 N 13 '37

"Philip Wylie's unimportant magazine story becomes an equally unimportant—but pleasant—movie, thanks to 20th Century-Fox. 'Second Honeymoon' is amusing and gay."

+ Lit Digest p31 D 4 '37

"It strives after gayety and occasionally, only occasionally, achieves it. For the most part, 'Second Honeymoon' is substantial, routine romantic comedy. . . [It] is amiable, decorative, and slightly second-rate." Eileen Creelman
+ — N Y Sun p10 N 13 '37

"If this sort of thing continues, people are apt to stop believing that divorce is a sacred institution, like the Constitution. 'Second Honeymoon' is not as clever [as 'The Awful Truth.'] It is slushily romantic in spots and a wee bit prejudicial to second husbands." F. S. Nugent
N Y Times p11 N 13 '37

"If 'Second Honeymoon' doesn't have you rolling in the aisles with its merry-making at least it will keep you in a chucklesome mood. It moves on its way in a light, breezy manner and succeeds by some slick writing and amusing variations on an old theme to be better-than-the average entertainment." William Boehnel
+ N Y World-Telegram p7 N 13 '37

Reviewed by John Mosher
New Yorker p112 N 20 '37

"This [is] paper-thin and mildly amusing comedy."

+ — Newsweek p35 N 22 '37

Time p53 N 22 '37

Trade Paper Reviews

"Here is a rollicking comedy that serves as an excellent vehicle for Tyrone Power and Loretta Young, who do fine trouping under Walter Lang's skillful guidance."

+ Film Daily p12 N 11 '37

+ Motion Pict Daily p2 N 10 '37

"Young-Power fans will be satisfied with the love scenes, but 'Second Honeymoon' suffers from a weak story. Result should see it from fair to good box office."

+ — Phila Exhibitor p43 N 15 '37

"Some first-rate acting and directing save this gossamer yarn. . . There is drawing magic in the marquee display, and some word-of-mouth exploitation from a very clever and amusing performance by a new actress, Marjorie Weaver. . . [It is] an extremely lightweight entertainment."

+ Variety p19 N 10 '37

"The best box office capabilities of a high power cast are elicited in this silky, sentimental farce comedy manufactured for sheer entertainment. . . 'Second Honeymoon' is a showman's cinch for important money."

+ Variety (Hollywood) p3 N 8 '37

SERGEANT MURPHY. Warner 58min

Ja 1 '38

Cast: Ronald Reagan, Mary Maguire, Donald Crisp, Ben Hendricks

Director: B. Reeves Eason

Original story: Cy Bartlett

Screen writer: William Jacobs

"Sergeant Murphy is a horse. A class horse and an excellent jumper which has found its way into the artillery service, evidently due to financial straits of the owner. The son, Ronald Reagan, is a member of the troop and is the only one who can handle this high spirited and noble animal." Variety (Hollywood)

Trade Paper Reviews

+ — Motion Pict Daily p6 D 10 '37

"Strictly an average program offering, 'Sergeant Murphy' is mediocre screen fare. Picture lacks the wallop which obviously is missed in transference from the original story to the screen in that latent possibilities are neglected and situations appear which do not hold water."

— + Variety (Hollywood) p3 D 6 '37

SH! THE OCTOPUS. Warner 54min D 11 '37

Cast: Hugh Herbert, Allen Jenkins, Marcia Ralston, John Eldredge

Director: William McGann

Screen writer: George Bricker

Hugh Herbert and Allen Jenkins, a couple of dumb comedy detectives, are sent to a sinister lighthouse to find the Octopus. They discover crowds of people who are also sent on the same search. After excitement caused by mysterious tentacles of the monster, the mystery is solved and the whole story revealed as a hallucination of Herbert's who is waiting at the hospital for his wife to give birth to a child. Based on the play *The Gorilla* by Ralph Murphy, Donald Gallagher and Ralph Spence. This is the third filmization by Warner of the play.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 2 '37

Newspaper and Magazine Reviews

"It is undoubtedly the screwiest concoction of plot and character behavior yet presented. The film is supposed to be screwy, I should hastily add. Its frank purpose is to scare you and make you laugh." Bert Harlen

Hollywood Spec p11 N 20 '37

Trade Paper Reviews

+ Motion Pict Daily p2 N 10 '37

"A hokum detective yarn with an eerie background, this is a good comedy for top billing on a dual bill."

+ Phila Exhibitor p49 D 1 '37

"This bit of grist for the double-feature bills is so feeble even the actors seem embarrassed. Picture will bring up the tag end of the program, if at all... Even the studio should be willing to call it quits after this."

— — Variety p16 D 8 '37

"Designed to spotlight Hugh Herbert and Allen Jenkins as a new screen comedy pair, 'Sh! The Octopus' provides a novel vehicle for the comics which possesses audience value... They keep the audience on the edges of their seats throughout."

+ Variety (Hollywood) p3 N 8 '37

THE SHADOW. Columbia 57min D 9 '37

Cast: Rita Hayworth, Charles Quigley, Marc Lawrence

Director: C. C. Coleman, Jr

Music director: Morris Stoloff

Original story: Milton Raison

Screen writer: Arthur T. Horman

A mystery story.

Audience Suitability Ratings

"Fair for its type. Mature." Am Legion Auxiliary

"Will be enjoyed by murder mystery addicts, but a trifle stimulating to the youthful mind. Matter of taste. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. An unconvincing circus mystery melodrama. No redeeming features. Adults." DAR

"Search for the murderer makes a well acted mystery thriller which excels the average program film in its well-rounded characterizations and carefully maintained suspense. Mature." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul D 4 '37

"The picture is well done and has intriguing interest for those who enjoy the type. Family-mature."

+ Gen Fed of Women's Clubs (W Coast) N 17 '37

"No more utterly absurd melodrama could be imagined than this wild tale of murder by poison darts. Adolescents, 12-16: no; children, 8-12: impossible."

— Motion Pict R p7 D '37

"General patronage."

Nat Legion of Decency D 16 '37

Trade Paper Reviews

+ Motion Pict Daily p5 N 24 '37

"Nicely tempoed [mystery], 'The Shadow' will hold up its end of a double bill for slightly less than an hour's pastime. Carefully concealing the guilty party until final sequence, production manages to give a little more than was figured in its budget."

+ Variety (Hollywood) p3 N 20 '37

SHADOWS OF THE ORIENT. Monogram 65min Ag 18 '37

Cast: Regis Toomey, Esther Ralston, J. Farrell MacDonald, Oscar Apfel

Director: Burt Lynwood

Original story: L. E. Heifetz

Screen writer: Charles Francis Royal

It tells a story of Chinese smugglers who carry members of their race across the Mexican border. A young immigration official bares the plot after a young girl is involved with the leader of the band.

See issue of March 30, 1936 for other reviews of this film

Newspaper and Magazine Reviews

"Just as a well-meaning tip to folks who may be misled by the title, this is solemnly to inform that 'Shadows of the Orient'... has absolutely nothing to do with the present Far Eastern confusion. No sir, brother; [it] goes a whole lot farther back than that. It goes all the way back, indeed, to the old reliable 'yellow peril.'" B. C.

N Y Times p26 O 11 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

SHADOWS OF THE ORIENT—Cont.

"If you like adventure stories and don't care how ineptly they are put together you will probably find 'Shadows of the Orient' mild fun. It is one of those improbable affairs in which exciting incident is the chief lure." William Boehnel

— + N Y World-Telegram p13 O 11 '37

Trade Paper Reviews

"Fair entertainment for the melodrama fans in the smaller stands."

+ — Film Daily p8 O 13 '37

"Amazingly rudimentary in action and dialog, this picture is almost amateurish in spots. For the sureseater multiple grinds only."

— Variety p16 O 13 '37

SHE ASKED FOR IT. Paramount 65min S 10 '37

Cast: William Gargan. Orien Heyward. Vivienne Osborne. Richard Carle

Director: Erle C. Kenton

Music director: Boris Morros

Screen writers: Frederick Jackson. Theodore Reeves. Howard Irving Young

"William Gargan is an author of cheap detective yarns. . . Money pours in on him and his publisher, Richard Carle. . . Masquerading as the detective figment of his own typewriter, he gets involved in a murder case and, by pretending to put certain suspects into one of his lurid tales, uncovers and brings to bag an incorporation of killers." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"If you can keep up with the rambling story, it will prove moderately diverting for general patronage." T. J. Fitzmorris

— + America p624 O 2 '37

"A & Y: mediocre; C: no."

Christian Century p1374 N 3 '37

"Very little to recommend it as entertainment. Matter of taste for family." Am Legion Auxiliary

"Very light entertainment for those who are easily satisfied. Mature." Calif Cong of Par & Teachers

"There is not a serious moment in the picture, but there are many dull ones. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Despite its elements of a good plot, the story is labored, and its futile comedy and poor continuity make this a mediocre, tiresome film. Adults, if any." Nat Soc of New England Women

"The story is trite and poorly developed while the action for the most part, is stagey and overdrawn—mediocre. Mature." S Calif Council Fox W Coast Bul S 18 '37

"Mature audience."

Gen Fed of Women's Clubs (W Coast) S 8 '37

"The satire on crime stories authorship is quite cleverly worked out. The crime detection section is weak, and not at all convincing. Suitability: adults and adolescents." E. P.

Mo Film Bul p223 O '37

"Adolescents, 12-16: poor; children, 8-12: no."

— Motion Pict R p8 S '37

"General patronage."

Nat Legion of Decency S 23 '37

"A & Y: poor; C: no."

Parents' M p75 D '37

"Adults."

Sel Motion Pict p8 O 1 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p17 O 17 '37

"It is a nice little bit of screen entertainment. . . Even though it is motivated by murders and near-murders, it is primarily a comedy. . . The production is a competent one and Leon Shamroy's photography is excellent. The three writers provided a script which keeps the story moving briskly."

+ Hollywood Spec p21 S 11 '37

Trade Paper Reviews

"This minor offering is suitable for the lower half of dual programs. . . Reaction of theatre preview audience was very mild."

— + Phila Exhibitor p14 S 15 '37

SHE LOVED A FIREMAN. First national 56min D 18 '37

Cast: Dick Foran. Ann Sheridan. Robert Armstrong. Eddie Acuff

Director: John Farrow

Music and lyrics: M. K. Jerome. Jack Scholl

Screen writers: Carlton Sand. Morton Grant

"Dick Foran as the smart-aleck ward heeler gets into the fire department. He flips his way through duty and only the steadying influence of Robert Armstrong, as the firehouse captain, and his sister, Ann Sheridan, and a warm friendship for Eddie Acuff bring the headstrong Dick around." Hollywood Spec

Audience Suitability Ratings

"An exciting and fast-moving picture. Not for excitable children. Family." Am Legion Auxiliary

"This is a fast moving, exciting class B picture, filled with fires, thrills and rescues. It has excellent direction, good photography and an adequate cast. Mature family, exciting for children." Calif Cong of Par & Teachers

"The direction and photography are very good, the settings appropriate, and the acting convincing. Family but exciting." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Dramatic scenes of the fire fighter's almost daily bout with danger are informative. Family, exclusive of young children." Nat Soc of New England Women

"An interesting romance balances the tensiety of the fire scenes in a well-blended example of realism and entertainment. Family." S Calif Council of Fed Church Women Fox W Coast Bul N 13 '37

"Unusually interesting subject matter, good production qualities and very capable direction make this an entertaining and at times thrilling picture. . . Stimulating entertainment for all ages."

+ Gen Fed of Women's Clubs (W Coast) N 3 '37

"Adolescents, 12-16: interesting; children, 8-12: too exciting."

Motion Pict R p8 N '37

"General patronage."

Nat Legion of Decency N 18 '37

"The story is one of the stock variety, about two men who fight for a girl, and is of secondary importance. Mature."

+ — Sel Motion Pict p5 D 1 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Newspaper and Magazine Reviews

"From external evidences this picture was not an excessively expensive one, and it serves as an excellent example of what intelligent production can do to lift a B above its class." Robert Joseph

+ Hollywood Spec p10 O 23 '37

Trade Paper Reviews

"Highly acceptable as entertainment for little boys who aspire to be firemen, this attempt to dramatize the life of the smoke-eaters as other occupations have already been exploited may pall considerably on those who have outgrown such ambition. Family."

Boxoffice p25 O 23 '37

+ Motion Pict Daily p10 O 13 '37

"Estimate: good dual offering."

Phila Exhibitor p31 O 15 '37

"Foran has lost none of his lumbering amiability or zest in transferring from the alfalfas. For the underbills this action picture is okay. . . It's pretty light adult entertainment, but . . . the juveniles will get enough action."

+ Variety p16 N 17 '37

"A down to earth programmer, 'She Loved a Fireman' is an action melodrama for the mob that should do well in all the average audience territories. Carriage trade won't pay much attention, but the vast audience of ticket buyers in the middle section will get a wallop out of this one."

+ Variety (Hollywood) p3 O 9 '37

SOME BLONDES ARE DANGEROUS.

Universal 62min N 28 '37

Cast: William Gargan, Dorothea Kent, Nan Grey, Noah Beery, Jr

Director: Milton Carruth

Screen writer: W. R. Burnett

Based on the novel The Iron Man by W. R. Burnett. It details the adventures of an amateur prize fighter who becomes middleweight champion. He disregards a department store employee who loves him for the glitter of an actress but in the end losing both championship and the actress, he returns to the girl who waited.

Audience Suitability Ratings

"Family. Good work by an able cast holds the interest in this otherwise trite film." Am Legion Auxiliary

"Fair entertainment. Adults." Calif Cong of Par & Teachers

"This will probably be rated as an 'also ran' picture for it is dull and unconvincing and the cast seems inexperienced. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"Fair acting in a program film which will interest fight fans." Nat Soc of New England Women

"A picture which depends solely on an individual viewpoint for its entertainment values, the story being woven about prize fighting. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 13 '37

"The fighting scenes are exciting and the entertainment will be a matter of taste. Mature audience."

Gen Fed of Women's Clubs (W Coast) N 3 '37

"This film is a trite story of the prize ring. . . The best efforts of the cast fail to produce anything better than harmless trash. Adolescents, 12-16 & children 8-12: no."

+ Motion Pict R p7 D '37

"Adults."

Nat Legion of Decency N 11 '37

"Only fair in its entertainment value. Adults & young people."

+ Sel Motion Pict p13 N 1 '37

Newspaper and Magazine Reviews

"The producers, authors, and players have managed to pump some life into the chestnut about the ups and downs of a prize fighter. Barring the distaste which some have for this type of entertainment, it is a fairly good melodrama. Adults and young people."

+ Christian Science Monitor p17 N 20 '37

"The chief virtue of this rendition of the old, old song is the opportunity it has given to three promising members of Hollywood's younger set. . . They've played it far better than it deserves, which proves that there must be life in the old script yet. It's tol'able entertainment." F. S. Nugent

+ N Y Times p29 N 3 '37

Trade Paper Reviews

"The old established prize fight story, concerning the cocky youngster who rises from the preliminaries, wins the championship and then loses a decision to a blonde, has been done again—and well—in this production. Family."

+ Boxoffice p29 N 20 '37

"Fight film has plenty of ring action but story is conventional."

+ Film Daily p8 N 5 '37

+ Motion Pict Daily p9 N 4 '37

"It's good twin bill stuff; if the neighborhood has people who appreciate hackneyed boxing melodrama, it can stand single billing. That's because it has action, plenty of it."

+ Phila Exhibitor p43 N 15 '37

"Fight picture which hasn't much chance. Only distinction is the photography, which is pretty good, and includes a couple of fine shots."

+ Variety p19 N 10 '37

"This one is going to be a great audience pleaser in all classes of film houses. Not a high budget production, yet it is a sound, well constructed story translated to the screen with the deft skill of folk who know their business and evidently have been given a chance to practice it."

+ Variety (Hollywood) p3 N 13 '37

SOMETHING TO SING ABOUT. Grand national 88min S 3 '37

Cast: James Cagney, Evelyn Daw, William Frawley, Mona Barrie, Gene Lockhart

Director: Victor Schertzinger

Dance director: Harland Dixon

Music and lyrics: Victor Schertzinger

Music director: C. Bakaleinikoff

Original story: Victor Schertzinger

Screen writer: Austin Parker

"The story is a sort of musical travesty on Hollywood studio life, with a touch of realism that cannot escape notice. Catapulted from his station as band leader to stardom, Cagney keeps his heart for the girl back in New York. He finishes his first picture and they marry and go on a tramp steamer honeymoon, oblivious of the fact that Cagney is the object of a world-wide hunt. Returning, he finds himself the center of attraction, with one of those fabulous contracts awaiting his signature." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

++ Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; -- Exceptionally Poor

SOMETHING TO SING ABOUT—*Cont.**Audience Suitability Ratings*

"A & Y: fairly good; C: unsuitable."
Christian Century p1343 O 27 '37

"This picture really is something to sing about, as it is top-notch entertainment from beginning to end. James Cagney's performance will make audiences call for more of the same kind. . . A completely enjoyable picture for the entire family." Am Legion Auxiliary

"The refreshing treatment, amusing lines, interesting cutting room scenes and delightful ribbing of Hollywood genius serve as good entertainment for the entire family." Calif Cong of Par & Teachers

"Entertaining and amusing for all ages."
Calif Fed of Business & Professional Women's Clubs

"Family." S Calif Council of Fed Church Women
+ Fox W Coast Bul S 11 '37

"We congratulate Grand National on the excellence of this picture, which is high in entertainment value and will have great audience appeal. Family."
+ Gen Fed of Women's Clubs (W Coast) S 1 '37

"Adolescents, 12-16: fair; children, 8-12: too mature."
Motion Pict R p8 S '37

"General patronage."
Nat Legion of Decency S 16 '37

"A, Y & C: very good."
Parents' M p106 N '37

"[It] brings Jimmy Cagney back with bugles blowing. Family. Best of the month."
+ Sel Motion Pict p4 O 1 '37

"Family."
Wkly Guide S 11 '37

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 S 11 '37

"'Something to Sing About' is not as good as it ought to be—considering who's in it. . . Cagney himself is good, as always, lending vitality and charm to his uninspired role. But the rest of the cast do not give him much support. . . Briefly, 'Something to Sing About' is recommended only to fanatical Cagney fans who would rather see their Jimmy in one of his slightest efforts than not see him at all."
+ Cue p12 S 25 '37

"O. K. when Cagney is on the screen."
Digest p34 O 9 '37

"Above everything else, 'Something to Sing About' is a personal triumph for James Cagney. He dominates the picture completely and in a way which should regain for him the ground lost in public favor by his long absence from the screen." Bert Harlen
+ Hollywood Spec p23 S 11 '37

"Hollywood kides its own weaknesses and its own idiosyncrasies—and does it amusingly. Cagney gives a smooth performance, does his tapping with assurance." (3 stars) Beverly Hills Liberty p55 O 23 '37

"'Something to Sing About,' is a different thing and about the happiest experience we've got in the last few months, what with all the lavish splashes and worthy wordage." Otis Ferguson
+ New Repub p271 O 13 '37

"It is a delightful entertainment because it has few moments when Mr. Cagney is not working his persuasive performing sleight of hand. . . Aided or unaided by the production itself, he contrives a thoroughly enjoyable offering." Howard Barnes
+ N Y Herald Tribune p14 S 21 '37

"While nothing to shout about, 'Something to Sing About' is an amusing piece, sardonic and frolicsome, and it slows down only when Mr. Cagney steps off-stage. Fortunately, he doesn't stray far or often, so the film carries itself along with gusty humor, a tune or two and the celebrated Cagney scowl." F. S. Nugent
+ N Y Times p29 S 21 '37

"The title indicates an optimism on the part of the producers that is not entirely justified. The piece as a whole hardly calls for hallelujahs. The tunes are only moderate, the wit negligible, the story a rather ponderous Hollywood *histoire* and but a feeble suggestion of 'A Star Is Born.' . . Looking at things in a big way, I should say that 'Something to Sing About' seems to be an experiment, a tryout, a tentative effort on the part of Cagney." John Mosher
+ New Yorker p93 S 25 '37

"There is enough here—including a mild satire on the film capital and five songs by Victor Schertzinger . . . for Cagney fans to sing about."
Newsweek p24 S 27 '37

"The fade-out applause at the preview of this picture showed that the fans regarded it as 'terrific.' . . This picture made me purr from its opening sequence to final fade out." Rob Wagner
+ Script p6 S 25 '37

"'Something to Sing About' is nothing to make a song about."
Time p36 S 27 '37

Trade Paper Reviews

"Exhibitors will be wise to exploit this feature to the skies, for it has all the elements that go to make up a box-office hit."
+ Canadian Moving Pict Digest p17 O 9 '37

"'Something to Sing About' looks like money from every angle. Estimate: box office."
+ Phila Exhibitor p13 S 15 '37

SOPHIE LANG GOES WEST. Paramount 60min S 10 '37

Cast: Gertrude Michael, Lee Bowman, Sandra Storme, Larry Crabbe, Barlowe Borland

Director: Charles Riesner

Music director: Boris Morros

Original story: Frederick Irving Anderson

Screen writers: Doris Anderson, Brian Marlow, Robert Wyler

"The story places Miss Michael on a Hollywood-bound train. Bowman, one-time jewel thief turned film writer, saves her from police and tries to put her on the straight path. On the train also is C. Henry Gordon, a sultan, carrying a valuable jewel he wants to lose so he can collect the insurance. . . The jewel disappears and reappears and then disappears again just as it is the center of a big publicity stunt." Variety (Hollywood)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"This [is a] mediocre film. Unobjectionable for all." T. J. Fitzmorris
+ America p576 S 18 '37

"[It is] a mild melodrama. Adults." Am Legion Auxiliary

"Diverting light entertainment for mature groups." Calif Cong of Par & Teachers

"The development of the plot is confusing and the picture as a whole is just average entertainment. Mature." Calif Fed of Business & Professional Women's Clubs

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Mediocre. Ethics clear. Mature." DAR

"The farcical treatment perhaps obviates any serious consideration of the film's decidedly dubious ethics. Fair entertainment for adults who like this type of picture." Nat Soc of New England Women

"Although mature in theme it will amuse the family." S Calif Council of Fed Church Women
Fox W Coast Bul S 18 '37

"It will amuse and entertain all who enjoy this type. Mature audience."

+ Gen Fed of Women's Clubs (W Coast)
S 8 '37

"The story is too involved and complicated to make satisfactory entertainment, and the audience is likely to be more puzzled than intrigued. Suitability: adults and adolescents." E. P.

+ Mo Film Bul p224 O '37

"General patronage."

Nat Legion of Decency S 9 '37

"A: fair farce; Y: possible; C: no."
Parents' M p75 D '37

"Average entertainment. Mature."
+ Sel Motion Pict p9 O 1 '37

Newspaper and Magazine Reviews

"Fair entertainment. Adults and young people."

+ Christian Science Monitor p17 O 16 '37

"The piece is not a character study; there is nothing sordid about it; rather is it a mere comedy-melodrama. The character [of Sophie] is ill-defined, and here is the root of most of the picture's story trouble." Bert Harlen

+ Hollywood Spec p26 S 11 '37

"Thievery and skulduggery are managed with urbanity and little excitement in 'Sophie Lang Goes West.' Suspense is not favored and this sort of show without suspense makes tepid entertainment." Howard Barnes

+ N Y Herald Tribune p21 S 30 '37

"The picture is a regulation class B melodrama, told with such speed that the motivation of the plot remains unquestioned until the end. Then perhaps it's better not to ask." Eileen Creelman

N Y Sun p33 S 30 '37

"'Sophie Lang' [has] . . . gone fairly stale in a picture which puts two and two together and is consistently at sixes and sevens with logic. . . None of it is quite up to the previous Sophie Lang standard, although Lee Bowman and Miss Michael, as the two reformed jewel specialists, give the plot the benefit of the doubt." F. S. Nugent

+ N Y Times p19 S 30 '37

"Gertrude Michael, not only looks exceedingly attractive in the role of Sophie, but plays it with a fine appreciation for its romantic as well as comic values. . . [It] is a cops and robbers film that is above the average in ingenuity, novelty and humor." William Boehnel

+ N Y World-Telegram p19 S 30 '37

"'Sophie Lang Goes West' [is] . . . very dreary indeed. . . The confusion is awful for the public." John Mosher

+ New Yorker p91 O 9 '37

Trade Paper Reviews

"An unpretentious, confusing story, this has little to recommend it. Estimate: weak dual support."

+ Phila Exhibitor p14 S 15 '37

SOULS AT SEA. Paramount 89min S 3 '37

Cast: Gary Cooper, George Raft, Frances Dee, Henry Wilcoxon, Harry Carey, Olympe Bradna

Director: Henry Hathaway

Original story: Ted Lesser

Screen writers: Grover Jones, Dale Van Every

"Cooper plays a poetry-reading sailor who although mixed up in the slave trade with his more prosaic pal, Raft, hates it. At the opening of the yarn, which transpires just before the Civil War period, a Philadelphia court finds him guilty of causing deaths and of brutality in rescuing passengers from a fire-doomed ship. What actually occurred is then told in a flash-back which constitutes the main story." Film Daily

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: fine of kind; Y: too strong; C: no."
Christian Century p1183 S 22 '37

"Mature." Am Legion Auxiliary

"Adults: a matter of taste; 14-18: doubtful; 8-14: too intense." Calif Cong of Par & Teachers

"This dramatic narrative with its historical flavor is satisfying entertainment despite vigorous realism and a terrifying climax. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature." DAR

"Mature." Nat Soc of New England Women

"Excellent cast; outstanding direction; colorful to the last sequence. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul S 11 '37

"Outstanding are the production values of this profoundly moving and painfully tense drama of the sea, with its harrowing scenes of the cruel treatment of slaves on ship-board. Adults & young people."

+ Gen Fed of Women's Clubs (W Coast)
S 1 '37

"The story is not very convincing and there are a number of points which need further explanation. Those who expect an epic of the sea will be disappointed. . . Suitability: adults and adolescents. Definitely not for children. The events as a result of which Taylor is tried have been handled in such a way as to avoid giving offence, but to some they will undoubtedly be unpleasant and painful." W. F.

Mo Film Bul p200 S '37

Reviewed by S. M. Mullen

Motion Pict & Family p4 S 15 '37

"Adolescents, 12-16: very tragic; children, 8-12: no."

Motion Pict R p8 S '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p15 S 18 '37

"[It] is rather melodramatic and uneven, but still effective nautically, well-acted and colorful." Jesse Zunker

+ Cue p45 O 23 '37

"It embraces too much; so that the picture tends to sprawl and the spectacular scenes have no real significance. The personal aspect emerges best. Sound entertainment."

+ Film Wkly p27 S 11 '37

Manchester Guardian p15 N 27 '37

"'Souls at Sea' is an unusually exciting film. . . But the director who put together the shipwreck which is the climax of the film did

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

SOULS AT SEA—Continued

a most uncommon piece of work. It is terrifically and magnificently done. . . For this alone 'Souls at Sea' is memorable."

+ + New Statesman & Nation p375 S 11 '37

Trade Paper Reviews

"I was more than a little disappointed in this picture, especially after reading so many glowing reviews on it in American papers. . . The acting is good, the direction is good, and the subject matter is good, but somehow it just fails to click. . . The chief fault, as I see it, is that it is the type of picture that should have run two hours or over, whereas it actually is on the screen for only ninety minutes. . . The picture will make money; I don't think there is any doubt of that. The cast alone ensures that, but so far as classifying 'Souls at Sea' as road-show caliber, this reviewer fails to see it."

+ + Canadian Moving Pict Digest p6 S 11 '37

SPECIAL AGENT K-7. Burr 65min

Cast: Walter McGrail, Queenie Smith, Irving Pichel, Donald Reed

Director: Raymond K. Johnson

Music: Russ Magnus, Billy Rice

Original story: George F. Zimmer

Screen writer: Phil Dunham

A mystery story.

Trade Paper Reviews

— + Motion Pict Daily p11 O 22 '37

"'Secret Agent' is strictly for the second-stringers. Even the actors are aware of the situation, making no effort to waste the talents that few of them possess on this cornily written, lethargically directed and generally badly produced story."

— Variety p19 S 8 '37

SPRINGTIME IN THE ROCKIES. Republic 60min N 15 '37

Cast: Gene Autry, Smiley Burnette, Polly Rowles, Ula Love

Director: Joseph Kane

Original story: Gilbert Wright, Betty Burbridge

A Western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 2 '37

"Wholesome and refreshing light entertainment. Family."

+ Sel Motion Pict p12 D 1 '37

Trade Paper Reviews

"Easily the best of the current crop of Gene Autrys in which there is a happy blending of songs and action. Apparently the new trend in westerns is here to stay and Producer Sol C. Siegel and Director Joe Kane make the most of it. Family."

+ Boxoffice p19 D 4 '37

"Swell Western, packed with action, and with Autry singing, [it] should please any audience."

+ Film Daily p22 N 23 '37

"Here is another Autry that holds up the high standard of the series. Estimate: good Autry."

+ Phila Exhibitor p48 D 1 '37

"Although it doesn't quite reach the level attained by some of the star's previous efforts, this latest Autry saga of the west should satisfy the juvenile lust for action."

+ — Variety p16 N 24 '37

STAGE DOOR. RKO 83min O 8 '37

Cast: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Gail Patrick, Constance Collier

Director: Gregory La Cava

Music: Roy Webb

Screen writers: Morrie Ryskind, Anthony Veiller

Based on the play of the same title by Edna Ferber and George S. Kaufman. "Story of a group of girls living in an actors' boarding house, and their ups and downs in the struggle to win fame on the stage." (Wkly Guide)

A Guide to the appreciation of the film Stage Door, prepared by Barrett H. Clark, is obtainable from Educational and Recreational Guides, Inc, 138 Washington Street, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"The result is a satisfactory entertainment with no outstanding virtues. . . The picture as a whole lacks conviction. . . The production could have done with more of George Kaufman's lines but it will prove diverting enough for the mature audience." T. J. Fitzmorris

+ — America p24 O 9 '37

"[It] is delightful entertainment. Mature-family. Excellent." DAR

"Intelligently written and brilliantly directed it is without question one of the fine pictures of the year. Adults & young people." E Coast Preview Committee

Fox W Coast Bul S 25 '37

"An outstanding drama that is human and sincere. Splendid entertainment for mature audiences." Am Legion Auxiliary

"The picture in its entirety is poignant and sincere. The supporting cast is excellent, the direction notably fine, and the photography and sound effects deserve special mention. Mature." Calif Cong of Par & Teachers

"Gregory La Cava has given to the vast motion picture audiences as perfect a piece of direction as has been seen on the screen. It is a flawless production from the directing end and the photography is outstanding and the dialogue and screen play perfect entertainment. Outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"The film is notable chiefly for its vivid characterizations of would-be actress types and a realistic portrayal of the joys and sorrows of their daily struggle." Nat Soc of New England Women

"[It is] rich in entertainment values. Almost entirely free from drinking, it will rate as a good family picture." S Calif Council of Fed Church Women

+ + Fox W Coast Bul O 30 '37

"The writers, director and cast, merit highest commendation for their distinguished contributions to this outstanding production. . . The R. K. O. Studio is to be congratulated for the excellence of this very superior picture. Mature audience."

+ + Gen Fed of Women's Clubs (W Coast) O 20 '37

Reviewed by H. M. LeSourd

Motion Pict & Family p3 O 15 '37

"It is a cross section of one phase of society—dramatic, sincere and enthralling. Adolescents, 12-16: mature but well done; children, 8-12: too mature."

+ Motion Pict R p9 S '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Adults."

Nat Legion of Decency S 23 '37

"A & Y: excellent; C: mature but good."

Parents' M p75 D '37

"Adults & young people. Best of the month."

+ + Sel Motion Pict p9 O 1 '37

"Vastly amusing as well as moving, played by an all-round excellent cast. Family."

Wkly Guide S 18 '37

Newspaper and Magazine Reviews

"Although the picture has an abundance of smart repartee, a certain amount of wisecracking and, for the most part, smooth comedy angles, the story is taken seriously and it results in an affecting, poignant drama, which has the added worth of being convincing." Mor-daunt Hall

+ Boston Transcript p4 N 27 '37

"One of the best pictures of the year. . . In the surprise performances of both their careers, Ginger Rogers and Katharine Hepburn top a splendid cast."

+ + Christian Science Monitor p17 N 27 '37

"The film 'Stage Door' is not the stage 'Stage Door'—it is better, far better. It has less superficial brilliance and a more penetrating sincerity than the Kaufman-Ferber play. . . You can write down 'Stage Door' as excellent film entertainment." Jesse Zunsner

+ + Cue p47 O 9 '37

"The plot won't be the reason for seeing this film. You'll go on account of the girls, the wisecracks, Menjou, and the Hepburn-Rogers feud. . . Gregory La Cava's directing is confused and by no means the job he did on 'My Man Godfrey.' 'Stage Door' is a failure, but an amusing one." Donita Ferguson

+ — Digest p34 O 9 '37

"Once again the screen demonstrates its superiority over the stage as a medium for the presentation of a stage play. . . You may put [Ginger Rogers] down as one whose name in marquee lights will direct your footsteps to the box-office."

+ Hollywood Spec p9 S 18 '37

"'Stage Door' is one of the events of 1937, a shrewdly written panorama of stage-struck hopes and dreams." (3½ stars) Beverly Hills Liberty p55 O 23 '37

"[It] is not only very different from the play of the same name by George S. Kaufman and Edna Ferber but obviously superior to it. It is one of the pleasantest entertainments now on view." Mark Van Doren

+ + Nation p486 O 30 '37

"I don't know where you will find so much delight and unspoiled entertainment as in the picture, 'Stage Door.' . . The result is one of those miracles in celluloid." Otis Ferguson

+ + New Repub p343 O 27 '37

"The making of 'Stage Door' into a film has been a matter of splendid transmutation. The new photoplay may have been inspired by a drama, but it has come to the screen as a true motion picture. [It is] brilliantly written, directed and acted." Howard Barnes

+ + N Y Herald Tribune p17 O 8 '37

"It is simply one of the funniest, best-made films that has come along for quite a while. The Music Hall, accustomed to fine pictures, can make 'Stage Door' quite at home, which is just as well. This is a picture that should remain at the big theater for two or three weeks. . . It would be missing a lot to miss this one." Eileen Creelman

+ + N Y Sun p32 O 8 '37

"[It] is not merely a brilliant picture (although that should be enough), but happens as well to be a magnificently devastating reply on Hollywood's behalf to all the catty little remarks that George Kaufman and Edna

Ferber had made about it in their play. . . The performances are amazingly good. . . Miss Hepburn and Miss Rogers, in particular, seemed to be acting so far above their usual heads, that, frankly, we hardly recognized them." F. S. Nugent

+ + N Y Times p27 O 9 '37

"[It is] one of the liveliest and most ingratiating talkies of the season. . . All in all, they have made a vastly entertaining picture of 'Stage Door,' and one that moviegoers, as well as playgoers, will underwrite as a Hollywood triumph over Broadway." George Ross

+ + N Y World-Telegram p33 O 8 '37

"This [is a] really quite lively picture. The lively touch is due largely, without any doubt, to the behavior of Ginger Rogers and Adolphe Menjou. . . Miss Ginger doesn't dance, or at least not more than a step or two, but never has she given a prettier comedy performance." John Mosher

+ New Yorker p91 O 9 '37

"The screen version of the play is a brisk, wisecracking comedy. . . 'If you can't be good, be quick.' 'Stage Door' is both."

+ Newsweek p24 S 27 '37

"Without further ado, we award this picture top honors for the year (to date) 1937." Rob Wagner

+ + Script p8 O 16 '37

"This is a new Footlights Club, but one with a personality of its own, an exhilaration and glamour not often found in rewritten stage plays, and excellent trouping. It is likely to make a stage-door reputation of its own."

+ Stage p20 O '37

"[It is] superbly staged and played, acclaimed as a crushing rebuttal, *per se*, of Kaufman-Ferber film-baiting."

+ Time p28 O 18 '37

Trade Paper Reviews

"Check this one up for extra playing time and overwhelming grosses. For seldom has a picture incorporated more honest 24-karat entertainment. Family."

+ Boxoffice p21 S 18 '37

"'Stage Door' will probably be one of the leading money-makers of the year, having already played Radio City Music Hall for three golden weeks. But the picture deserves every penny it makes, for it is as fine entertainment as you can get on the screen."

+ Canadian Moving Pict Digest p12 N 13 '37

"This should be a smash hit in practically every type of theater. It is a triumph for the director, Gregory La Cava, who has given it a fast tempo and gained excellent performances from the cast. There is never a dull moment and the laughs come thick and fast although interspersed with some tears."

+ Film Daily p8 S 13 '37

+ Motion Pict Daily p2 S 9 '37

"An elaborately produced screen version of the successful stage play, this is full of entertaining elements. It should do very well at the box office with plenty of draw names plus human appeal."

+ Phila Exhibitor p14 S 15 '37

"It is funny in spots, emotionally effective occasionally, and generally brisk and entertaining. With Katharine Hepburn, Ginger Rogers and Adolphe Menjou starred, there is plenty of advertising pull for the marquee displays. It will do business. . . 'Stage Door' is good screen fare. With the material and the names it might have been better."

+ Variety p13 S 15 '37

"Fire. 'Stage Door' is like that. There's fire in the players, in the lines that sparkle through the piece like the gems they are, fire in the directing, and, it follows, the blaze communicates itself to the audience. . . It is headed

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

STAGE DOOR—Continued

for very gratifying grosses that will justify the infinite care and skill bestowed upon its production and the large figures that unquestionably appear on its cost sheets."

+ Variety (Hollywood) p3 S 8 '37

STAND-IN. United artists 90min O 15 '37

Cast: Leslie Howard, Joan Blondell, Humphrey Bogart, Alan Mowbray, Marla Shelton

Director: Tay Garnett

Music director: Heinz Roemheld

Screen writers: Gene Towne, Graham Baker

Based on the Saturday Evening Post serial novel of same title by Clarence Budington Kelland. "Leslie Howard . . . is the efficiency expert sent from New York by a board of directors to discover what is haywire at the Hollywood plant—a matter-of-fact actuary who estimates and operates everything on a pure mathematical basis. . . . The genius of figures discovers that pictures are made, for better or worse, by human beings, not calculable equations." [Variety (Hollywood)]

Audience Suitability Ratings

"This is a film about the films but Mr. Garnett has permitted some fun, albeit the most good-natured, to be poked at certain of the industry's types. . . . The film is good family amusement." T. J. Fitzmorris

+ America p192 N 27 '37

"A: very good; Y: good; C: doubtful interest."

Christian Century p1575 D 15 '37

"Exceptionally good entertainment. Family." Am Legion Auxiliary

"The production qualities are excellent. Adults. Possibly family." Calif Cong of Par & Teachers

"Excellent entertainment in a satirical mood, with splendid acting and intelligent directing." Calif Fed of Business & Professional Women's Clubs

"Film lacks the suspense of the original comedy. Mature. Good." DAR

"The comedy is delightfully handled. Mature." Nat Soc of New England Women

"Hilariously diverting. Family." S Calif Council of Fed Church Women

Fox W Coast Bul O 16 '37

"Fine use has been made of all material giving to the picture dramatic and amusing qualities. Everyone will enjoy watching Hollywood poke fun at itself, inviting you, as it does, to laugh at its dizzy antics. All ages."

+ Gen Fed of Women's Clubs (W Coast) O 6 '37

"Interest in the picture is derived from the actors rather than from the story. The film is, however, an extremely enjoyable comedy. Adolescents, 12-16: good; children, 8-12: mature."

+ Motion Pict R p8 N '37

"General patronage."

Nat Legion of Decency O 21 '37

"The best part about this movie is that it proves Hollywood can take it on the chin. . . . All in all, it isn't as funny as it should be."

+ — Scholastic p35 O 30 '37

"Outstanding. Best of the month. All ages."

+ + Sel Motion Pict p5 N 1 '37

"Its glimpses of the Hollywood mad-house are vastly entertaining. Family."

Wkly Guide N 6 '37

Newspaper and Magazine Reviews

"While it keeps to the lighter side of film work it is very entertaining." Mordaunt Hall

+ Boston Transcript p6 D 11 '37

"The occasionally extreme comic results obtained prevent its being taken any place in any too serious a vein. . . . Melodramatic-sounding, but the procedure is heavily cushioned with comedy." J. P. Cunningham

+ Commonweal p606 O 22 '37

"Advance publicity from Hollywood blurred 'Stand-In' to the skies as a gay and hilariously funny screen comedy. It is this department's unhappy duty to state that 'Stand-In' is mild if not boring; that its leading players, Leslie Howard and Joan Blondell, at no time lift the picture out of the slump into which it frequently falls. . . . It succeeds in being nothing more than a cinematic potpourri of awkward comedy, broad burlesque, and unhappy wit. Jesse Zunsner

— Cue p39 N 20 '37

"This is education at its easiest—a lesson in Hollywoodism sugar-coated with endless gags and comic situations. . . . The Howard performance is a knockout, destined to surprise his vast audience who have never seen him in a comedy character part. . . . Special laurels go to the loony script writers . . . and to the director, for sustaining the burlesque spirit throughout." Donita Ferguson

+ Digest p34 N 6 '37

"The merrily malicious revelation of what-goes-on is done with great gusto; and Joan Blondell helps it all with a splendid performance. In spite of one or two minor false notes, a grand, barbed joke that makes rich, comic entertainment."

Film Wkly p27 N 27 '37

"Excellent entertainment. . . . 'Stand-In' is an example of direction at its best. Uproariously funny in spots, tender in its romantic moments and with an underlying feeling which strikes a sincerely human note, the picture as a whole is an intelligent blending of screen writing, direction and acting."

+ + Hollywood Spec p9 O 9 '37

"The fault of 'Stand-In' is that it has no real story, resting entirely upon its picturesque exposure of Hollywood mechanics. Nor is Leslie Howard any too real or sympathetic as Mr. Dodd." (2 stars) Beverly Hills

Liberty p40 N 27 '37

"'Stand-In' amuses, often, but not continually: jokes are repeated, situations rather too lovingly dwelt on, pace lost. To compensate, there is a little brat who delivers a deadly parody of the child actress's goo-goo eyes and hot-cha hips." Peter Galway

New Statesman & Nation p875 N 27 '37

"The Music Hall, usually devoted to more important films, is showing this affable piece of nonsense. 'Stand-In' is fairly diverting during its earlier moments, falling off in the last reels. . . . The picture, in fact, is so like Hollywood itself that, to any one who has been there, this is not really much of a caricature. . . . [It] is much less funny than most of the Hollywood burlesques." Eileen Creelman

+ — N Y Sun p28 N 19 '37

"It is not the laugh riot that it might have been in the custody of a Harold Lloyd or an Eddie Cantor. Leslie Howard is still too dignified an actor to try his hand at utter burlesque. . . . It is an amusing pleasantry which Tay Garnett's direction has kept spinning smoothly all the way." F. S. Nugent

+ N Y Times p27 N 19 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Being part romance and part burlesque, the film finds it difficult to keep these two ingredients from turning sour. When it is making merry at the expense of the cinema capital or Wall Street it is ribald and laughable entertainment. When, however, it steps out of this category and gets romantic and serious about the plight of the studio workers it becomes stodgy and over-artificial." William Boehnel

+ — N Y World-Telegram p23 N 19 '37

"I am always embarrassed by the presence of Mr. Howard in these tough farces. This austere scholar does not belong at a party like this, I think, and ought to go home and read a book." John Mosher

New Yorker p112 N 20 '37

"Surpassing the comic requirements of a stock role, Leslie Howard creates a real character; and Joan Blondell . . . lends credibility where that provoking but necessary quality is needed. Both help the director, Tay Garnett, squeeze a good deal of comedy from a script that purports to show the film colony at work and play, drunk and sober."

+ Newsweek p29 N 1 '37

"Movieland has been in for some swell ribbing, but never any better than in this lively picture. . . The big credit for this joyous kidding of our picture game must go to Tay Garnett, for his deft direction and gorgeous sense of humor are evident in every sequence." Rob Wagner

+ Script p10 N 27 '37

"The film won't teach you much about Hollywood or picture-making, but it will help you believe all those fabulous things you hear. You paint yourself attractively, Hollywood."

+ Stage p28 N '37

"'Stand-In' is the most human as well as the most biting comedy yet written about Hollywood. . . [It] laughs at the motion picture industry. The laughter is large, warming and contagious. 'Stand-In' is not an acrid satire like 'Once in a Lifetime' or 'Boy Meets Girl,' but a panel of broad, sure dimensions. . . Always a daring experimenter, Producer Walter Wanger may well find that this defiant guffaw at his own trade is the finest picture he has ever made."

+ + Time p49 N 8 '37

Trade Paper Reviews

"[It] is a smash hit, and will stand high among the brightest comedies of a season abounding in this type of picture. Family."

+ Boxoffice p21 O 9 '37

"This merry satire on the motion picture business provokes a heavy total of chuckles, guffaws and belly laughs. Tay Garnett has blended the satire, comedy and romance effectively and did not lose any opportunities for laughs."

+ Film Daily p6 O 5 '37

+ Motion Pict Daily p6 O 4 '37

"'Stand-In' is a stand out comedy that should stand them up at the box office. Estimate: excellent comedy."

+ Phila Exhibitor p30 O 15 '37

"It leans far to the comedy side, and is good entertainment, chiefly because Leslie Howard and Joan Blondell mix up some very funny roughhouse with a dash of solid logic."

+ Variety p13 O 6 '37

"Stated with such sparkling humor and appealing human terms, despite its comic extravagances, the picture has smash box office written all over it and will hold its own among the outstanding offerings of the season."

+ Variety (Hollywood) p3 O 1 '37

STARS OVER ARIZONA. Monogram 65min S 22 '37

Cast: Jack Randall. Warner Richmond. Kathleen Eliot

Director: Robert N. Bradbury

Lyrics: Johnny Lange. Billy Moll. Harry Richman

Music: Fred Stryker. Murray Mencher

Music director: Frank Sanucci

Original story: Robert Emmett

A western melodrama.

Audience Suitability Ratings

"The story is routine, the acting mediocre and the dialogue unnatural and stilted. Family." E Coast Preview Committee

— + Fox W Coast Bul N 6 '37

"General patronage."

Nat Legion of Decency O 14 '37

"A, Y & C: good."

Parents' M p75 D '37

"Family."

Sel Motion Pict p13 N 1 '37

Newspaper and Magazine Reviews

"All the elements that go to make up a standard Western film are here assembled. If you are entertained by the repetitious spectacle of lily-white virtue triumphing over deep-dyed villainy, you will find 'Stars Over Arizona' satisfactory." Bert Harlen

Hollywood Spec p15 S 25 '37

Trade Paper Reviews

"[It] has plenty of the gun-play and fast riding that juvenile matinee audiences go for. Jack Randall, the company's gift to a waiting world, performs his duties neatly and in accord with the usual Western routine, plus singing a couple of cowboy numbers acceptably. Family."

+ Boxoffice p23 S 25 '37

"Typical Western with enough gun play and riding to please the action fans."

+ Film Daily p3 O 2 '37

+ Motion Pict Daily p6 S 21 '37

"This is better than average, the second picture for Monogram's new western star, Jack Randall. Estimate: good Western."

+ Phila Exhibitor p21 O 1 '37

"Here is a thud-and-thunderer that rates better than average because it has an exciting story, a cast that does its work with excellent understanding and the sure hand of Robert N. Bradbury guiding the production from start to finish with skill born of ripe experience."

+ Variety (Hollywood) p3 S 18 '37

STORM IN A TEACUP. United artists 86min Ja 22 '38

Cast: Vivien Leigh. Rex Harrison. Cecil Parker. Sara Allgood

Directors: Victor Saville. Ian Dalrymple

Screen writer: James Bridie

Filmed in England. Based on a play of same title by Bruno Frank. Played on Broadway under title Storm Over Patsy. A political furor is caused by a dog of uncertain ancestry in a Scottish village when a reporter takes up the cause of a destitute ice cream vendor who has her dog taken from her because of inability to pay the taxes.

STORM IN A TEACUP—Continued*Newspaper and Magazine Reviews*

"Although the story is basically the James Bridie-Erno Frank play that failed on Broadway last year, a revised plot, excellent characterizations, and refreshing humor make this English offering first-rate entertainment."

+ **Newsweek** p34 D 6 '37

"There are catcalls, rough-houses, fist-fights, and a stunning coup de puppies. Good humor derived from the Scottish character."

+ **Stage** p20 O '37

Trade Paper Reviews

"As Scottish as a brightly colored plaid, this highly diverting English comedy can take its place along those film productions that score higher than their original stage versions. Family."

+ **Boxoffice** p19 D 4 '37

"The comedy situation [is so] deftly handled throughout that the humor is not typically English, and should get just as much appreciation from audiences over here as it would in England."

+ **Film Daily** p7 N 18 '37

"Here is something which in England would be a smart, sparkling little satire on Scottish nationalism, pompous statesmen, politics in general. To the literate, class house here, it will be a pleasure; in fact, the art houses can use it. For the average house, however, this has little."

Phila Exhibitor p49 D 1 '37

SUBMARINE D-1. Warner 100min N 27 '37

Cast: Pat O'Brien. George Brent. Wayne Morris. Frank McHugh. Doris Weston

Director: Lloyd Bacon

Original story: Frank Wead

Screen writers: Warren Duff. Lawrence Kimble. Frank Wead

It tells of the operations of the U. S. sub-sea fleet as seen through the eyes of the crew. When a new submarine is wrecked during maneuvers, a thrilling rescue takes place by means of a diving bell.

Audience Suitability Ratings

"A: interesting; Y: very good of kind; C: probably good."

Christian Century p1575 D 15 '37

"A social drama wherein a good cast carries the not too heavy burden of the plot through a truly educational picture. . . From the educational standpoint—a picture well worth seeing. Family." **Am Legion Auxiliary**

"It has an inconsequential story of two men in love with the same girl, but the real drama of the picture lies in the extremely informative sequences which show the submarine in action."

"The picture is tense and exciting, with some last-minute rescues. Mature-family." **Calif Cong of Par & Teachers**

"Technically the picture is excellent, but overly long. Family." **Calif Fed of Business & Professional Women's Clubs**

"This [is] a very 'meaty' picture which will especially interest boys of all ages. Mature." **Nat Soc of New England Women**

"A capable cast, well directed, has produced a worthwhile picture bearing out the thought that 'a submarine is no stronger than its weakest man.' Family." **S Calif Council of Fed Church Women**

Fox W Coast Bul D 4 '37

"A thrilling, intensely interesting picture, which gives a revealing insight into the development and workings of the U.S. Submarine Department. Interesting entertainment for the family."

+ **Gen Fed of Women's Clubs (W Coast)**
N 24 '37

"Closely knit, suitably dramatic, and highly educational, this picture is absorbing entertainment. Adolescents, 12-16: good; children, 8-12: too tense."

+ **Motion Pict R** p7 D '37

"General patronage."

Nat Legion of Decency N 4 '37

"As a classic of the undersea it has undoubted authenticity. Family."

+ + **Sel Motion Pict** p7 D 1 '37

"Outstanding. Family-juvenile. The plot is not unusual—a rivalry between two men for a girl—but the life and work aboard a submarine, culminating in war manoeuvres, is interesting, entertaining and instructive."

+ + **Wkly Guide** N 27 '37

Newspaper and Magazine Reviews

"This is a noteworthy production for two reasons. In the first place it proves that Wayne Morris, who was hoisted to stellar position overnight in 'Kid Galahad' is no flash in the pan, a one-part actor, but has before him a long and probably distinguished career as a film player. In the second place, it reveals with new emphasis the importance of thematic story material on the screen, indicating the part it is destined to play in motion pictures of the future." **Bert Harlen**

+ **Hollywood Spec** p9 N 20 '37

"This all depends upon your interest in submarines." (2½ stars) **Beverly Hills Liberty** p44 D 4 '37

"That the United States Navy lends a hand with this melodrama probably accounts for the limitations of its plot. But it also accounts for the film's thrilling scenes of submarines in action and disaster and for an interesting exposition of the modern gadgetry used in underseas rescue work."

+ — **Newsweek** p34 N 22 '37

"Weighed down with technicalities that the layman has difficulty in following, the picture shows a singular lack of the dash and punch usual to the Warner product. Little effort has been made to improvise the standard fiction of the two gobs in love with the same sweet patootie." **Herb Sterne**

— + **Script** p10 D 4 '37

"For the absorbing technical accuracy of the film, credit goes to Navy-minded Director Lloyd Bacon."

Time p41 N 29 '37

Trade Paper Reviews

"'Submarine D-1' is definitely Box-Office, and the exhibitors should take the time and energy necessary to evolve a bang-up selling campaign, for all those who see the picture will be more than satisfied with the entertainment provided."

+ **Canadian Moving Pict Digest** p61 D 11 '37

"Fine thrill melodrama of the navy service with strong cast and sock climax with sunken submarine."

+ **Film Daily** p7 N 18 '37

+ — **Motion Pict Daily** p3 N 11 '37

"This is a slow starter but it gets interesting after the first reel, should satisfy the average patron. Audience reaction was fair."

+ — **Phila Exhibitor** p49 D 1 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"The film is an illuminating and instructive document. . . Film waves its own flag, the best on earth, and with some exhibitor push it should do business. Particularly in the midwest sector where most enlisted men come from."

+ Variety p16 N 17 '37

"'Submarine D-1' exploiting the grim fascination of the U. S. undersea battle craft, with a simple but gripping human story to give it emotion and heroic drama, is the best and most legitimate service picture yet made. . . It is an expert piece of showmanship, a fine piece of entertainment for all audiences."

+ Variety (Hollywood) p3 N 10 '37

SWING IT, PROFESSOR. Ambassador 60min N 15 '37

Cast: Pinky Tomlin. Paula Stone. Milburn Stone. Mary Kornman

Director: Marshall Neilan

Original story: Connie Lee

Screen writers: Nicholas H. Barrows. Robert St. Clair

The story concerns Pinky Tomlin who resigns his teaching position as professor of music in a small college because he is an adherent of classic music and his pupils want swing music. He goes to the city and under the tutelage of a night club hostess he finally falls for swing music.

Audience Suitability Ratings

"Family."

Wkly Guide N 13 '37

Newspaper and Magazine Reviews

"What the film as previewed most needs is some judicious editing, some trimming off of rough bits of action, and the elimination of irrelevancies which slow up the movement of the story. Everything considered, however, it is a sprightly little piece, a satisfactory B product." Bert Harlen

+ — Hollywood Spec p12 N 20 '37

Trade Paper Reviews

"Possessing far more in entertainment than many a more highly-budgeted production, this rambling but good-humored musical is checkful of amusing gags. Family."

+ Boxoffice p29 N 20 '37

"It is a light pleasant offering full of fun, and average audiences should find it enjoyable, especially the Tomlin fans. With Pinky as the whole show and draw, his increased popularity through the Eddie Cantor radio show should get the picture over to some gratifying results."

+ — Film Daily p4 N 13 '37

+ — Motion Pict Daily p4 N 15 '37

"Lightweight musical comedy, this is pleasing entertainment with Pinky Tomlin as the singing highlight."

+ Phila Exhibitor p50 D 1 '37

"For a change, the racketeer yarn is given a brand new twist in the Conn production, 'Swing It, Professor,' that provides a nifty angle for songs rendered by Pinky Tomlin and others of the cast. Produced at a low cost, this one will more than satisfy Tomlin's following in the sticks but should find many spots in the metropolitan areas that will enjoy the picture."

+ Variety (Hollywood) p3 N 9 '37

SWING IT, SAILOR. Grand national 63min N 5 '37

Cast: Wallace Ford. Ray Mayer. Isabel Jewell. Mary Treen. Cully Richards. Tom Kennedy

Director: Raymond Cannon

Screen writers: Dave Diamond. Clarence Marks

"Wallace Ford is bent on preventing his pal, Ray Mayer, from leaving the Navy to get married. Mayer is engaged to Isabel Jewell and intends to get married when the fleet gets in. Ford figures that the only way to keep his pal in the Navy is to disillusion him on the subject of women." Film Daily

Audience Suitability Ratings

"A slow, tiresome and well worn plot with a navy background. . . Exceptionally good photography fails to redeem would-be comedy that does not amuse, boring dialogue and a cheap attempt at melodrama. Adults and young people." E Coast Preview Committee

— Fox W Coast Bul N 20 '37

"Adults."

Nat Legion of Decency D 2 '37

"Adults and young people."

Sel Motion Pict p12 D 1 '37

Newspaper and Magazine Reviews

"Provided you can be entertained by pictures which do not get much of anywhere and are slow about getting there, you will find 'Swing It, Sailor' a treat. It excels in both respects. . . Isabel Jewell's work in this picture might have been an asset to a better production." Bert Harlen

+ — Hollywood Spec p13 N 13 '37

"The less said about the current bill at the Central the better. . . It is an incredibly silly item." B. C.

— N Y Times p23 D 13 '37

"The film is pretty routine and uninteresting." William Boehnel

+ — N Y World-Telegram p21 D 13 '37

Trade Paper Reviews

"Slow as a snail, dull as an old hoe and pitifully meager in entertainment values, this David Diamond production falls decidedly short of even that unambitious goal at which it is aimed—the lower half of the less important dual programs. Family."

— — Boxoffice p29 N 20 '37

"A fair program picture that doesn't give the capable cast a chance to do much. Ford and Mayer carry most of the picture, with Miss Jewell's talents submerged."

+ — Film Daily p4 N 8 '37

+ — Motion Pict Daily p7 N 8 '37

"Seen in a projection room, it seemed pleasing. Estimate: okay for duals."

+ Phila Exhibitor p41 N 15 '37

"Just a stupid picture using the Navy as a background. Performers do the best they can with such material as there is."

— Variety p22 N 10 '37

"Utterly devoid of any entertainment qualities that draw them in at the box office, Grand National's production, 'Swing It, Sailor' is a less than mild offering. It sent them walking at the preview."

— Variety (Hollywood) p3 N 4 '37

++ Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

T

TENTH MAN. Gaumont British 65min
My 15 '37

Cast: John Lodge. Antoinete Cellier. Athole Stewart

Director: Brian Desmond Hurst

Screen writers: Marjorie Deans. Geoffrey Kerr

Based on the play of the same title by W. Somerset Maugham. Filmed in England. "The lead, John Lodge, becomes involved in some financial manipulations. He figures nine out of every ten men are knaves or fools, that the tenth man is the one who will upset him. This eventually happens after he overcomes practically all odds including scandal, heavy election competition, etc." (Phila Exhibitor)

See issue of September 27, 1937 for other reviews of this film

Newspaper and Magazine Reviews

"'The Tenth Man,' which is said to be from a play by Somerset Maugham, most woefully lacks that gentleman's accustomed punch. . . It is all very much cold tea." B. C.
— N Y Times p15 N 15 '37

"John Lodge, the young English actor, gives biting force to Maugham's caustic aphorisms on love and life."
N Y World-Telegram p19 N 18 '37

Trade Paper Reviews

"Why they released this British production on this side is rather a mystery. . . The story is told with a heavy hand, is filled with long and tedious speeches, and the actors express their emotions with violent facial contortions in close-ups, some of which are so close that part of the face cannot get on the screen."
— Film Daily p11 N 17 '37

"An out-of-the-rut melodrama that relies wholly for its color and psychological interest on some fine dramatics from John Lodge. Hastily thrown together, with nondescript dialogue and continuity that meanders, the script nevertheless retains something of the cumulative tension of the original."
Hollywood Reporter p5 Ag 29 '37

+ Motion Pict Daily p4 Ag 25 '37

"If John Lodge had a name big enough to draw business, this would be a first-rate feature, but as is picture should prove an excellent programmer here [London] and second spotter on dual bills in America."
Variety p21 S 2 '37

TEX RIDES WITH THE BOY SCOUTS.
Grand national 66min O 29 '37

Cast: Tex Ritter. Marjorie Reynolds. Snub Pollard

Director: Ray Taylor

Original story: Lindsley Parsons

Screen writer: Edmund Kelso

A western melodrama. Made with the official sanction of the Boy Scouts of America.

Audience Suitability Ratings

"A routine Western plot gains a touch of novelty through the introduction of a Boy Scout hero. Scenes in a Scout Camp, showing the Scouts at work and play, preface the story and add considerably to the interest and entertainment value of a film which in other respects is only average." Family." E Coast Preview Committee
— + Fox W Coast Bul N 20 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"General patronage."

Nat Legion of Decency D 2 '37

"Family."

Sel Motion Pict p12 D 1 '37

Newspaper and Magazine Reviews

"The Central drifts into its old slump again with 'Tex Rides With the Boy Scouts.' The mental level of this opus is probably lower than that of the youngest Scout in the supporting troop—who we would judge isn't a day over 7." B. R. C.
— N Y Times p21 N 27 '37

Trade Paper Reviews

"Except for ample exploitation opportunities, this picture offers very little to the exhibitor. It is below average in Westerns, spottily directed and shy on action. Family."
— + Boxoffice p29 N 20 '37

"Western with a boy scout troop featured has swell appeal for [juveniles]."
+ Film Daily p6 N 2 '37

+ Motion Pict Daily N 2 '37

"Tex Ritter's 'first in the new series has strong exploitation possibilities. As far as production goes, it is up to the usual average; its main strength is the scout angle."
+ Phila Exhibitor p41 N 15 '37

"This is a miss. . . It makes no effort to exploit the Scout movement. In fact, in one scene it ridicules it. Final print could stand some pruning, especially in the usual chase shots. As is, it's dull entertainment."
— Variety p15 N 3 '37

TEXAS TRAIL. Paramount 56min N 26 '37

Cast: William Boyd. George Hayes. Russell Hayden. Judith Allen

Director: Dave Selman

Screen writer: Jack O'Donnell

A western melodrama; fourth in the Hopalong Cassidy series. Based on the novel of same title by C. E. Mulford.

Audience Suitability Ratings

"Fast moving, suspenseful Western. Family." Am Legion Auxiliary

"A well acted and adequately directed Western, with plenty of excitement and action. Family." Calif Cong of Par & Teachers

"Many will thrill to the stampede and the galloping horses of the cavalry as they race to the rescue. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"An excellent family picture." Nat Soc of New England Women

"An intensely interesting and commendable Western in which the theme of the story is strongly exemplified, that there are other ways of doing one's duty to one's country in time of war than in active service with stripes on one's sleeves. Good family entertainment." S Calif Council of Fed Church Women
Fox W Coast Bul O 16 '37

"Well worth seeing by all who enjoy this type. Family and junior matinee."
+ Gen Fed of Women's Clubs (W Coast)
O 6 '37

"This is an unassuming program film which is nevertheless fast moving and convincing, with a likable hero, less romance than usual, gorgeous scenery, and fine riding. Adolescents, 12-16: entertaining; children, 8-12: good if not too stimulating."
+ Motion Pict R p8 N '37

"General patronage."

Nat Legion of Decency O 28 '37

"Family."

Sel Motion Pict p9 N 1 '37

"Family. Juvenile. A good Western with unusually beautiful photography."

+ Wkly Guide O 23 '37

Trade Paper Reviews

"[It] adds up to another good Western programmer, marked by beautiful photography, the usual sterling performance by William Boyd as Hopalong, smooth direction and restrained, natural dialogue. Family."

+ Boxoffice p25 O 16 '37

"Action is the keynote of this 'Hopalong Cassidy.' Gun battles, hard riding, bronco busting and stampeding horses make it a more real honest-to-goodness Western than most of the others of the series."

+ Film Daily p7 O 12 '37

+ — Motion Pict Daily p10 O 13 '37

"Hopalong slipped a little on this one. It's not as good as the usual run of this series but still is a good Western. Estimate: okay Western."

+ Phila Exhibitor p30 O 15 '37

"It does not measure up to its predecessors but may satisfy the followers of this group of Westerns. The story is far below the level set by the previous offerings."

— + Variety (Hollywood) p3 O 6 '37

THANK YOU, MR MOTO. 20th century-Fox 65min D 24 '37

Cast: Peter Lorre. Thomas Beck. Pauline Frederick

Director: Norman Foster

Music director: Samuel Kaylin

Screen writers: Willis Cooper. Norman Foster

Based on the novel of the same title by J. P. Marquand. A mystery story.

Audience Suitability Ratings

"Good photography and some excellent sound effects but realism is sacrificed to suspense and the whole marred by unnecessarily brutal killings. For the latter reason, adults only." Am Legion Auxiliary

"This thrilling mystery is developed with an over-dose of horror, brutality, and murder. Adults." Calif Cong of Par & Teachers

"There are several grewsome murders too casually committed. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Interesting oriental background, some good acting and an involved plot with brutal details in a program film for mature audiences." Nat Soc of New England Women

"Excellent characterizations in a remarkably realistic atmosphere make interesting this unusual mature picture." S Calif Council of Fed Church Women

Fox W Coast Bul D 4 '37

"Family-mature. There are several murders and the action is at times violent but as a whole the picture will entertain those who enjoy this type."

+ Gen Fed of Women's Clubs (W Coast) N 17 '37

"The chief fault of the picture lies in a surfeit of murders, several of which are committed with relish and dispatch by Mr. Moto himself. Not only is it against the best usage

for the hero to engage in homicide, but when there is so much violence it loses all significance, and one sets aside the whole affair as an impossible yarn. Adolescents, 12-16 & children, 8-12: no."

— Motion Pict R p7 D '37

"General patronage."

Nat Legion of Decency D 16 '37

"Family."

Wkly Guide D 11 '37

Newspaper and Magazine Reviews

"Audiences will not object to sitting through 'Thank You, Mr. Moto.' It is not stimulating fare, but it has several pleasant features which will make of it a satisfactory double-biller. The chief virtue of the film is a rather nice tone, contributed to greatly by the photography of Virgil Miller. . . The yarn itself is routine stuff, a not too coherent action story." Bert Harlen

+ — Hollywood Spec p13 D 4 '37

Trade Paper Reviews

"The latest of the Motos should add much prestige to the series, for it is a very engrossing mystery that makes top flight program fare. . . [It] carries suspense, action, and gives the clever little Mr. Moto plenty of opportunity to do his stuff."

+ Film Daily p7 N 26 '37

— + Motion Pict Daily p5 N 24 '37

"This is another of those practically pointless melodramas that are strict disappointments to adult picture-goers, but right down the youngster alley. This one contains less hokem, gymnastics, and blood and thunder than previous Motos."

— Variety (Hollywood) p3 N 22 '37

THAT CERTAIN WOMAN. Warner 91min S 18 '37

Cast: Bette Davis. Henry Fonda. Ian Hunter. Anita Louise. Donald Crisp

Director: Edmund Goulding

Screen writer: Edmund Goulding

"It proceeds in chronological fashion. The evolution of the girl [Bette Davis] who married a notorious crook when in her teens and who is a responsible office secretary when the picture opens, is a sort of pilgrim's progress in which Miss Davis' character takes on nobility and strength and the heart to sacrifice for those who appeal to her compassion, as one man after another rebounds against her life." [Variety (Hollywood)] This is a remake of The Trespasser in which Gloria Swanson starred in 1929.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"The wholesale heartbreaking which goes on in this film is tiresome to a degree. It is a typical Warner society drama which mixes advanced goings-on with lush sentimentality and is about as dignified and impressive as a drug store best-seller. . . This one is reserved for adults." T. J. Fitzmorris

+ — America p576 S 18 '37

"A: good of kind; Y: unsuitable; C: no." Christian Century p1215 S 29 '37

"Bette Davis does her best to make the story live but she receives little assistance from the directions; the rest of the cast, with the exception of Henry Fonda, are, excusably, unable to do anything with their parts. . . This [is a] long story of noble, but rather stupid, suffering. Suitability: adults and adolescents." W. F.

+ — Mo Film Bul p201 S '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THAT CERTAIN WOMAN—Continued

"Adolescents, 12-16 & children, 8-12: no."
Motion Pict R p9 S '37

"A: good; Y: mature; C: no."
Parents' M p106 N '37

"Bette Davis, supported by an excellent cast, gives an outstanding performance under the sympathetic direction of Goulding, and the photography is of a particularly high standard. Adults."

+ Sel Motion Pict p5 O 1 '37

"Mature."
Wkly Guide S 18 '37

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 S 18 '37

"Miss Bette Davis, whose ability to suffer expertly is apparently limitless, takes it on the chin once more in the melodrama currently jerking tears. . . . That she has trouble making her audience believe in her trials is due, not to any lack of histrionic talent, but to a fantastically complex story. 'That Certain Woman' is an amalgamation of all the hallowed clichés."

Cue p36 S 18 '37

"Hopelessly implausible plot manages to sustain interest."

Digest p32 S 18 '37

"Skilfully directed, written with a finely level perspective of tenderness and hard-boiled cynicism, this is pretty swell drama, although it slackens down quite a bit before the fade-out."

+ Judge p23 N '37

"Our condolences to the interesting, highly promising Bette Davis. She is having bad luck with her films since she returned contrite to the Warners' studio after her rebellion. This completely false and theatrical effort will not help her." (1½ stars) Beverly Hills

Liberty p50 O 2 '37

"It assaults one's sensibilities at every turn without achieving any genuine sympathy, suspense or emotional sincerity. . . . The opening sequences have a refreshingly casual quality about them. The others are glib enough to give the easily susceptible a field day of vicarious suffering. They don't add up in terms of motion picture quality. . . . 'That Certain Woman' has what is vaguely known as audience appeal, but almost no dramatic integrity."

Howard Barnes

— N Y Herald Tribune p19 S 16 '37

"This version is frankly a tear-jerker. It uses all the old devices, uses them slickly, but without much sincerity. . . . Mr. Goulding has so overloaded his plot that the whole business seems far from reality or need for emotion. . . . The picture never goes deep. It remains a technically good, somewhat lifeless specimen of a Hollywood sob story." Eileen Creelman

— + N Y Sun p23 S 16 '37

"For all the heaviness of its theme, for all the hopeless monotony of its heroine's ill-fortune, the picture has dramatic value and reasonably constant interest. Miss Davis performs valiantly as usual, giving color to a role which, in lesser hands, might have been colorless as the shadows that surround it." F. S. Nugent

+ — N Y Times p29 S 16 '37

"'That Certain Woman' is that certain motion picture that is causing those certain embarrassing peals of laughter in the wrong places. . . . A pot-pourri of all the stock situations of nickel-weekly romantic fiction, it is about as preposterous as anything that has come along this season." William Boehnel

— N Y World-Telegram p29 S 16 '37

Reviewed by John Mosher
New Yorker p93 S 18 '37

"Without Bette Davis—who deserves better—this remake of Gloria Swanson's 'The Trespasser' (1929) would be a total loss. Henry Fonda, Ian Hunter, and a good cast can't help her much with a tear-jerking saga of sacrifice and incredible bad luck."

— + Newsweek p24 S 27 '37

"Despite the complicated and unwelcome hum of the final footage, the erratic cutting to bridge situations and time, 'That Certain Woman' is that certain picture to see." Herb Sterne

Script p8 O 16 '37

Time p36 S 27 '37

THAT'S MY STORY. Universal 63min O 24 '37

Cast: Claudia Morgan. William Lundigan. Ralph Morgan. Herbert Mundin

Director: Sidney Salkow

Screen writer: Barry Trivers

Based on a play Scoop by Van Terrys Perlman. When the sheriff of a small-town jail refuses to allow reporters to see a young woman prisoner held for murder, two reporters, a young man and a woman, have themselves arrested in order to secure an interview.

Audience Suitability Ratings

"The direction is slow at first but the film gathers speed and excitement as it proceeds. The acting all round is competent and some of the small parts are very well played. Suitability: family." A. R.

Mo Film Bul p224 O '37

"[It is] an extremely far-fetched story. . . . The lightness of the story's mood is consistent and there are a few definitely amusing spots, but it is too long drawn out and exceeds the bounds of probability. Adults and young people."

— + Sel Motion Pict p12 O 1 '37

Trade Paper Reviews

— + Motion Pict Daily p15 N 23 '37

"Thanks to a story with some surprising twists, this routine murder-newspaper yarn should please in neighborhoods or on dual bills."

+ — Phila Exhibitor p31 O 15 '37

"Top featuring in this picture, as in so many from the Universal studios lately, goes to a couple new in the film business. . . . This fact in itself dooms 'That's My Story' to the lower brackets, action houses and dual bills. Lack of name potency is not the only thing holding it back, since it falters by traversing the nut-route of newspapering, already familiar and nauseating to the average audience. To say it accents its improbability is putting it mildly."

— + Variety p14 D 1 '37

THERE GOES THE GROOM. RKO 64min O 29 '37

Cast: Ann Sothern. Burgess Meredith. Mary Boland. Onslow Stevens

Director: Joseph Santley

Original story: David Garth

Screen writers: S. K. Lauren. Dorothy Yost. Harold Kussel

"Meredith is an idealist who returns from the gold fields of Alaska a wealthy man to meet Louise Henry, whom he left behind to make his way in the world. He is given the cold shoulder by the girl, unaware of his

affluence. But her family gets wise to the fact and seeks to get its fingers on his bank account." [Variety (Hollywood)] (Based on the story of the same title by David Garth.)

Audience Suitability Ratings

"A: thin; Y & C: no value."

Christian Century p1406 N 10 '37

"Family." Am Legion Auxiliary

"An average program picture with some good comedy and too much drinking. Adults: fair; 14-18 & 8-14: no." Calif Cong of Par & Teachers

"This light farcical comedy had possibilities, but because of the overworked style and outmoded plot, it doesn't click. . . . The settings are attractive and the cast very good, but their efforts seem labored at times. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Hackneyed farce. Mature." DAR

"A boisterous farce, at times rather tiresome, provides average program entertainment. Mature." Nat Soc of New England Women

"Unethical in substance and overdrawn in action. Mediocre and mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 2 '37

"When a farce is not funny it is indeed a sad affair. Such is 'There Goes the Groom.' Adolescents, 12-16: too sophisticated; children, 8-12: no."

— Motion Pict R p9 O '37

"A, Y & C: fair."

Parents' M p75 D '37

"It's pretty thin stuff and the surprising thing is that a good cast makes it good entertainment."

+ Scholastic p35 O 30 '37

"Mildly entertaining for indiscriminating audiences. Adults."

— + Sel Motion Pict p6 O 1 '37

Newspaper and Magazine Reviews

"Adults & young people."

Christian Science Monitor p17 O 17 '37

"Example of what not to do to a promising actor, Burgess Meredith (of 'Winterset' fame) struggles heroically against odds of an inferior cast and silly story."

— Digest p34 N 6 '37

"'There Goes the Groom' is merely another unalloyed link in the chain of mad-mad comedies that is threatening to strangle this reviewer's sense of fun." Herb Sterne

Script p8 N 6 '37

Trade Paper Reviews

"This film will do right by any exhibitor in any situation. Not a top bracket production, the picture has, nevertheless, enough swell entertainment packed into its 66 minutes to insure an enthusiastic reception by all audiences. Family."

+ Boxoffice p19 O 2 '37

"Since the average audience thrives well, and as a rule best, on laughter, this vehicle should win popular approval as a screen attraction."

+ Film Daily p6 O 12 '37

+ Motion Pict Daily p5 S 28 '37

"Good slapstick comedy is directed at smart pace. It should more than satisfy on any program."

+ Phila Exhibitor p22 O 1 '37

"[It] looks likely to wind up unfortunately. It'll droop right into the duals, generally, upon release, and probably won't get the recognition it deserves at all. The yarn is well-worn around the edges, but so buoyantly and skillfully acted by each least or large member of

the cast, so smartly directed and generally entertaining, that it's a shame the sum total isn't sufficiently magnetizing to lift the picture from its ordained fate."

+ — Variety p15 O 13 '37

"The whole picture is played for fun and the comedy clicks, with the falls and rough stuff getting howls. Picture possesses those elements that are surefire box office. . . . Burgess Meredith in the chief male role is shrewdly cast and delivers a performance worthy of applause."

+ Variety (Hollywood) p3 S 25 '37

THIS IS CHINA. Wechsler 68min O 5 '37

Commentary: Jack Foster

Narrator: Alois Havrilla

Music: Alfred Uhl

"[It] is a record of an itinerant camera man's journeyings between Inner Mongolia and Peiping, along the Yangtze and through Shanghai. It is a partial picture of China as it prepares to resist invasion." N Y Times

Newspaper and Magazine Reviews

"Taken together with 'The Good Earth' and the current newsreels, 'This is China,' with its hundreds of colorful and informative sequences, offers as complete an explanation as you are likely to get of the national incoherences and racial weaknesses which laid the groundwork for the present Chinese debacle." Jesse Zunser

Cue p42 O 16 '37

Digest p34 O 30 '37

"[It is a] somewhat disappointing 'human document.' The film is of course timely, and nothing in it can be dismissed as irrelevant to our curiosity. Perhaps, in view of China's known vastness and the depth of its present danger, it was inevitable that we should expect too much of a film purporting to be a photograph of it. . . . The film at [one] point becomes a true documentary, suggesting ironies without resolving them in the way that all glimpses into reality do, and achieving such a result by something like a pure use of the camera." Mark Van Doren

— + Nation p413 O 16 '37

"As a travelogue, there are a number of fascinating chapters. . . . Mr. Wechsler and his company have had obvious difficulty in warping the material into a 'documentary' protest against the Japanese invasion. . . . Consequently 'This Is China' has a disarranged appearance and little conviction in its pleading; but it is an interesting tour of China." F. S. Nugent

+ — N Y Times p29 O 6 '37

"It's a serious-minded, intensive sketch of some of China's problems in the past. . . . The film might well be used as a prologue, an introductory chapter, to any of the recent newsreel revelations." John Mosher

New Yorker p97 O 16 '37

Trade Paper Reviews

+ Motion Pict Daily p12 O 15 '37

"Here is an absorbing study of Chinese life in all its vast ramifications. . . . Houses which have an arty following might use it."

Phila Exhibitor p38 N 1 '37

"Inside stuff on present-day China may have some vogue because of interest created by the war situation. Picture as first shown needs cutting badly, but contains some fine photography and a high proportion of unusual shots. . . . Commentary by Jack Foster . . . could have been better, with narration by Alois Havrilla too much in the travelog style for this type of picture."

+ — Variety p13 O 6 '37

THIS WAY, PLEASE. Paramount 70min
O 29 '37

Cast: Buddy Rogers, Betty Grable, Ned Sparks, Mary Livingstone

Director: Robert Florey

Dance director: LeRoy Prinz

Music: Frederick Hollander, Sam Coslow, Al Siegel, Jock Gray, George Gray, Phil Boutlje

Music director: Boris Morros

Original story: Maxwell Shane, Bill Thomas

Screen writers: Grant Garret, Seena Owen, Howard J. Green

"Betty Grable, a dancer, gets a job as an usherette in a movie theater and meets Buddy Rogers, popular master of ceremonies and band leader. Believing that Buddy is showing too much interest in Betty, Porter Hall, eccentric theater manager, fires him. Mary Livingstone, Hall's niece, induces Hall to give Betty an audition. Betty makes good and is billed as the girl who broke Buddy's heart. Enraged, Buddy 'frames' on Betty by agreeing to a theater wedding, but although the house is packed for the event, Buddy fails to appear. At the last moment he weakens and rushes to the theater to find Betty about to marry Lee Bowman. Bowman steps aside and Buddy marries Betty." *Film Daily*

Audience Suitability Ratings

"A: mediocre; Y: passable; C: doubtful interest."

Christian Century p1510 D 1 '37

"The story is trite, acting just average, but many will enjoy the picture as light, amusing fun. Family." *Am Legion Auxiliary*

"A better than average program picture. Family." *Calif Cong of Par & Teachers*

"This may prove entertaining fare to radio addicts who are devoted to Fibber McGee and Molly and Mary Livingstone, but the flimsy story will hold little interest for others. Family." *Calif Fed of Business & Professional Women's Clubs*

"Mediocre. Mature. Family." *DAR*

"Several radio personalities are introduced, but the production as entertainment is below standard. Adults and young people." *E Coast Preview Committee*

"The thin story concludes rather cheaply with commonplace slapstick. Family." *Nat Soc of New England Women*

"Good, amusing entertainment, introducing a number of catchy songs. . . . Pleasing cast in a well directed picture. Family." *S Calif Council of Fed Church Women*

Fox W Coast Bu! O 16 '37

"Family."

Gen Fed of Women's Clubs (W Coast) O 6 '37

"Curiosity to see radio stars on the screen may attract patrons to this production but many will be disappointed. . . . In our opinion radio stars as a rule had better keep to their own meter. Adolescents, 12-16: harmless but no value; children, 8-12: no value."

— *Motion Pict R* p9 O '37

"General patronage."

Nat Legion of Decency O 7 '37

"Adults & young people."

Sel Motion Pict p13 O 1 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 O 17 '37

Digest p34 O 30 '37

"Because it brings back Buddy Rogers, this picture will rate some attention, but when its circuit of the film theatres is completed it will have done neither Buddy nor Paramount any good. . . . The 'This Way, Please' story is impossible."

— + *Hollywood Spec* p11 S 18 '37

"Paramount meant something else, but we mean the Exit. They must have had their eyes closed all during the production of this fiasco, or else everybody but the poor struggling cast was out to lunch."

— — *Judge* p23 N '37

"As far as the Rogers performance goes, polite dismissal is in order, for while the former band leader is no doubt as engaging as ever, that is not engaging enough. Nor is the hackneyed story about frustrated romance backstage particularly entertaining. . . . The gags manage to be convulsive, sandwiched as they are between Mr. Rogers's conventional courtship and a lot of tiresome detail." *Marguerite Tazelaar*

— + *N Y Herald Tribune* p17 O 8 '37

"The story is a thoroughly confused piece. . . . The whole thing is pretty silly even for a class B production; and the cast . . . didn't help much." *Eileen Creelman*

— *N Y Sun* p32 O 8 '37

"[It is] a small-time occasion. . . . As far as we are concerned the star of 'This Way, Please,' is the deplorable Rufe Davis and his exhaustless repertoire of imitations." *B. R. C.*

— + *N Y Times* p27 O 9 '37

Trade Paper Reviews

"Exhibitors whose gate receipts suffer because of radio competition have a screen vehicle here which will draw the evening crowds away from their broadcasting sets and into the theatre to see, as well as hear, their ether favorites. Family."

+ *Boxoffice* p21 S 18 '37

"This is a pleasing musical comedy and should fit in the upper half of a double bill. The radio names of Fibber McGee and Molly, and Mary Livingstone should aid in the draw at the box office."

+ — *Film Daily* p8 S 15 '37

+ — *Motion Pict Daily* p2 S 13 '37

"Routine musical of back stage life, this is best suited for duals, neighborhoods."

— + *Phila Exhibitor* p14 S 15 '37

"Nothing in this slowly paced comedy with music to get excited about. It is neither comic nor melodious. Will fit into neighborhood duals as a filler in."

+ — *Variety* p15 S 15 '37

"Smartly studded with sure fire entertainment features, this pleasing picture of back stage life carries plenty of punch and will win audience approval in all types of houses. . . . It is different from the regular run of back stage stuff and is replete with plenty of good situations. Suspense is maintained from start to finish."

+ *Variety (Hollywood)* p3 S 9 '37

THOROUGHBREDS DON'T CRY. MGM
80min N 26 '37

Cast: Ronald Sinclair, Judy Garland, Mickey Rooney, Sophie Tucker, C. Aubrey Smith

Director: Alfred E. Green

Music: Nacio Herb Brown, Arthur Freed

Music director: William Axt

Original story: Eleanore Griffin, J. Walter Rubin

Screen writer: Lawrence Hazard

"Smith brings his grandson, Sinclair, from England to America to try his luck at the racing plants. He is owner of Pookah, and they

are pointing to the big handicap at Santa Anita. Rooney, the leading jockey, is retained to ride a warmup race in which Pookah is entered. Rooney is tricked by his father, a gambler, and throws the race. For this offense he is barred from the track and loses a chance to redeem himself in the big race. Therefore, it is up to Sinclair and he brings home Pookah in first place." *Variety*

Audience Suitability Ratings

"The whole is presented with a distinct freshness and sparkle that will make it excellent entertainment for the entire family." *Am Legion Auxiliary*

"There are some good characterizations, production qualities are satisfactory, but as a whole, the cast is not convincing. Adults." *Calif Cong of Par & Teachers*

"A human-interest story of adolescence filled with exciting horse-racing sequences and amusing bits of comedy. Family." *Calif Fed of Business & Professional Women's Clubs*

"Good. Mature. Family." *DAR*

"Excellent for all audiences." *Nat Soc of New England Women*

"Interesting to all ages. Family." *S Calif Council of Fed Church Women*
Fox W Coast Bul D 4 '37

"An exciting picture of horse racing which, while showing the trickery connected with that sport, vividly portrays the real sportsmanship of thoroughbred people, who face distress and failure with courage and bravery." [It is] a most entertaining picture. Family."
+ *Gen Fed of Women's Clubs (W Coast)*
N 24 '37

"The plot is melodramatic and rather far fetched, but the skillful young actors more than make up for story deficiencies. The picture is good though not exceptional. Adolescents, 12-16: yes; children, 8-12: passable if not too exciting."

+ *Motion Pict R p8 D '37*

"General patronage."

Nat Legion of Decency D 2 '37

"It is the youthful principals who invest the film with a captivating freshness that insures delightful entertainment for audiences of all ages. Family. Best of the month."

+ + *Sel Motion Pict p7 D 1 '37*

"Family-juvenile. Lively and interesting picture of its type, with some entertaining minor characters."

+ *Wkly Guide N 27 '37*

Newspaper and Magazine Reviews

"This one is out of the old hokum bucket, but it is saved by three ingratiating young players and an unusually interesting race-track background. . . The three youngsters who take the lead rôles hoist the picture up to a rather fair entertainment level. . . Good juvenile filmfare, and amusing for not-too-particular adults." *Jesse Zunsner*

+ *Cue p39 D 4 '37*

"The new Metro film has been made with plenty of 'sock.' Its action is boisterous, there is a rousing song in it, and a generous portion of humor, at least of a sort. Maybe the general public will like it. I feel obliged to record that the preview audience hailed it with enthusiasm, though impressionable preview audiences, especially in the neighborhood houses, are not uncommon. . . As for my personal reaction—I wish I could say that [it] is as moving as its title suggests. . . But I cannot." *Bert Harlen*

+ *Hollywood Spec p10 N 20 '37*

"[It is] an appealing picture, especially for children. . . One reason the piece is so genuine an entertainment for youngsters is the warm and adolescent treatment by Mr. Green, the director. The picture has laughs in the

right places, and this was demonstrated yesterday by the large gathering of children at the Rialto on a holiday." *Marguerite Tazelaar*

+ *N Y Herald Tribune p8 N 27 '37*

"With Mickel Rooney to boot it home, 'Thoroughbreds Don't Cry,' is a likely odds-on choice for any kid's money of a Saturday afternoon—and is a pleasing little flier, too, for those grownups who pick 'em out of a hat. Short on the logic but long on the pep, it gallops gayly into the stretch, nothing to beat such a hot pacemaker as the memorable 'Little Miss Marker' but well out ahead of the general run of selling-players." *B. C.*

+ *N Y Times p27 N 26 '37*

"Children are as tough as can be in 'Thoroughbreds Don't Cry,' and I imagine young people will be delighted with the display. Tutors, nursemaids, and governesses will be thoroughly discouraged by the whole exhibition, and parents dismayed." *John Mosher*

New Yorker p125 D 4 '37

"Three child actors—Judy Garland, Mickey Rooney, and Ronald Sinclair—handle the occasional laughs and thrills of this frankly hokum story."

Newsweek p34 D 6 '37

Trade Paper Reviews

"Just the type of film fare that keeps the children cheering on the edges of their seats is this Metro offering, with a trio of talented youngsters in the leads and a couple of exciting horse races to maintain the pace. Family."

+ *Boxoffice p29 N 20 '37*

"Here is a racetrack melodrama that gets away from the hackneyed plots concerning the turf. With Mickey Rooney, Ronald Sinclair and Judy Garland featured, the story has a distinct appeal to youth, but it is not to be set down as a production with strictly juvenile appeal. The story is grown up, and will register with the adults as well as the younger elements in your audience."

+ *Film Daily p11 N 24 '37*

+ *Motion Pict Daily p2 N 19 '37*

"Good comedy drama with exciting racing scenes, this should more than satisfy average fans. . . Theatre preview audience evidenced complete enjoyment. Estimate: nice program."

+ *Phila Exhibitor p47 D 1 '37*

"This film is an expose of some rather crude sleight of hand around the paddock. It is played as farce comedy, which saves it as entertainment. There are many laughs, occasional emotional moments and some thrills in the racing scenes. . . Film is a dueler of average quality."

+ *Variety p16 N 17 '37*

"[It] is destined to be a boxoffice hit everywhere. Here is a picture that packs a real wallop for general audiences as it has those features of heart interest, action and suspense that entertain."

+ *Variety (Hollywood) p3 N 13 '37*

THRILL OF A LIFETIME. Paramount 72min D 3 '37

Cast: Dorothy Lamour. Yacht Club Boys. Judy Canova. Ben Blue. Eleanore Whitney. Johnny Downs

Director: George Archainbaud

Music director: Boris Morros

Screen writers: Seena Owen. Grant Garrett. Paul Gerard Smith

A musical show with backstage atmosphere.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 26 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

THRILL OF A LIFETIME—Continued

"A gay and lively production brightly staged and pictorially fine. Family."

+ Sel Motion Pict p12 D 1 '37

Newspaper and Magazine Reviews

"This is the kind of lightly amusing musical—naïve, juvenile, and obvious—which makes a special appeal to what is popularly termed The Younger Element among cinema-goers. . . . And since it is a picture by, with, and for young people, you might discount the fact that these adult eyes noticed several long stretches of dullness." Jesse Zunsner

+ Cue p44 D 11 '37

"[It] should please everybody except introspective old grouches, and even some of them. It is very light fare, of course, with a story which is a mere bauble and a viewpoint as remote from reality as it could be." Bert Harlen

+ Hollywood Spec p12 N 13 '37

"The new musical has a certain forced exuberance; a couple of passable songs and some familiar clowning. It has few snatches of beguiling entertainment. . . . Spectators at the Paramount yesterday morning squealed with delight at several interludes, but I still think that 'Thrill of a Lifetime' is tawdry stuff, in any screen or theatrical coinage." Howard Barnes

+ N Y Herald Tribune p21 D 9 '37

"[It] is an earnest little comedy trying hard, sometimes pathetically hard, to be funny. . . . The picture is unpretentious, something in its favor, and not altogether lacking in entertainment. . . . [It] is second-rate musical comedy." Eileen Creelman

+ N Y Sun p35 D 9 '37

"[It is] an insipid concoction of sour japes and flat romantics which Fanchon has strung together like one of her old stage shows at the Roxy. The story is brutally inadequate, even for the modest needs of musical comedy, and the vaudeville interludes are as lacking by motivation as they are in originality. . . . If that, in short, is Paramount's recipe for 'romance and hilarity,' we'll take vanilla." F. S. Nugent

+ N Y Times p30 D 9 '37

"Musical comedy on the screen has seldom been less appetizing than it is in 'Thrill of a Lifetime,' the feeble and fumbling nursery exercise in song and dance. . . . One bright spot penetrates the darkness of a generally amateurish set of performances. . . . This is the rowdy, knockdown work by Ben Blue." William Boehnel

+ N Y World-Telegram p25 D 9 '37

"Performing in the manner peculiar to school graduation plays, the [youngsters] evince considerable zest, a touching desire to please. If the results add up to nothing in particular, mark it up to Youth and let it go at that. . . . Ho-hum! And again ho-hum!" Herb Sterne

+ Script p12 D 11 '37

Trade Paper Reviews

"Light musical variety, boasting no outstandingly potent marquee names and far from overwhelming in production or entertainment values, Fanchon's feature offering, reminiscently patterned in the style of her tab stage shows, will find heavy going in important showings but qualifies as suitable top spot material in subsequent runs. Family."

+ Boxoffice p29 N 20 '37

"A wide and varied array of talent makes this musical an enjoyable piece of entertainment. . . . In the upper bracket of program fare it should be well received."

+ Film Daily p9 N 10 '37

+ Motion Pict Daily p13 N 8 '37

"Here is a fair program with a name cast that will appeal to younger patrons. . . . Audience reaction was good. Estimate: fair program."

+ Phila Exhibitor p48 D 1 '37

"Ben Blue and Judy Canova, who were teamed in 'Artists and Models' in a spot somewhat secondary, are out in front in this one. They are amusing, too, which is due to some bright and original comedy material. . . . Fact that the whole thing is slightly naïve is in its favor, because not too much is promised."

+ Variety p18 N 10 '37

"Produced as program entertainment, 'Thrill of a Lifetime' will get plenty of audience appreciation in the spots where it is properly handled and exploited. . . . It is well produced and directed and is a stage show type of musical from start to finish, an excellent balance to any bill."

+ Variety (Hollywood) p3 N 5 '37

THUNDER TRAIL. Paramount 56min O 22 '37

Cast: Gilbert Roland. Charles Bickford. Marsha Hunt. J. Carroll Naish

Director: Charles Barton

Music director: Boris Morros

Screen writers: Robert Yost. Stuart Anthony

Based on the novel, Arizona Ames, by Zane Grey. A western melodrama.

Audience Suitability Ratings

"Covered wagons, hard riding, shooting and the final dramatic end of the villain form the highlights of this film which is presented in an interesting manner by an adequate cast. Family." Am Legion Auxiliary

"A Zane Grey story in which magnificent scenery is used as a background for ruthless killing and cruelty. Adults." Calif Cong of Par & Teachers

"A better-than-usual Western of gold rush days. . . . Sound ethics. Exceptional scenery. Mature-family. Good." DAR

"[It is] a good tale, well told. . . . Fine riding, notable photography and some exceptionally good performances are combined in a better-than-ordinary Western. Family." E Coast Preview Committee

"A very good Western. . . . Good direction of an adequate cast and excellent scenic effects form a good program film for the family." S Calif Council of Fed Church Women

+ Fox W Coast Bul N 6 '37

"This picture [has] high entertainment value for all who enjoy Western drama. Family."

+ Gen Fed of Women's Clubs (W Coast) O 27 '37

"The opening passage is superior to the main part of the film. . . . Thereafter the picture deteriorates into the usual wild melodrama with fighting and plunder. It comes to such an abrupt finish that the literal-minded 'Western' addicts will feel a sense of frustration. Adolescents, 12-16: fair; children, 8-12: too violent."

+ Motion Pict R p8 N '37

"General patronage."

Nat Legion of Decency O 14 '37

"A, Y & C: good Western."

Parents' M p75 D '37

"[It] is a bang-up Western."

+ Scholastic p37 O 23 '37

"A good tale, well told. Family."

+ Sel Motion Pict p13 N 1 '37

"A very nicely produced Western and exciting entertainment. Family-juvenile."

+ Wkly Guide O 9 '37

Newspaper and Magazine Reviews

Reviewed by Bert Harlen
Hollywood Spec p11 O 16 '37

++ Exceptionally Good; + Good; +- Fair; -+ Mediocre; - Poor; -- Exceptionally Poor

Trade Paper Reviews

"Far above the average Western offering, this should be a sensation with action fans. Family."

+ Boxoffice p19 O 2 '37

"Here is a Western that has everything, excellent cast, good story and magnificent locations, with the action kept moving at a fast pace, resulting in a picture that should please any audience."

+ Film Daily p4 N 22 '37

+ Motion Pict Daily p24 S 24 '37

"A fast moving outdoor story has been embellished with more production values than average Westerns. Estimate: good Western."

+ Phila Exhibitor p22 O 1 '37

"That rarity, a well-made Western, 'Thunder Trail' carries adult as well as juvenile appeal. Should not only click at Saturday matinees, but is a strong lower-decker for duals in the neighborhoods."

+ Variety p15 S 29 '37

"Story commands attention throughout in spite of a stock western ending. Picture is well cast and producers have contrived character delineations that make this more than just another Western."

+ Variety (Hollywood) p3 S 22 '37

TOVARICH. Warner 85min D 25 '37

Cast: Claudette Colbert. Charles Boyer. Basil Rathbone. Anita Louise. Melville Cooper

Director: Anatole Litvak

Music: Max Steiner

Music director: Leo F. Forbstein

Screen writer: Casey Robinson

Based on the play of the same title by Jacques Deval. "Boyer and Claudette are 'white' Russian refugees, members of Nobility, living in poverty in Paris. Boyer has been entrusted with a huge sum of francs by the Czar, and he will not touch one 'sou' thereof. Boyer and his wife, Claudette Colbert, become servants in the home of Melville Cooper. The members of the Cooper family become very fond of them and it is not until the night of the Coopers' dinner in honor of Rathbone, Soviet Commissar, that the Coopers learn their servants are members of Royalty. Although Rathbone had persecuted Boyer and insulted Claudette, he pleads with Boyer to turn over the francs to the Soviet so that valuable Russian oil fields should not have to be leased to foreigners. Their love for their mother country is so strong that they turn over the money to him." (Film Daily)

Audience Suitability Ratings

"Sacrifice, loyalty, love and devotion are the qualities that shine in this stirring picture. A thought-provoking picture, superior in every detail. Mature audience."

+ + Gen Fed of Women's Clubs (W Coast) D 1 '37

Newspaper and Magazine Reviews

"The high quality of acting, adaptation, staging and direction preserves, even embellishes, the full comedy quality of the original, so that it is virtually certain the new 'Tovarich' will make as much of a mark on the screen as it did in the theatre. . . The production itself is a combination of many entertainment elements, revolving principally around smart and sophisticated comedy, satirical, perhaps, but always highly amusing." J. P. Cunningham

+ + Commonweal p220 D 17 '37

"Excellent entertainment. Rich in comedy for most of its footage, it strikes a serious note in its closing sequences, highlights the noble-

ness of fidelity to loyalty, and by beautiful direction and superb performances, gives us a film which is outstanding among the fine screen moments we have enjoyed this year."

+ + Hollywood Spec p6 D 11 '37

"Theatre-goers who saw the Robert E. Sherwood-Jacques Deval comedy will find the screen version of 'Tovarich' a reasonably faithful transcription. Occasionally Anatole Litvak's direction sacrifices the subtle humor of the original for broader comedy effects, but the film, nevertheless, is screen entertainment of a very high order."

+ Newsweek p30 D 20 '37

Trade Paper Reviews

"Superlatively splendid in every phase, the celluloid edition of Jacques Deval's popular play is screen fare of unprecedented appeal. The adaptation is nothing short of brilliant and contrives to incorporate all the best and most desirable elements of the many highly successful comedies of somewhat similar stamp, which have highlighted Hollywood's production during the past year, without sacrificing the subtleties and satires of the original."

+ Boxoffice p23 D 11 '37

"With the names of Claudette Colbert and Charles Boyer decorating the marquee this thoroughly delightful comedy should do excellent business at the box-office. The Deval stage play has been given greater scope on the screen, due to skillful direction, and clever script, able acting and capable production."

+ Film Daily p7 D 4 '37

+ Motion Pict Daily p3 D 2 '37

"'Tovarich' emerges as a piece of popular entertainment, plus the very considerable drawing value of Claudette Colbert and Charles Boyer in the starring roles. It is destined for important first run money. . . Story changes are not radical. . . but the over-emphasis of the comedy side of the play, almost to the point of occasional slapstick, will be regarded generally as an unnecessary concession to film audiences. It is this aspect of Anatole Litvak's direction which makes the picture something less than superlative."

+ Variety p16 D 8 '37

"An outstanding play gets distinguished and wholly commendable screen treatment in the Warners version of Jacques Deval's 'Tovarich.' Suave and smart, brilliantly played, directed and produced, it will delight discriminating audiences with its superb dramatic statement and has in addition many entertainment elements for the mass."

+ Variety (Hollywood) p3 D 1 '37

TRAPPED BY G-MEN. Columbia 65min O 27 '37

Cast: Jack Holt, Wynne Gibson, C. Henry Gordon, Jack La Rue

Director: Lewis D. Collins

Original story: Bernard McConville

Screen writer: Tom Kilpatrick

"[It tells the story of] a hive of criminals who are hiding out in a secluded mining camp and who are eventually apprehended by a G-man (that would be Jack, of course) who poses as a crook to get among them." N Y Times

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 28 '37

Newspaper and Magazine Reviews

"Fairly exciting in a minor, Grade-B way. Adults and young people."

+ + Christian Science Monitor p17 O 30 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

TRAPPED BY G-MEN—Continued

"Trapped by G-Men" is one of those twenty-thirty cent melodramas which Arthur Mayer's Rialto Theater occasionally plays for the benefit of the traveling salesmen of 42nd St. Be sure to miss it." Jesse Zunker
— Cue p38 N 13 '37

"The film is as effective as the old Westerns because of its speed, fine natural settings and the relentless excitement. That the story's substance is suitable for a ten-year-old mentality didn't seem to keep adults away from the theater yesterday." Marguerite Tazelaar
+ N Y Herald Tribune p8 N 6 '37

"Our old pal, Jack Holt, ain't been done right by. For, of all things, Columbia Pictures has employed a woman to abet him in the hot pursuit of justice. . . This 'Trapped by G-Men' tells an old story passably well. . . They shouldn't do things like that to Jack. This corner almost wept." B. C.
+ — N Y Times p29 N 4 '37

"[It is] a negligible thriller with Jack Holt and Wynne Gibson." John Mosher
New Yorker p98 N 13 '37

Trade Paper Reviews

"Formula action melodrama tailor-made for Jack Holt, this should be okay in rurals, neighborhoods, on dual bills."
+ — Phila Exhibitor p21 O 1 '37

"Picture is one of those quickly produced affairs that will go best where they like gangster hi-jinks, mostly on tail-end of a dual combination."
— + Variety p19 N 10 '37

TRIGGER TRIO. Republic 55min O 18 '37

Cast: Ray Corrigan. Max Terhune. Ralph Byrd. Sandra Corday

Director: William Witney

Original story: Houston Branch

Screen writers: Joseph Poland. Oliver Drake
A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency O 28 '37

Newspaper and Magazine Reviews

"Even the youngest in the next seat was disappointed, to put it mildly." B. C.
— N Y Times p23 D 13 '37

Trade Paper Reviews

"The Three Mesquiteers go to town again in a Western that stacks up better than average. Replete with action and fast riding, this should be in the money brackets where Westerns are popular. Family."
+ Boxoffice p23 N 6 '37

"This story rambles considerably before it finally settles down to the business of supplying the fans with the thrills and the fight stuff."
+ — Film Daily p8 O 22 '37

+ Motion Pict Daily p11 O 22 '37

"This is an up-to-standard Mesquiteer production. Estimate: good."
+ Phila Exhibitor p36 N 1 '37

"Title is a misnomer. It should have been 'Buck.' A Great Dane, with saucers for eyes, Buck just about gives the most intelligent performance in this horse opera, one of the dual variety."
+ Variety p17 D 15 '37

TROUBLE AT MIDNIGHT. Universal 60min O 17 '37

Cast: Noah Beery, Jr. Larry Blake. Catherine Hughes

Director: Ford Beebe

Screen writers: Ford Beebe. Maurice Geraghty

Based on a short story Night Patrol by Kimball Herrick. A western melodrama with cattle rustling from dairy farms in the west as its theme.

Audience Suitability Ratings

"A well directed action story. Family."
+ Sel Motion Pict p13 O 1 '37

Trade Paper Reviews

"Taking the old western formula—cattle rustlers in league with the town's leading citizen—dressing it in modern setting and substituting gangsters for rustlers, Universal has succeeded in creating an average program filler with this production. Family."
+ — Boxoffice p23 N 27 '37

+ Motion Pict Daily p7 N 9 '37

"Wasting no time, this holds interest all the way. Estimate: nice program for neighborhoods, duals."
+ — Phila Exhibitor p31 O 15 '37

"Largely thrown together, it will snake its way into the lower action brackets and find its forte in the duals where another film carries the bulk of the marquee load."
+ — Variety p19 N 10 '37

"Kid stuff for the neighborhoods, in which Noah Beery, Jr., and other Universal juniors go into action under the baton of Ford Beebe to grind out a Western in everything but name. . . 'Trouble at Midnight' will fill its spot on the multiples."
+ — Variety (Hollywood) p3 N 15 '37

TRUE CONFESSION. Paramount 75min D 24 '37

Cast: Carole Lombard. Fred MacMurray. John Barrymore. Una Merkel. Porter Hall. Edgar Kennedy

Director: Wesley Ruggles

Music director: Boris Morros

Screen writer: Claude Binyon

Based on a play of same title by Louis Verneuil and Georges Berr. A comedy in which a young and struggling writer untruthfully admits that she murdered her employer in order that her struggling young lawyer husband may have a court case. He is a very ethical young man and is very angry when she admits that she had nothing to do with the murder. Her inability to tell the truth then leads her to tell her husband that she is to have a baby.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 2 '37

"Some highly amusing sequences and Carole Lombard's drollery and keen humor are somewhat marred by a sense of confusion and lack of clarity. However, the direction is brilliant, and a consistently amusing production will undoubtedly appeal to mature audiences. Adults."
+ — Sel Motion Pict p12 D 1 '37

Newspaper and Magazine Reviews

"One of those pictures at which a reviewer laughs heartily and of which he can say little beyond the fact that it is capital comedy, capably written, directed, acted and produced. . . [It is] a picture which under no circumstances must you miss."
+ + Hollywood Spec p7 N 27 '37

"An amusing farce in the giddy, irresponsible spirit so popular in Hollywood right now. Hollywood has long needed a sense of humor." (3 stars) Beverly Hills

Liberty p25 D 25 '37

"'True Confession' belongs in the daffy comedy cycle, but it has the virtue of keeping its antic lunacies amusing rather than trying. . . It is not nearly as funny as 'I Met Him In Paris' but it has a continuity of mood and action which distinguishes the better screen farces from their dreadful imitations." Howard Barnes

+ N Y Herald Tribune p22 D 16 '37

"Better than average comedy of the crackpot cycle. . . Carole Lombard and Fred MacMurray are entertaining in the leading roles, but John Barrymore, who ambles in and out of the story as an amiable alcoholic, strolls off with the honors."

+ Newsweek p31 D 20 '37

Trade Paper Reviews

"A meaty comedy idea, decked out with crisp dialogue, with able direction by Wesley Ruggles and a madcap clowning cast led by Carole Lombard, this rates near the top on any 'must see' list and should win Paramount the gratitude of exhibitors everywhere. Family."

+ Boxoffice p23 N 27 '37

+ Motion Pict Daily p22 N 19 '37

"A burlesque murder mystery, this is tops in comedy; sure fire entertainment; a natural top spot attraction for any man's theatre. Preview audience reaction was very good. Estimate: high rating comedy."

+ Phila Exhibitor p48 D 1 '37

"'True Confession' is a rather entertaining picture, the various faults or shortcomings of which should not hamper it at the box office. Not a big bet but a favorable enough one, the chances are it will do better than average to good business generally. It just falls short of being a smash."

+ Variety p16 N 24 '37

"A brilliant piece of foolery is the satirically titled 'True Confession.' . . As smartly produced as it is infectious, and dangling plenty of marquee bait, the piece is labeled for hefty coin as a natural for the holiday trade."

+ Variety (Hollywood) p3 N 17 '37

TWO MINUTES TO PLAY. Victory

69min N 2 '37

Cast: Herman Brix, Eddie Nugent, Jeanne Martel, Betty Compson

Director: Bob Hill

Screen writer: William Buchanan

A college football film in which a player wins for his team in the last two minutes of a crucial game.

Trade Paper Reviews

"A formula story of the gridiron that hits all the shopworn stuff, and is otherwise so poorly written and handled in all departments that it is positively amateurish."

— Film Daily p4 O 16 '37

"Estimate: good football independent for neighborhoods, duals."

+ Phila Exhibitor p31 O 15 '37

"Signals off. Also story, production, direction, playing, camera, lighting, sound—in fact, just about everything is off. Few more pictures like this and individual communities in these United States will be setting up their own quota laws."

— Variety p17 O 13 '37

U

UNCIVILIZED. Box office 77min N 23 '37

Cast: Dennis Hoey, Margot Rhys, Marcelle Marney, Ashton Jarry

Director: Charles Chauvel

Music: Lindley Evans

Original story: E. V. Timms

Screen writer: Charles Chauvel

Filmed in Australia. "It tells of a woman novelist, whose public tires of drawing-room stories. At her publisher's insistence she goes on an expedition into the wastelands in search of the white king of a black tribe. She finds the white king, Mara, after an Afghan camel driver has kidnapped her and traded her to Mara in exchange for permission to conduct a drug trade." (N Y Sun)

Audience Suitability Ratings

"Adults,"

Nat Legion of Decency N 26 '37

Newspaper and Magazine Reviews

"There was standing room only yesterday at the New Amsterdam Theater, and on the screen as wild-eyed a melodrama as ever a camera had photographed. . . In spite of its crowded audience [it] is pretty bad, with the acting quite as amateurish as scenario and direction." Eileen Creelman

— N Y Sun p30 N 17 '37

"It is all very juvenile, Australian bushish and inexplicable in its melodramatic convolutions." F. S. Nugent

— + N Y Times p27 N 17 '37

Trade Paper Reviews

"Without doubt 'Uncivilized' reaches the peak point in Australian production when considered from every angle. The weak points are neither many nor glaring—only the critical will find them, and the picture will bring high interest and entertainment to the ordinary playgoer, one might also venture to say anywhere in the world."

+ Canadian Moving Pict Digest p9 Ja 16 '37

"This production is amateurish, with a loosely knit and slightly unbelievable story, but the magnificent backgrounds provided by the jungle, desert and mountains in and around the Kimberly range, in Northern Australia, coupled with enough wild and woolly action should prove good entertainment in the melodrama spots."

+ Film Daily p7 N 18 '37

+ Motion Pict Daily p22 N 19 '37

"This is childish hodgepodge of white melodrama, jungle surroundings suitable for the exhibitor who wants something different, highly exploitable, which this is. . . Estimate: exploitable, for lesser spots."

+ Phila Exhibitor p50 D 1 '37

"At last there issues from an Australian studio a picture fit to grace the screens of the world. Very novelty of the setting should give 'Uncivilized' a spot on the American screen. Not, however, as an ace attraction, but on duals because, outside Australia, the marquee names mean nothing."

+ Variety p15 O 21 '37

UNDER SUSPICION. Columbia 65min D 16 '37

Cast: Jack Holt. Granville Bates. Morgan Wallace. Katherine DeMille

Director: Lewis D. Collins

Original story: Philip Wylie

Screen writers: Joseph Hoffman. Jefferson Parker

A mystery story.

Trade Paper Reviews

"Characterized by the same reliability as to production and entertainment values as has been found in all of the Larry Darmour pictures starring Jack Holt, this can be booked, with every feeling of confidence, for a top spot on subsequent-run dual programs and is good enough for filler in the deluxers. Family."

+ Boxoffice p23 N 27 '37

"Suspense is the keynote of this murder mystery. As regulation program fare, it should prove interesting. Larry Darmour, the producer, has gathered together quite a cast for a picture of this calibre and all perform well."

+ Film Daily p4 N 22 '37

+ Motion Pict Daily p8 N 22 '37

"Fair murder mystery, this will satisfy on neighborhood, dual programs. . . . A preview audience gave it a mild reception. . . ."

+ Phila Exhibitor p47 D 1 '37

"This film, starring Jack Holt, with an energetic cast of supporting players, will make plenty of coin. . . . Lewis D. Collins directs with a deft hand. He has caught the necessary angles to give the picture a proper boost in the spots sold."

+ Variety (Hollywood) p3 N 17 '37

V

VARSITY SHOW. Warner 120min S 4 '37

Cast: Dick Powell. Fred Waring. Priscilla Lane. Walter Catlett. Ted Healy

Director: William Keighley

Screen writers: Jerry Wald. Richard Macaulay. Sig Herzig. Warren Duff

"Idea is that the undergraduates at Winfield College are about to stage their annual show. They have everything except an idea and a producer until Dick Powell, one-time star student, and presently reputed successful Broadway musical comedy producer is persuaded to return to the ivy environment and give a hand. . . . The show, of course, is a knockout hit, which puts Powell back on his feet in the big city." Variety

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: entertaining; C: if it interests."

Christian Century p1151 S 15 '37

"The familiar 'show-must-go-on' formula is here given an ingeniously fresh setting and, while American college life may seem unduly frivolous and at times embarrassingly sentimental, the pace at which the film moves and the talent, humour and enthusiasm with which it is put over might be taken as models for all musical comedies on the screen. Suitability: family." A. P.

Mo Film Bul p202 S '37

"Adolescents, 12-16: passable; children, 8-12: too long."

Motion Pict R p9 S '37

"A, Y & C: entertaining."

Parents' M p106 N '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

"Family."

Wkly Guide S 4 '37

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 S 11 '37

"Steer clear of the first hour and three quarters. Last fifteen minutes has some good singing of famous college songs."

- + Digest p32 S 18 '37

"Warners have been dilly-dallying behind gold-plated doors for the past ten or twelve years, and only now have they given us a musical that is fresh, original and top entertainment. . . . The whole thing adds up to something new under Yon Cinema Sol."

+ + Judge p23 O '37

"This runs entirely too long but it has a certain youthful sprightliness and it presents a number of new personalities fresh to pictures." (3 stars) Beverly Hills

Liberty p29 O 16 '37

"It is alternately bright (Ted Healy) and not so bright (Dick Powell)."

Stage p22 O '37

Trade Paper Reviews

"'Varsity Show' is the best Warner musical we have had in some time. A rabid departure from other musicals in which Dick Powell was starred, in this the whole picture is not Powell, rather is more emphasis placed on the story and on the supporting players, and this factor tends to make the production better in every department. . . . The picture was made for laughs and music, and it achieves both ends most successfully. . . . Picture will do excellent business anywhere."

+ Canadian Moving Pict Digest p6 S 18 '37

VICTORIA THE GREAT. RKO 109min O 22 '37

Cast: Anna Neagle. Anton Walbrook. Walter Rilla. Mary Morris. H. B. Warner

Director: Herbert Wilcox

Music: Anthony Collins

Screen writers: Miles Malleon. Charles de Grandcourt

Awarded the Cup of All Nations Cinema Prize at the International Film Exhibit in Venice. Filmed in England, partly in Technicolor. "Victoria the Great" travels a long way toward a full and clarified explanation of the most popular ruler England ever had. Her career, both public and private, is traced from June 20, 1837 when she ascended the throne, until the day of her 60th anniversary as queen, shortly before her demise." (Variety)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"This is, to be sure, the authorized version of Victoria's life but it is probably as entertaining and certainly more instructive than the humanizations and debunkings which have preceded it. . . . This is a film which can be recommended to all." T. J. Fitzmorris

+ + America p96 O 30 '37

"A: outstanding; Y: excellent; C: very good."

Christian Century p1439 N 17 '37

"A picture worthy of commendation. Family-mature." Am Legion Auxiliary

"Excellent entertainment for the family." Calif Cong of Par & Teachers

"The direction, photography and authentic settings and backgrounds are deserving of high praise." Calif Fed of Business & Professional Women's Clubs

"Excellent. Fine research. Recommended for schools. Mature-family." DAR

"The film is British down to the minutest detail and imparts a concept of England's national pride and reverence for their great Queen unequaled by any other vehicle. A film not to be missed. Family." Nat Soc of New England Women

Fox W Coast Bul N 27 '37

"This [is a] notably fine production. Family."
+ + Gen Fed of Women's Clubs (W Coast)
N 17 '37

"This is unquestionably one of the finest pictures yet made in this country [England], and it is at the same time one of the most entertaining and interesting. Suitability: family." E. P.

+ + Mo Film Bul p191 S '37

Reviewed by H. M. LeSourd
Motion Pict & Family p6 N 15 '37

"It is a beautiful picture, which should be seen by all who are interested in historical detail, and the pageantry of another day. Adolescents, 12-16: splendid; children, 8-12: educational, but rather long and too little action."

+ Motion Pict R p8 D '37

"A, Y & C: excellent."
Parents' M p106 N '37

"One of the not-to-be missed pictures. Family. Best of the month."

+ + Sel Motion Pict p10 O 1 '37

Newspaper and Magazine Reviews

"When it comes to historical biography of their own great, the English film makers are at their best. Adults and young people."

+ + Christian Science Monitor p17 N 6 '37

"Herbert Wilcox presents 'Victoria the Great' to demonstrate the new belief that the destiny of England's motion pictures rests rather in making British films, equally addressed to a world audience, but in a strictly British manner and not in the manner of California. . . It is the most emphatically significant motion picture that has been produced in Britain." J. P. Cunningham

+ + Commonweal p550 O 8 '37

"If only it were shorter, 'Victoria' runs only ten minutes less than two hours, and that is much too long to watch the pageant of British Empire unfold. . . Otherwise, the film is amusing, nicely paced, with the romance, marriage, and widowhood of the Queen portrayed with delicacy, humor and reverent understanding." Jesse Zunker

+ Cue p42 O 29 '37

"The film is a reverential paean. It has one outstanding quality: impressiveness. Into this are packed both vices and virtues. Of the former are a complete absence of Victoria's more questionable characteristics, a cold note, too much film. . . As pageantry, it is excellent film fodder." Donita Ferguson

Digest p34 O 23 '37

"A very fine chronicle of the life of Queen Victoria. . . A falling off of interest after the death of the Prince Consort, and the unnecessary introduction of colour at the end, are the only faults in an outstanding, deeply moving picture."

Film Wkly p27 S 25 '37

"One of the greatest accomplishments the screen has to its credit, an amazing demonstration of the screen's ability to put sixty years of a British sovereign's reign into less than twice sixty minutes of motion picture entertainment. . . We must acknowledge that we would be proud of Hollywood if it produced a biographical film to equal this one which England sends us."

+ + Hollywood Spec p7 N 20 '37

"'Victoria the Great' is painfully authentic. . . Anna Neagle ages sixty years on the screen and though I aged considerably less in the audience, I aged some. The producers were Englishmen and, being Englishmen, they did not take their job lightly." Robert Terrall

Judge p19 D '37

"'Victoria the Great' is not for the average film fan. It is more for the student of history. But it is done with taste, intelligence, and liberality." (3 stars) Beverly Hills

Liberty p44 S 25 '37

"[It] has all the flavour and some of the mustiness of a Victorian family album. . . The makers of this film have been pleased to call it the story of a glorious reign. It is hardly that. . . The film is rather a series of vignettes which show the life of a virtuous bourgeois household which stood in a peculiar relation to the public. And while the photographs are prettily posed and nicely taken, the general effect is a little dull."

New Statesman & Nation p445 S 25 '37

"It is inevitably episodic and overcrowded with public and private oratory, but it rises to passages of fine emotional power when Victoria and her consort hold the center of the screen. Moreover, the offering has the sheer impact of a rich historical period, re-created with dignity and flawless authenticity. . . The color photography of the ending is the only serious technical flaw in the production. England's great Queen has been served well on the screen in 'Victoria the Great.'" Howard Barnes

+ + N Y Herald Tribune p14 O 29 '37

"[It is] a picture with dignity, drama and a happy sense of humor. . . Herbert Wilcox has done an excellent job with his 'Victoria the Great.' . . He has made the film gay and charming at times as well as moving. We are indeed much amused." Eileen Creelman

+ + N Y Sun p28 O 29 '37

"It probably is as fine a biography of a near-contemporary monarch as an English company could produce, which means that, for all its honesty, it is a worshipful piece, almost self-conscious in its veneration. . . Miss Neagle's performance. . . is one of those rare gems of a screen year, the kind of portrayal which makes one forget the model and fall into the delightful misapprehension that this is the real thing. . . 'Victoria the Great' is a regal biography and a royal treat." F. S. Nugent

+ + N Y Times p19 O 29 '37

"[It is a] lovely and nostalgic, eloquent and stately cinema study. Superbly directed and brilliantly acted in its title role by lovely Anna Neagle, it is beyond a doubt one of the finest films of this or any other year." William Boehnel

+ + N Y World-Telegram p29 O 29 '37

"In the richness and style of its dress, the movie lives up to the standards of something to be preserved in archives. . . Miss Neagle is very good indeed in the rôle the censor has allowed her to play. . . Altogether, it's a worthy, handsome, dignified film, with neither Strachey nor fiddle-faddle." John Mosher

+ New Yorker p86 O 23 '37

"Although some Anglophobes may consider it history examined through rose-colored binoculars, the film is historically accurate—and as authentic in props and backgrounds as England's libraries, museums, and governmental records could make it. . . 'Victoria the Great' is not all pomp and documented circumstance. It tells, with dignity and tenderness, the love story of the strong-willed Queen and the scholarly German Prince."

+ Newsweek p26 O 11 '37

"Discretion and delicacy are integral parts of the Wilcox procedure. A quiet, gentle humor threads its way through the telling. . . Those who smugly believe that Hollywood leads in all technical work should view the excep-

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

VICTORIA THE GREAT—Continued

tionally convincing make-up jobs. Technicolor is used for a final, and foolishly blatant, note." Herb Sterne

+ Script p20 N 20 '37

"The film is indeed a personal triumph for Anna Neagle, and for Anton Walbrook, who plays the Prince Consort with an inspired tactfulness. . . The rather vicious brightness of the Technicolour Diamond Jubilee forms an unfortunate ending to a good looking film." Basil Wright

Spec p499 S 24 '37

"Because the film is lengthy, because its subject is the most sanctified one in British history, awed critics detoured around its rough spots with wistful allusions to Helen Hayes and 'Victoria Regina,' vaguely said that the picture, presenting almost precisely the same episodes as did Laurence Housman's play, was perhaps about as good. It is not. [It] is a whopping English imitation of a whopping Hollywood imitation of whopping English pagentry."

+ — Time p48 N 8 '37

Trade Paper Reviews

"Produced in an elaborate and distinguished manner that denotes a high budget expenditure, the film should be boxoffice in the larger centers but exhibitors in the hinterland where things British are quite foreign may find this a big job of selling. Family."

Boxoffice p23 S 25 '37

"To Miss Anna Neagle, we wish to give a vote of thanks, for the most inspiring performance we have ever seen given by a British woman star."

Canadian Moving Pict Digest p5 O 23 '37

"Herbert Wilcox has produced a picture based on a subject close to the British Empire's heart with distinction, charm, and painstaking understanding. . . He has turned out a picture which is grand in its conception, lavish in its production and for the most part emotionally moving. . . All in all, 'Victoria the Great' is a production which greatly advances the status of Producer Wilcox not only in England but the entire picture-making world."

+ Film Daily p13 S 17 '37

"Of exploitation angles, there are many; especially in the section showing the successful efforts of Victoria, her consort, Albert, to avoid conflict with civil-war torn America. Some boxoffice hope lies in this direction. Generally, here is a very English, albeit finely done, picture. Estimate: fine class production, needs terrific selling."

Phila Exhibitor p220 O 1 '37

VIENNA BURGTHEATER. Forst film
105min S 27 '37

Cast: Werner Krauss. Willy Eichberger. Hortense Raky. Olga Tschschowa

Director: Willy Forst

Screen writers: Jochen Huth. Willy Forst

German dialogue film with English subtitles produced in Vienna. "Briefly, the idea is simply whether middle-aged Friedrich Mitterer, a popular star of the famous Vienna Burgtheater, or Josef Rainer, his young rival, will win the love of pretty Leni Schindler."

(N Y World-Telegram)

Audience Suitability Ratings

Mo Film Bul p85 Ap '37

"Adults."

Nat Legion of Decency N 4 '37

Newspaper and Magazine Reviews

"Mr. Forst has treated his subject dextrously, and proves his genuine knowledge of the screen in its various phases. . . While there is not the flash, explosiveness, speed nor drama which Hollywood pictures possess, there is in Herr Forst's production a quiet charm, sentimentality and true human motivation. . . [It is] genuine entertainment." Marguerite Tazelaar

+ N Y Herald Tribune p17 S 23 '37

"This is a well-made picture, moving along with sufficient speed and skill to keep an audience interested and amused. . . [It is] a pleasant foreign film." Eileen Creelman

+ N Y Sun p28 S 27 '37

"The generally cherished illusion that pre-war Vienna was a place of liting laughter and song . . . has been rather cruelly betrayed by 'Vienna' Burgtheater. . . And it has done so unfortunately, too. For the story which the picture ponderously tells should have made a delightful comedy . . . instead of the solemn, chest-heaving affair which it turns out to be." B. C.

N Y Times p47 S 27 '37

"[This is a] trifling, ponderous new Austrian film . . . wherein a group of much too good actors tries desperately but vainly to lift it out of the doldrums. . . The film is in the less than satisfactory category." William Boehnel

N Y World-Telegram p31 S 27 '37

"'Vienna Burgtheater' will probably depress local Teutons." John Mosher

— New Yorker p91 N 6 '37

"It is somewhat over-involved—there seems to be a great deal of cross-falling-in-love—and often enough not to be distinguished from melodrama. . . It is Werner Krauss' performance as the old actor which ultimately determines the film's value. . . [It has] wonderful sincerity and depth of feeling." Arthur Vesselo

+ — Sight & Sound p27 Spring '37

Trade Paper Reviews

"The new importation has a nice blend of romance and comedy well handled, but the production suffers from being too lengthy."

+ — Film Daily p18 N 1 '37

+ — Motion Pict Daily p7 N 1 '37

VOGUES OF 1938. Wanger-United artists
105min S 17 '37

Cast: Warner Baxter. Joan Bennett. Helen Vinson. Mischa Auer. Alan Mowbray

Director: Irving Cummings

Dance director: Seymour Felix

Music director: Boris Morros

Screen writers: Bella Spewack. Samuel Spewack

Filed in technicolor. "Warner Baxter owns an ultra smart clothes salon. To him as his most chic model comes Joan Bennett, an ornamental but impecunious socialite, after she has run out on the verge of marriage with the rich Alan Mowbray. Mowbray threatens as a result to ruin Baxter, and almost succeeds by financing the competitive but phoney designer, Mischa Auer who gets his inspiration from the musical classics. . . Baxter and Miss Bennett save the day with the fall dress show and are free to love as well as to carry on their business." [Variety (Hollywood)] Also known under title Walter Wanger's Vogues of 1938.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no." Christian Century p1343 O 27 '37

"Joan Bennett is on the whole good, but Warner Baxter's Curson, although appropriately harassed and quietly charming, leaves one with

the suspicion that he could not tell sable from rabbit or satin from sateen. . . Easy-to-look-at entertainment. Suitability: adults and adolescents." A. P.

+ Mo Film Bul p225 O '37

Reviewed by S. M. Mullen
Motion Pict & Family p4 S 15 '37

"While the story is somewhat trite, the acting is quite good and technicolor enhances the beauty of settings, clothes and people. Adolescents, 12-16 & children, 8-12: unsuited."
Motion Pict R p10 S '37

"A & Y: excellent; C: little interest."
Parents' M p106 N '37

Newspaper and Magazine Reviews

"It defies adverse criticism, for one can only enthuse over its rare beauty, its sumptuous staging and its other virtues." Mordaunt Hall
+ Boston Transcript p6 S 25 '37

"Adults & young people."
Christian Science Monitor p17 O 2 '37

"Spectacular Technicolor musical with tremendous dress appeal, some good incidental turns, and a story with some odd spots of attractive comedy. Although overlong, and with a conventionally incredible story, it is a visually attractive picture of special interest to women."
+ Film Wkly p27 D 4 '37

"A lush and liberal fashion revue and a highly interesting adventure into technicolor."
(3 stars) Beverly Hills
Liberty p43 S 25 '37

"The chief claim to consideration of 'Vogues of 1938' is that it is in Technicolor. It is a Technicolor with a difference, for the tints are not so harsh, the variety is greater, and there is less feeling that light has been swamped and deadened. This is Joan Bennett's film, for she too is revealed with added charm and vivacity." R. H.

+ Manchester Guardian p18 O 2 '37

"It is a glorified fashion show hung upon a slight but amusing story, well acted, and punctuated by the best bunch of specialties of the year. The net result is a glorious picture, not only for women, as most critics say, but for all who get an aesthetic kick out of ravishing beauty." Rob Wagner
+ Script p13 O 2 '37

"Technicolor at its most luxuriant and expert applied to the fashion industry. . . But for good, healthy entertainment, give us plot. Maybe we're biased."

Stage p22 O '37

Trade Paper Reviews

"Mark this down on your booking sheets as a 'must.' Photographed entirely in the new and greatly improved Technicolor, the picture appears to have all the ingredients that it takes to make a box-office champion. . . In 'Vogues of 1938' Technicolor reaches the highest peak of perfection it has yet achieved."

+ Canadian Moving Pict Digest p7 S 11 '37

W

WALLABY JIM OF THE ISLANDS.

Grand national 58min O 15 '37

Cast: George Houston. Ruth Coleman. Douglas Walton. William von Brincken

Director: Charles Lamont

Music director: Arthur Kaye

Screen writers: Bennett R. Cohen. Houston Branch

Based on a Collier Magazine serial novel of the same title by Albert Richard Wetjan. "When

Houston reaches the Island to see his partner, he learns that the partner has gambled away money that was to be used in filing a claim to pearl beds. William von Brincken and two other renegades try to 'double cross' Houston by raiding the pearl-beds, but Houston learns of their plans, and in a wild battle 'cleans up' on von Brincken and his men." (Film Daily)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 21 '37

"[This is] an entertaining film. Nice comedy, especially by an amusing monkey. Family."

+ Wkly Guide O 9 '37

Newspaper and Magazine Reviews

"If you are looking only for an hour's pleasant entertainment . . . drop into your neighborhood house when it shows 'Wallaby Jim,' and I do not think you will put your hour down as a wasted one."

+ Hollywood Spec p6 O 16 '37

Trade Paper Reviews

"It will be more than well received by the action fans and the juvenile trade and will prove acceptable dual program material to every class of theatregoer. Family."

+ Boxoffice p25 O 16 '37

"This is a pleasing program offering which has sufficient action, fisticuffs, and for full measure, stirring singing by George Houston, who plays the title role."

+ Film Daily p7 O 12 '37

+ Motion Pict Daily p12 O 15 '37

"Estimate: neat action for neighborhoods, duals."

+ Phila Exhibitor p29 O 15 '37

"It is excellent entertainment. It has the necessary elements of romance, music and action in a well balanced way."

+ Variety (Hollywood) p3 O 7 '37

WALTER WANGER'S VOGUES OF 1938. See Vogues of 1938

WAR LORD. See West of Shanghai

WELLS FARGO. Paramount 113min D 31 '37

Cast: Joel McCrea. Bob Burns. Frances Dee. Lloyd Nolan

Director: Frank Lloyd

Screen writers: Paul Schofield. Gerald Geraghty. Frederick Jackson

Based on the novel of the same title by Stuart N. Lake. "Some slight liberties are taken with the history of the Wells Fargo Express Co.'s formation and surge across the country. [It] explains the development of the coast-to-coast delivery service." (Variety)

Newspaper and Magazine Reviews

"One of the outstanding pictures of all time. The finest example of cinematic workmanship yet applied to an epic Western. In geographic sweep, in the grandeur of its background, in the vigor and sturdiness of its men, 'Wells Fargo' is a Western taken seriously by its producers."

+ Hollywood Spec p5 D 11 '37

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; - - Exceptionally Poor

WELLS FARGO—Continued

Trade Paper Reviews

"While there has been an abundance of so-called epics announced for current production schedules, Producer-Director Frank Lloyd has delivered one in fact. Motivating the feature on the processional development of the nation's transportation systems during the nineteenth century, he has built a sweeping saga of the winning and building of the west—a picture destined to ride to record grosses and to win tremendous audience appreciation."

+ Boxoffice p23 D 11 '37

+ Motion Pict Daily p3 D 4 '37

"One year ago Paramount banged through with a box office bonanza for the holidays in 'The Plainsman.' Paramount has a very fitting followup in 'Wells Fargo.' It's a toss-up whether it will touch the turnstile take of 'Plainsman,' but it is assured of strong grosses from the pompous first-run palaces right down through and to the catch-penny neighborhood dualers. And exhibitors who displayed disappointment in 'High, Wide and Handsome' can well wreath their phizzes in wide grins in expectation of this one."

+ Variety p16 D 8 '37

"This [is] two hours of spell-binding, smash entertainment. . . The playing, the direction, the production, the creative and trenchant binding of the story, combine to give it stirring and haunting reality which will beget pride and love of country as well as theatric satisfaction wherever shown."

+ Variety (Hollywood) p3 D 3 '37

WEST OF SHANGHAI. Warner 64min
O 30 '37

Cast: Boris Karloff, Beverly Roberts, Ricardo Cortez, Gordon Oliver

Director: John Farrow

Screen writer: Crane Wilbur

Based on the play, *The Bad Man*, by Porter Emerson Browne. "Karloff is cast as a Chinese rebel general regarded by his enemies as a bandit. Ricardo Cortez and Douglas Wood are rival oil men seeking a field discovered by Gordon Oliver in the heart of the bandit country. . . They go through a number of terrifying events, including the murder of a Chinese general, in which they are temporarily held as suspects." [Variety (Hollywood)] First released as *War Lord*, then called *Cornered*.

See issue of September 27, 1937 for other reviews of this film under title *Cornered*

Audience Suitability Ratings

"A: perhaps; Y: doubtful; C: no."

Christian Century p1406 N 10 '37

"General patronage."

Nat Legion of Decency N 11 '37

"A: fair; Y & C: no."

Parents' M p106 N '37

Newspaper and Magazine Reviews

"Fairly good of its kind. Adults and young people."

+ — Christian Science Monitor p17 N 20 '37

"Laying these hackneyed, worn out melodramas in China does not, therefore, change the essential banality of the stories—they merely become so much more cinematic chop suey. . .

It's all very simple—too simple, in fact—as you can see for yourself, if you've a mind to, in 'West of Shanghai.'" Jesse Zunker

— Cue p38 N 13 '37

"[It] will doubtless be copied by many other films, some of which will be more carefully done but none of which perhaps will quite recapture Mr. Karloff's formula: epigrams alternating with machine-gun fire, and a quaint code of honor writing its rules in blood." Mark Van Doren

Nation p567 N 20 '37

"Regardless of faults, 'West of Shanghai' is at any rate a timely title. . . Why Warner Brothers, usually so absorbed in pioneering, tracing screen biographies of great men and other scholarly pursuits, should have manufactured this half-baked truffle is not clear. But if they don't mind, why should we?" Marguerite Tazelaar

— N Y Herald Tribune p14 O 29 '37

"There's melodrama at the New Criterion, plenty of it, and, for an inexpensive film, not bad melodrama. . . 'West of Shanghai,' never to be taken too seriously, has enough adventure to keep its type of melodrama going for its hour and a half." Eileen Creelman

+ — N Y Sun p28 O 29 '37

"The picture is a mildly amusing restatement of the Porter Emerson Browne play. . . It is the subtly comical work of Mr. Karloff, the nice inflections, the war-lordly economy of gesturing, which gives to 'West of Shanghai' its modest value as a comico-melodramatic, if not, perhaps, as a strictly contemporary document." B. R. C.

+ — N Y Times p19 O 29 '37

"Accidents that may happen to you: 'West of Shanghai' has nothing to do with the war, but presents Boris Karloff as one of those Chinese bandits who meets an American heroine." John Mosher

— New Yorker p91 N 6 '37

"While the Karloff grease paint job is something superb, the characterization he is handed never convinces. For a story that possesses so many exciting ingredients, the picture fails singularly to project excitement." Herb Sterne

+ — Script p8 O 9 '37

Trade Paper Reviews

"Rushed through production in an attempt to trade on topical interest in the Sino-Japanese war, the only connection this preposterous tale has to those hostilities is the 'Shanghai' in the title. It might fool some people into buying tickets, but it won't please many of them. The advertising campaign Warner suggests for this picture is hazardous, since it easily could mislead the unwary. Adults."

— Boxoffice p19 N 13 '37

"A timely topic, a good title, and a good cast fall short of expectations in this one. The feudal tendencies of the Chinese warlords are again displayed, but a lack of action in the picture makes it too slow in many spots."

+ — Film Daily p18 N 1 '37

"Shooting, action scenes will probably appeal to the youngsters. Estimate: top dualler; can be exploited."

+ — Phila Exhibitor p37 N 1 '37

"A slow-moving, poorly produced B which attempts to arouse interest in the title and let things go at that. It has nothing to do with the present Sino-Jap conflict, however, thus isn't timely. . . More fodder for the hoppers of the duals."

— Variety p15 N 3 '37

WESTERN GOLD. 20th century-Fox
56min Ag 27 '37

Cast: Smith Ballew, Heather Angel, Leroy Mason, Howard Hickman

Director: Howard Bretherton

Screen writers: Earle Snell, Forrest Barnes

A western melodrama of Civil War days. (Based on the novel, *Helen of the Old House*, by Harold Bell Wright.)

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings"Mediocre, Mature-family." DAR
Fox W Coast Bul S 25 '37"General patronage."
Nat Legion of Decency S 23 '37"A, Y & C: good."
Parents' M p106 N '37"Family."
Sel Motion Pict p13 O 1 '37"Family."
Wkly Guide S 18 '37*Newspaper and Magazine Reviews*

"The increasing evidence of fancy trimmings on Westerns is encouraging, but in the present film, as in its predecessors, it is obvious enough for what audiences the film is intended. Doubtless they will find it stimulating, though it is lacking in a good fist fight." Bert Harlen
Hollywood Spec p29 S 11 '37

Trade Paper Reviews

"This one has little to offer outside of photography, scenic background. It is way below the average Western."
— Phila Exhibitor p15 S 15 '37

"Not a very good bow for Smith Ballew to the Western fans. May be long and lanky like Gary Cooper, but he lacks a lot of stuff for camera as evidenced by this showing. . . 'Western Gold' won't cut much box office ice."
— + Variety p14 N 3 '37

WESTLAND CASE. Universal 62min N 7
'37

Cast: Preston Foster, Frank Jenks, Carol Hughes, Barbara Pepper

Director: Christy Cabanne

Music director: Charles Previn

Screen writer: Robertson White

Based on the novel *Headed for a Hearse*, by Jonathan Latimer. This is the first of a series of six Crime Club mystery stories.*Audience Suitability Ratings*

"A somewhat involved story, with exaggerated characterizations and some unnecessary implications. Adults." Am Legion Auxiliary

"This is a mediocre production, with much drinking and several quite unnecessary suggestive scenes. Adults." Calif Cong of Par & Teachers

"Mediocre. An unsuspenseful murder melodrama, whose solution is told in slow tempo, with dull moments prevailing. Mature." DAR

"While the production has several comedy scenes which would bear cutting, it is exceedingly well acted and directed, and holds interest to the end. Adults and young people." E Coast Preview Committee

"Some characterizations are good but the story is unduly drawn out and contains unpleasant innuendoes. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 6 '37

"Entertainment, a matter of taste. Adults."
Gen Fed of Women's Clubs (W Coast)
O 27 '37

"The plot is so complicated that much of it remains a mystery after the final flicker. Adolescents, 12-16: poor; children, 8-12: impossible."
— Motion Pict R p9 N '37

"Adults."
Nat Legion of Decency O 14 '37

"Adults & young people."
Sel Motion Pict p13 N 1 '37

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p17 N 20 '37

"As mysteries go, this is pretty poor stuff, tame and clairvoyant. . . Not that you won't be able to pick the villain immediately. It's that easy."
— Cue p39 O 30 '37

"[It] leaves, to this reviewer's way of thinking, something to be desired. For despite the vast jauntiness of Preston Foster as Detective Crane and the coy prankishness of various other members of the cast, the plot creeps from an exhausting effort to be sprightly. . . Mr. Cabanne has directed better pictures." Marguerite Tazelaar
— + N Y Herald Tribune p12 O 23 '37

"Even though it bears the insignia of the Crime Club, 'The Westland Case' is hard to swallow, for its story is as fantastic as it is obvious. . . Better luck next time." T. M. P.
+ — N Y Times p14 O 23 '37

"It is first rate murder entertainment— breezy, exciting, humorous and well-acted, especially by Preston Foster, who is ideal as the two-fisted, hard-drinking detective, Bill Crane." William Boehnel
+ N Y World-Telegram p10 O 25 '37

Trade Paper Reviews

"This is an uninspired and uninteresting detective yarn which most audiences will find too difficult to follow. Family."
— Boxoffice p19 O 2 '37

"This mystery carries through on comedy and suspense and should make enjoyable program fare. In working out the case, lines of procedure become somewhat involved at times but they all add up okay. Christy Cabanne's direction minimizes these shortcomings by playing up the laughs which are many and often and by keeping the pace an ever moving one."
+ — Film Daily p9 S 28 '37

+ Motion Pict Daily p4 S 27 '37

"Fair murder mystery, first of Crime Club series, this has no exceptional thrills, little suspense. Estimate: dual support."
+ — Phila Exhibitor p24 O 1 '37

"This Crime Club story fails to measure up to its potentialities. 'Westland Case' represents expensive production values, careful producing and several good acting efforts, but it seldom rises to its initial promise."
— Variety p13 O 6 '37

"[It] presents an arrestingly new type of detective in Preston Foster featured in a story that holds audience interest throughout."
+ Variety (Hollywood) p3 S 23 '37

WHERE IS MY CHILD? Leff 95min N 23 '37

Cast: Celia Adler, Samuel Steinberg, Morris Silberkasten

Director: Abraham Leff

Yiddish dialogue film with English subtitles. "[It is] a typical East Side mother-love drama, concerned with the trials and tribulations of a woman who, forced to surrender her child in infancy for adoption spends a life-time seeking it." (Cue)

Newspaper and Magazine Reviews

"It is well-acted, but slow and lachrymose. . . The sub-titles are clear and helpful." Jesse Zunker

+ — Cue p39 D 4 '37

Trade Paper Reviews

"Not worth much comment, and it's probable that few, in any language, have come out worse than this film. Celia Adler's name and the fact that the picture is in Yiddish may prove a sufficiently mild inducement in strong Yiddish neighborhoods."

— — Variety p29 D 1 '37

WHERE TRAILS DIVIDE. Monogram 59min O 13 '37

Cast: Tom Keene, Eleanor Stewart, Warner Richmond

Director: R. N. Bradbury

Screen writer: Robert Emmet

A western melodrama.

Trade Paper Reviews

"Outstanding Western, with great desert tragedy for a fine climax."

+ Film Daily p14 O 18 '37

+ Motion Pict Daily p6 O 18 '37

"This has good pace, nice acting. Estimate: good Western."

+ Phila Exhibitor p35 N 1 '37

"The kind of frontier yarn which could be told in a few feet of film. This picture is slow and dull. It's unimportant except where Tom Keene has influence and the alfalfa fans aren't particular about their kind of screen fun."

— Variety p27 O 20 '37

WHISTLING BULLETS. Ambassador 58min My 3 '37

Cast: Kermit Maynard, Jack Ingram, Harlene Wood, Maston Williams

Director: Jack English

Original story: James Oliver Curwood

Screen writer: Joseph O'Donnell

A western melodrama.

Trade Paper Reviews

"This is superior Western; that is, it has a competent, appealing principal, whom the [children] certainly must like; realistic action, quivering suspense, excellent photo work, cast, for a Western."

+ Phila Exhibitor p36 Je 15 '37

"[It] is noteworthy in proving what an independent producer, having a limited budget, can accomplish. . . Instead of a meandering cactus fable, film is nearly a full hour of

tingling excitement, action galore and nicely pitched suspense. It should rate high on twinnings where they relish western fare."

+ Variety p13 O 6 '37

WIFE, DOCTOR AND NURSE. 20th century-Fox 84min S 17 '37

Cast: Loretta Young, Warner Baxter, Virginia Bruce, Jane Darwell

Director: Walter Lang

Music director: Arthur Lange

Screen writers: Kathryn Scola, Darrell Ware, Lamar Trotti

"A fascinating doctor and two women he couldn't do without—a triangle without any villainies and with an unusual outcome." Wkly Guide

Audience Suitability Ratings

"The production is generally listless, graceless and witless in spite of a concerted effort on the part of writer and director to make it scandalously entertaining. . . The film is simply a worse than average example of an objectionable cycle of stories involving a shallow and unethical view of marriage. It is even less amusing than it is edifying and cannot be recommended on either score." T. J. Fitzmorris

— America p624 O 2 '37

"A: very good of kind; Y: mature; C: no." Christian Century p1246 O 6 '37

"Good. Very entertaining, this well-titled film gives the old triangle a new treatment. However, the impression left is insidious as the keynote is that wherever a man and girl work together constantly a wife must expect a triangle. Adults." DAR

"Excellent adult entertainment." Nat Soc of New England Women

+ + Fox W Coast Bul S 18 '37

"Taken with large and frequent pinches of salt the story is entertaining enough, but without the salt it must be admitted that no attempt is made to solve the triangle problem and that no wife could be so unjealous, nor any nurse so self-sacrificing. Suitability: adults and adolescents." A. P.

Mo Film Bul p225 O '37

"Objectionable in part."

Nat Legion of Decency S 23 '37

"A: fair; Y & C: unsuitable."

Parents' M p106 N '37

"The problems of three charming personalities are discussed in a frankly modern way, making the tone of the production sophisticated and adult."

Sel Motion Pict p13 O 1 '37

"Generally light and amusing, though it skates over some serious problems. Mature."

Wkly Guide S 11 '37

Newspaper and Magazine Reviews

"Serves chiefly to prove what can be done with one of the most hackneyed of the 36 situations, the triangle. Adults."

Christian Science Monitor p17 O 17 '37

"Hospital drama. That overworked theme is not a whit less ridiculous than it ever was in spite of Warner Baxter, Virginia Bruce, and Loretta Young."

Digest p34 O 23 '37

"Smart dialogue, masterly direction and two highly skilled performances by Loretta Young and Virginia Bruce make it a swift, high-spirited affair packed with surprises, light humour and truthful emotion. Thoroughly enjoyable entertainment."

+ Film Wkly p27 N 20 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"A refreshingly new twist to the triangle formula and a picture which comes nearer than any other to telling its entire story with its title. . . It is as smooth a job of direction as I have seen in a long time, the natural, conversational tone in which the lines are spoken being the greatest factor in lending it conviction."

+ Hollywood Spec p16 S 11 '37

"Here is the usual story of a man and two women bearing a singularly uninspired title and ending just about where it starts." (2½ stars) Beverly Hills

Liberty p57 O 30 '37

"[It] spins out to a great length the conventional wife-secretary triangle. . . We leave them, higgledy-piggledy on the floor; acrobatically considered, as boring a trio as we have seen." Peter Galway

— New Statesman & Nation p836 N 20 '37

"The theme is so undramatically developed that a slew of gags are necessary to keep the production in momentum. . . To my mind the antics of the photoplay are as trying as its stuttering treatment of human relationships. . . The result is a preposterous serio-comic motion picture." Howard Barnes

— N Y Herald Tribune p11 O 11 '37

"It is a highly romanticized drama, as remote from reality as a picture post card but entertaining all the same. . . [It] is an hour and a half of eye-filling, good-natured romance, much like a serial in a popular magazine." Eileen Creelman

+ N Y Sun p44 O 11 '37

"Although [it] is indubitably old hat, the Twentieth Century-Fox haberdashers have brushed it to a fine gloss and have put it on at such a jaunty angle that it will pass almost anywhere as a new Fall bonnet." F. S. Nugent

+ — N Y Times p26 O 11 '37

"[It is a] fair-to-middling new entertainment. Although the film's mood is gay and impish, its treatment lacks the snap and dash necessary to keep it from falling into the doldrums occasionally. The result is that instead of turning out to be the breezy, sophisticated comedy it was intended to be it is a rather heavy-handed variation of an old theme." William Boehnel

+ — N Y World-Telegram p37 O 11 '37

"Occasional bright moments and an unorthodox conclusion spruce up this latest proposition of the eternal—and slightly shopworn—triangle."

+ — Newsweek p26 O 25 '37

"This is a jolly picture, with everybody having a grand time." Rob Wagner

Script p11 S 11 '37

"While no eternal solution has been reached, it manages to escape monotony by inventive acting, writing, and handling. *On the worthwhile side.*"

+ — Stage p28 N '37

"[It] is an amazingly fresh version of the triangle indicated in its tired title. That any plot as old as this . . . can be given a new dress is a minor miracle of screen technique. . . The screenplay . . . and direction [are excellent.]"

+ + Time p36 S 27 '37

Trade Paper Reviews

"This is highly acceptable entertainment. It can be played with every assurance that it will register satisfactory grosses, first, through the doubtless marquee value of Warner Baxter, Loretta Young and Virginia Bruce, and secondly, because it will send the customers away satisfied. Family."

+ Boxoffice p29 S 11 '37

"This is a first-rate picture, which should appeal to all types of audiences. It has fine acting, splendid direction and clever writing."

+ Film Daily p6 S 8 '37

+ Motion Pict Daily p4 S 2 '37

"Good emotional drama with excellent comedy relief, this kept a preview audience interested throughout."

+ Phila Exhibitor p15 S 15 '37

"Film is a lot better than the trite title would indicate. Folks will leave theatres talking enthusiastically about it and the performances of Warner Baxter, Loretta Young and Virginia Bruce. Box office business will build day by day."

+ Variety p18 S 8 '37

"To say merely that it is entertainment is not enough. It is more. It is one of those rare revelations of what the film medium can achieve, given the proper elements of superb writing, direction and acting. . . All in all, as completely satisfying a film as the most exacting audience could ask for."

+ Variety (Hollywood) p3 S 2 '37

WILD INNOCENCE. Garfield 65min

Cast: Wendy Munro. Brian Abbott. Ethel Baker. Harry Abdy

Director: Ken G. Hall

Screen writer: Edmund Seward

Filmed in Australia. Based on a short story of the same title by Dorothy Cotterell. "[It] is a story dealing with civilization's effect on the [kangaroo] and man's cruelty. . . Later, the story deals with episodes of circus life, a boxing kangaroo being mistreated by his trainer." (Film Daily)

Audience Suitability Ratings

"The patience and skill employed to obtain such touching and intimate pictures of wild life cannot be too highly praised, and the performance of Chut, the remarkable kangaroo, is certainly a personal triumph for his trainer. A picture that should not be missed by anyone of any age who appreciated the beautiful and the unusual. Family Best of the month."

+ + Sel Motion Pict p8 D 1 '37

Newspaper and Magazine Reviews

"The acting is none too good, the story is elementary, but the film is a novelty. The kiddies, we suspect, will love it." (2 stars) Beverly Hills

Liberty p26 D 25 '37

Trade Paper Reviews

"Unique as entertainment, this Australian production is the first to star a kangaroo, and as such, should have more than average interest for audiences. Family."

+ Boxoffice p19 D 4 '37

"Although amateurishly acted and handled, when the picture adheres to scenes of the animals cavorting in their natural haunts, it is most interesting."

+ — Film Daily p11 N 17 '37

+ — Motion Pict Daily p11 N 15 '37

"The appeal of this is its novelty—not actors, nor plot, nor technical end, these being pretty unacceptable plain bad fare for American audiences. Estimate: for grind or small houses with 'different' policy."

Phila Exhibitor p50 D 1 '37

WINE, WOMEN AND HORSES. Warner
60min S 11 '37

Cast: Barton MacLane. Ann Sheridan. Dick Purcell

Director: Louis King

Screen writer: Roy Chanslor

Based on the novel, *Dark Hazard*, by W. R. Burnett. A race track tale in which a gambler reforms, settles down and marries. But the lure of the turf is too strong and he divorces his wife and returns to his track pals.

See issue of September 27, 1937 for other reviews of this film

Audience Suitability Ratings

"Another speckled picture, this one jumps from the muddle of marital incompatibility to the conclusion of easy divorce. . . Because of its solution it cannot be recommended, and the movie-goer has not much to lose." T. J. Fitzmorris

— America p624 O 2 '37

"A: mediocre; Y: better; C: no."

Christian Century p1151 S 15 '37

"There is plenty of variety in the film which is competently directed and acted. Suitability: adults and adolescents." B. D. L.

Mo Film Bul p225 O '37

"Objectable in part."

Nat Legion of Decency S 23 '37

Trade Paper Reviews

"Even the horses aren't much good in what they slapped together for Barton MacLane, Ann Sheridan and some lesser players. That's less than can be said for most Westerns. . . A dubious bet even for the twinnings."

— Variety p15 S 29 '37

WITHOUT WARNING. Warner 56min
Ja 29 '38

Cast: Boris Karloff. Marie Wilson. Eddie Craven. Eddie Acuff

Director: John Farrow

Screen writer: Crane Wilbur

Based on the play of the same title by Ralph Spencer Zink. A mystery story.

Audience Suitability Ratings

"The picture is a mixture of horror, unnecessary brutality and comedy. The climax is vague in that the motive for the crime is never explained. Adults." Am Legion Auxiliary

"This picture as a whole, is unpleasant, unconvincing, and poorly produced. Adults. Waste of time." Calif Cong of Par & Teachers

"What the picture lacks in direct story interest is made up for by good direction, clever timing and humorous 'gags' and lines, but a bit suggestive at times. Adults." Calif Fed of Business & Professional Woman's Clubs

"Mediocre. Objectionable 3rd degree methods. Adults." DAR

"The plot is too involved and too many gruesome details are presented to make this film other than adult fare." Nat Soc of New England Women

"Unusual balance through use of comedy in this tensely dramatic social drama. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 30 '37

"Mature. The picture is quite well produced and will entertain all who enjoy baffling mysteries."

+ Gen Fed of Women's Clubs (W Coast)

O 20 '37

"The story is somewhat colorless, although suspense is maintained and a logical ending is achieved. Adolescents, 12-16: unsuitable; children, 8-12: no."

— + Motion Pict R p9 N '37

"Adults."

Sel Motion Pict p9 N 1 '37

Newspaper and Magazine Reviews

"[It is] diverting enough, with a fair amount of suspense in some scenes, but nothing out of the ordinary. Probably the principal reason for the picture's lack of distinction is that Boris Karloff's role is a rather negative one, for he is only one of the suspects of the murder." Bert Harlen

+ — Hollywood Spec p10 O 30 '37

Trade Paper Reviews

"This is an extremely unsuccessful attempt to put novelty into a routine and uninteresting mystery. Only the presence of Boris Karloff saves it from utter oblivion, and the role given him is distinctly below his capabilities. Family."

— — Boxoffice p19 N 13 '37

+ Motion Pict Daily p4 O 25 '37

"Slow getting started, this holds interest after the first reel. It is a better than average murder mystery with a good share of chills, thrills. Estimate: best for top part of twin bill."

+ — Phila Exhibitor p37 N 1 '37

"Warners has a lively and baffling murder mystery thriller . . . and audiences who like their screen fare with chills and fever, plus sufficient comedy, will go for this one."

+ Variety (Hollywood) p3 O 16 '37

WOMEN MEN MARRY. MGM 60min S
10 '37

Cast: George Murphy. Josephine Hutchinson. Claire Dodd. Sidney Blackmer

Director: Errol Taggart

Original story: Matt Taylor

Screen writers: Harry Ruskin, Donald Henderson Clarke. James E. Grant

"George Murphy is a star reporter who has passed up Josephine Hutchinson, also a reporter, for Claire Dodd, a flashing beauty who two-times him with the managing editor, Sidney Blackmer. John Wray is a religious faker who, threatened with exposure, murders the man who menaces him and whose mute wife is a member of Wray's cult." Variety (Hollywood)

Audience Suitability Ratings

"Fair production qualities. Adults." Calif Cong of Par & Teachers

"Though not an important picture, it is nevertheless intriguing. Mature." Calif Fed of Business & Professional Women's Clubs

"Harrowing fanaticism and a sub-plot of triangular theme is over-emphasized. Adults." DAR

"[It has] a cheaply melodramatic triangle problem. . . The acting of a competent cast is much better than the trite story situations which are never stirring or engrossing. The detailed execution is in bad taste and the morgue scenes are gruesome. Adults." E Coast Preview Committee

"Scenes of a public hanging are very gruesome. A good cast is badly handicapped by a poor story, ethically destructive and weak in continuity. Adults." Nat Soc of New England Women

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

"Social drama of slight ethical value. . . Inconsequential plot, choppy continuity, entertaining in spots and gruesome in others. Definitely mature." S Calif Council of Fed Church Women

Fox W Coast Bul S 25 '37

"We make no criticism of the production values of this picture, but consider the story, an expose of a villainous money-grabbing cult leader, a trashy and unmoving picturization. . . The best efforts of an able cast fail to lift this picture above mediocrity. Adults."

— + Gen Fed of Women's Clubs (W Coast)
S 15 '37

"The film combines the triangle problem with the newspaper yarn and criminal investigation, but competent direction and variations in the tempo carry off the widely different situations. Suitability: adults and adolescents." D. D. S.

Mo Film Bul p225 O '37

"The picture combines a story of marital infidelity with a melodramatic, newspaper detective yarn. Heavy drinking, murder, hanging, and divorce complete the distasteful atmosphere. Adolescents, 12-16: impossible; children, 8-12: impossible."

Motion Pict R p9 O '37

"Objectionable in part."

Nat Legion of Decency S 16 '37

"A: poor; Y & C: no."

Parents' M p75 D '37

"Adults."

Sel Motion Pict p6 O 1 '37

"A fairly heavy tale . . . enlivened by racy dialogue and melodramatic tension. Mature."

Wkly Guide S 11 '37

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p17 O 16 '37

"There is some good stuff in this little B picture in the way of smooth performances, sprightly dialogue, and a story that holds the interest, at least up to the point where a murder mystery is solved, after which the yarn goes anticlimactic." Bert Harlen

+ — Hollywood Spec p28 S 11 '37

"[It is] a confused affair about an unfaithful wife. . . The result is well-served hash, rather smooth and arresting melodrama, with Claire Dodd as a menace you should like."

+ — Judge p23 N '37

Trade Paper Reviews

"An absorbing production, deftly blending many diverse elements into a brisk and business-like whole, this is Class A in every way and should reflect its general excellence at the boxoffice. Family."

+ Boxoffice p27 S 11 '37

+ — Motion Pict Daily p4 S 2 '37

"This 'B' production should prove an 'A' attraction in some locations due to clever direction, maximum suspense. Estimate: better than average program."

+ Phila Exhibitor p13 S 15 '37

"A Metro B picture, and for its status a good one. Stalwart cast of feature players, serviceable yarn braced by good and punchy scripting, and a slick production lifts 'Women Men Marry' a notch above those films ordinarily encountered which have been fashioned for doubleheader showings."

+ Variety p18 S 22 '37

"All of the elements that enter into a competent job of picture-building are skillfully blended in this unpretentious offering and when they're added up the result is what makes the boxoffice sing a glad song—entertainment. . . [It] will manage to get along all right under its own power without the assistance of big selling names. . . That the picture moves with

swift pace from a somewhat dull beginning is due to smooth teamwork on the part of the entire production force. . . The conclusion is that audiences will go for this one and all who had a share in its making will be glad of it."

+ Variety (Hollywood) p3 Ag 31 '37

THE WRONG ROAD. Republic 60min O 11 '37

Cast: Richard Cromwell, Helen Mack, Lionel Atwill, Horace MacMahon

Director: James Cruze

Music director: Alberto Colombo

Screen writers: Gordon Rigby, Eric Taylor

"Richard Cromwell and Helen Mack [portray] a couple of college kids, disillusioned and disappointed in their failure to make a fortune. They simply arrange to rob the bank in which Cromwell works of \$100,000, calmly admit the crime and take their medicine, happy in the anticipation of the day when they will be free." Variety (Hollywood)

Audience Suitability Ratings

"This is a quietly moral picture on the edifying theme of 'Honesty is the best policy.'" T. J. Fitzmorris

America p168 N 20 '37

"An entertaining production combining a good story, pointed, sensitive direction and capable acting. The well developed plot with its serious tone is a novel one and carries food for thought. . . A worthwhile picture. Adults and young people." E Coast Preview Committee

+ Fox W Coast Bul N 6 '37

"General patronage."

Nat Legion of Decency O 28 '37

"A: fair, Y & C: no."

Parents' M p75 D '37

"Adults & young people."

Sel Motion Pict p13 N 1 '37

Newspaper and Magazine Reviews

"The 'Wrong Road' is as neat a bit of direction as one could wish for. . . The story . . . is a most worthy piece of screen writing, a thoughtful and logical treatment of its abstract theme."

+ Hollywood Spec p10 S 25 '37

"Despite its obvious sincerity, and the excellent performances of Richard Cromwell and Helen Mack, this fumbling story of crime and regeneration fails to live up to its interesting theme."

+ — Newsweek p25 O 18 '37

Trade Paper Reviews

"This combines a good story, containing several novel twists, capable acting and excellent direction on the part of James Cruze to emerge as more than satisfactory in every respect. Family."

+ Boxoffice p23 S 25 '37

"This is a gripping program offering, ably directed by James Cruze and painstakingly produced by Colbert Clark. It opens with an interesting premise and holds interest to the end."

+ Film Daily p9 S 23 '37

+ Motion Pict Daily p6 S 21 '37

"This story of preachment against crime is best suited to duals, neighborhoods. Audience reaction was fair."

+ — Phila Exhibitor p23 O 1 '37

"A minor dueler. . . Not much can be said for this triviality, even for the duals."

+ — Variety p16 O 13 '37

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

THE WRONG ROAD—Continued

"[It is] the type of picture that can fill out double bills in theatres of all classes. The film serves to bring James Cruze back into the industry and his work within the limitations of a low budget shows that he has not lost anything of the old touch."

+ Variety (Hollywood) p3 S 18 '37

Y**YOU'RE ONLY YOUNG ONCE. MGM**
76min D 10 '37

Cast: Lewis Stone, Cecilia Parker, Mickey Rooney, Fay Holden, Frank Craven, Ann Rutherford, Sara Haden

Director: George B. Seitz

Music: David Snell

Screen writer: Kay Van Riper

"'You're Only Young Once' is an aggregate family vacation adventure on Catalina Island where a son, Mickey Rooney, and a daughter, Cecilia Parker, engage in exciting and ludicrous young amours; the father, Lewis Stone, finally catches his swordfish and keeps his children from sex misadventure; a mother, Fay Holden, shrewd and tolerant, adds it all up on the right side through a welter of mild excitements."

Variety (Hollywood)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 16 '37

"Family."

Wkly Guide D 11 '37

Newspaper and Magazine Reviews

"Metro has a good bet in this new Hardy family. It is a likeable group and should attract a large following throughout the country, especially in the small towns. The players team well together; their temperaments contrast sufficiently to make for diversity in the group, and yet there is a sympathy of viewpoint, as well as a give-and-take in performing, which creates the impression the players are truly related."

Bert Harlan

+ Hollywood Spec p12 D 4 '37

Trade Paper Reviews

"A simple, engaging humanness that will strike a responsive chord in the hearts of most family audiences assures this of widespread popularity and stamps it as far and away the best program feature to bear Leo's trademark in many a day. Family."

+ Boxoffice p19 D 4 '37

+ Motion Pict Daily p6 N 29 '37

"A sweet piece of entertainment which is apt to steal the thunder from almost any companion billing on the better programs and a cinch to please any audience. . . It is one of the best of the less pretentious pictures seen in many months."

+ Variety (Hollywood) p3 N 24 '37

YOUTH ON PAROLE. Republic 60min O
4 '37

Cast: Marian Marsh, Gordon Oliver, Margaret Dumont, Peggy Shannon

Director: Phil Rosen

Screen writer: Herschel Rebuas

"Marian Marsh and Gordon Oliver, two strangers bent on a bit of window shopping, are singly and collectively victimized by a gangland stratagem. As they are innocently gazing at a tray of uncut diamonds and kindred objects in the jewelry store, a brickbat shatters the pane of glass, the tray of diamonds disappears at the hands of the henchmen of a master crook, and, when the police arrive almost immediately, some of the less valuable loot is found in the pockets of the youth and the girl." Film Daily

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 14 '37

"Although unconvincingly developed, it nevertheless has human interest values and some entertaining moments. Adults & young people."

+ — Sel Motion Pict p14 N 1 '37

Trade Paper Reviews

"A simple little drama of a young man and a girl that misses being significant and moving because of the paucity of action and the lack of dramatic suspense. Family."

+ — Boxoffice p25 O 23 '37

"While the film is properly a programmer, it is nicely made. The story, while simple in structure, is of that genus which will find favorable reaction among average film fans."

+ — Film Daily p6 O 7 '37

+ — Motion Pict Daily p11 O 6 '37

"Picture is rather slow at times, the subject matter apparently not offering meat for the usual robust Rosen direction. Estimate: for neighborhoods, duals."

+ — Phila Exhibitor p30 O 15 '37

"With only the name of Miss Marsh to attract, 'Parole' can't hope to pass the light end bracket of the dual depots. It will hold its own in that classification, however, and help build Gordon Oliver as one of the minor juvenile actors."

+ — Variety p17 O 13 '37

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Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

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Wild innocence
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 Love under fire
 Varsity show
 Cavanaugh, Hobart
 Girl overboard
 Love in a bungalow
 Night key
 Cavanaugh, Robert
 Carnival queen
 Cellier, Antoinette
 Ourselves alone
 The silent barriers
 Tenth man
 Cellier, Frank
 Man who lived again
 Non-stop New York
 Cervi, Gino
 Patria, amore e dovere
 Chaban, A. I.
 Prisoners
 Chamberlain, Sir Austen
 King's people
 Chandler, Chick
 Time out for romance
 Chandler, Helen
 Mr Boggs steps out
 Chatburn, Jean
 Bad guy
 Chatterton, Ruth
 The rat
 Cherkassov, Nikolai
 Baltic deputy
 Chevalier, Maurice
 Beloved vagabond
 Chevret, Lita
 Sandflow
 Chiba, Sachiko
 Kimiko
 Chirkov, Boris
 Return of Maxim
 Churchill, Berton
 Larger than life
 Public wedding
 Quick money
 Ciannelli, Eduardo
 Criminal lawyer
 League of frightened men
 Marked woman
 On such a night
 Super sleuth
 Claire, Marion
 Make a wish
 Clancy, Ellen
 Prairie thunder
 Clancy, Kitty
 Midnight madonna
 Clariond, Aime
 Lucrezia Borgia
 Clark, Harvey
 Boss rider of Gun Creek
 Partners of the plains
 Clarke, Mae
 Great guy
 Hats off
 Outlaws of the Orient
 Trouble in Morocco
 Clayworth, June
 Married before breakfast
 Clements, John
 Knight without armor
 Clive, Colin
 History is made at night
 Woman I love
 Clive, E. E.
 Bulldog Drummond escapes
 Bulldog Drummond's re-
 venge
 Personal property
 They wanted to marry
 Clyde, Andy
 Red lights ahead
 Coghlan, Frank, Jr
 Blazing barriers
 Colbert, Claudette
 I met him in Paris
 Maid of Salem
 Tovarich
 Coleman, Ruth
 Crime nobody saw
 A doctor's diary
 Headin' East
 Night of mystery
 Wallaby Jim of the islands
 Collier, Constance
 A damsel in distress
 Stage door
 Thunder in the city
 Collins, Monte
 Sing while you're able
 Colman, Ronald
 Lost horizon
 Prisoner of Zenda
 Colton, Scott
 Wildcatter
 Compson, Betty
 Circus girl
 God's country and the man
 Two minutes to play
 Compton, Fay
 Mill on the floss
 Compton, Joyce
 Country gentlemen
 Small town boy
 Connolly, Walter
 The good earth
 League of frightened men
 Let's get married
 Nancy Steele is missing
 Nothing sacred
 Cook, Donald
 Beware of ladies
 Circus girl
 Two wise maids
 Cook, Joe
 Arizona Mahoney
 Cooper, Gary
 The plainsman
 Souls at sea
 Cooper, George
 Riders of the dawn
 Cooper, Jackie
 Boy of the streets
 Cooper, Melville
 The great Garrick
 Tovarich
 Cooper, Ralph
 Bargain with bullets
 Copeau, Jacques
 Razumov
 Corday, Sandra
 Trigger trio
 Correll, Mady
 Midnight madonna
 Corrigan, Ray
 Come on, cowboys
 Ghost town gold
 Gun Smoke Ranch
 Heart of the rockies
 Hit the saddle
 Range defenders
 Riders of the whistling
 skull
 Roarin' lead
 Trigger trio
 Cortez, Ricardo
 The Californian
 Case of the black cat
 Cornered
 Her husband lies
 Talk of the devil
 Cossart, Ernest
 Angel
 Courtneidge, Cicely
 Everybody dance
 Courtney, Inez
 Clarence
 Thirteenth man
 Cowan, Jerome
 Beloved enemy
 The hurricane
 Crabbe, Larry
 Arizona Mahoney
 Forlorn River
 Sophie Lang goes west
 Craven, Eddie
 Without warning
 Craven, Frank
 Penrod and Sam
 You're only young once
 Crawford, Joan
 Bride wore red
 Last of Mrs Cheyney
 Love on the run
 Crehan, Joseph
 Midnight court
 Talent scout
 Crisp, Donald
 Beloved enemy
 Charge of the Light Brigade
 Great O'Malley
 Life of Emile Zola
 Sergeant Murphy
 That certain woman
 Cromwell, Richard
 Road back
 The wrong road
 Crosby, Bing
 Double or nothing
 Pennies from heaven
 Waikiki wedding
 Crowe, Eileen
 The plough and the stars
 Cummings, Constance
 Strangers on a honeymoon
 Cummings, Robert
 Arizona Mahoney
 Hideaway girl
 Curtis, Dick
 Boothill brigade
 Moonlight on the range
 Custer, Bob
 Ambush valley
 Czepa, Friedl
 Thank you, madame
 Dale, Esther
 Damaged goods
 Dale, Jean
 Missing witnesses
 Danforth, William
 The girl said no
 Daniell, Henry
 Camille
 Under cover of night
 Dante, Jeanne
 Four days' wonder
 Dantes, David
 White gods
 D'Arcy, Alexander
 The awful truth
 Darrieux, Danielle
 Club de femmes
 Mayerling
 Meet Miss Mozart
 Darro, Frankie
 Anything for a thrill
 Headline crasher
 Mind your own business
 Tough to handle

- Darwell, Jane
 Dangerously yours
 Fifty roads to town
 The great hospital mystery
 The singing marine
 Wife, doctor and nurse
 Davenport, Harry
 Fit for a king
 Davidik, Filip
 Janosik
 Davidson, William
 Paradise isle
 Davies, Marion
 Ever since Eve
 Davis, Bette
 It's love I'm after
 Kid Galahad
 Marked woman
 That certain woman
 Davis, Joan
 Angel's holiday
 Life begins in college
 Sing and be happy
 Thin ice
 Time out for romance
 Davis, Johnnie
 Over the goal
 Davis, Owen, Jr.
 It could happen to you
 Plot thickens
 Davis, Rufe
 Blossoms on Broadway
 Daw, Evelyn
 Something to sing about
 Dax, Jean
 Mayerling
 Dean, Jeffrey
 Song of the city
 Deane, Shirley
 Big business
 Borrowing trouble
 Hot water
 Off to the races
 De Cordoba, Pedro
 Damaged goods
 Dee, Frances
 Souls at sea
 Wells Fargo
 De Filippo, Eduardo
 Fool's comedy
 De Filippo, Peppino
 Fool's comedy
 De Forest, Marie
 Lash of the penitentes
 Degerberg, Alfhild
 Soder om landsvagen
 De Giorgi, Elsa
 Loyalty of love
 Signora paradiso
 De Havilland, Olivia
 Call it a day
 Charge of the Light Brigade
 The great Garrick
 It's love I'm after
 Dell, Claudia
 Boots of destiny
 Del Rio, Dolores
 Accused
 Devil's playground
 Lancer spy
 De Mille, Katherine
 Banjo on my knee
 The Californian
 Charlie Chan at the Olympics
 Under suspicion
 Denny, Reginald
 Bulldog Drummond comes back
 Bulldog Drummond escapes
 Bulldog Drummond's revenge
 Great Gambini
 Join the marines
 More than a secretary
 We're in the legion now
 Women of glamour
 DeRosas, Enrique
 Timberesque
 De Sica, Vittorio
 Darò un milione
 L'uomo che sorride
- Desmond, Florence
 Accused
 Desni, Tamara
 Murder on Diamond Row
 Deste, Luli
 Thank you, madame
 Thunder in the city
 Devine, Andy
 Double or nothing
 Flying hostess
 Mysterious crossing
 Road back
 A star is born
 Dickson, Gloria
 They won't forget
 Diehl, Karl Ludwig
 Episode
 Dietrich, Marlene
 Angel
 Garden of Allah
 Knight without armor
 Digges, Dudley
 Love is news
 Dinahart, Alan
 Big town girl
 Dangerously yours
 Midnight taxi
 Step lively, Jeeves
 Woman wise
 Dix, Richard
 Devil is driving
 Devil's playground
 It happened in Hollywood
 Dixon, Jean
 Swing high, swing low
 You only live once
 Dixon, Lee
 Gold diggers of 1937
 Ready, willing and able
 The singing marine
 Dobronravof, B. G.
 Prisoners
 Dodd, Claire
 Women men marry
 Domasheva, Marta
 Baltic deputy
 Donat, Robert
 Knight without armor
 Donlevy, Brian
 Born reckless
 Crack-up
 Midnight taxi
 This is my affair
 Donnelly, Ruth
 More than a secretary
 Portia on trial
 Dorat, Charles
 The Golem
 D'Oro, Mino
 Signora paradiso
 Dorokhin, N. I.
 The last night
 D'Orsay, Fifi
 Three legionnaires
 Dorziat, Gabrielle
 Mayerling
 Douglas, Donald
 Headin' East
 Douglas, Melvyn
 Angel
 Captains courageous
 I met him in Paris
 Women of glamour
 Downs, Johnny
 Blonde trouble
 Clarence
 Thrill of a lifetime
 Turn off the moon
 Doyle, Jack
 Navy spy
 Doyle, Maxine
 Come on, cowboys
 Roundup time in Texas
 Taming the wild
 Drake, Frances
 Love under fire
 Midnight taxi
 Drayton, Alfred
 Crimson circle
 Dresser, Louise
 Maid of Salem
 Drew, Roland
 Great Gambini
- Drinkwater, John
 King's people
 Ducaux, Annie
 The life and loves of Beethoven
 Duchesne, Roger
 The Golem
 Dumbrille, Douglass
 Ali Baba goes to town
 Counterfeit lady
 Firefly
 Woman in distress
 Dumont, Margaret
 Youth on parole
 Duna, Steffi
 Escape by night
 Duncan, Arletta
 Mile-a-minute love
 Dunham, Phil
 Aces wild
 Dunn, Emma
 Hideaway
 Dunn, James
 Living on love
 Mysterious crossing
 Venus makes trouble
 We have our moments
 Dunne, Irene
 The awful truth
 High, wide and handsome
 Duprez, June
 Crimson circle
 Durbin, Deanna
 100 men and a girl
 Three smart girls
 Dvorak, Ann
 Case of the stuttering bishop
 Manhattan merry-go-round
 Midnight court
 She's no lady
 We who are about to die
 Dwire, Earl
 Trouble in Texas
- Ebsen, Buddy
 Banjo on my knee
 Born to dance
 Broadway melody of 1938
 Eburne, Maude
 Hollywood cowboy
 Paradise express
 Eddy, Nelson
 Maytime
 Edward, Cliff
 Saratoga
 Eggerth, Marta
 Casta diva
 The world's in love
 Eichberger, Willy
 Vienna burgtheater
 Eilers, Sally
 Danger patrol
 Talk of the devil
 We have our moments
 Ekelund, Karin
 Familjen som var en karusel
 Eklund, Ernst
 Under falsk flagg
 Eldredge, John
 Go getter
 Holy terror
 Sh! the octopus
 Eliot, Kathleen
 Stars over Arizona
 Elliott, John
 Ambush valley
 Ellis, Edward
 Let them live
 Maid of Salem
 Man in blue
 Midnight madonna
 Ellis, Patricia
 Melody for two
 Rhythm in the clouds
 Sing me a love song
 Step lively, Jeeves
 Venus makes trouble

ACTORS AND ACTRESSES

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- Ellison, James
 Annapolis salute
 The barrier
 Borderland
 The plainsman
 Trail dust
 Twenty-three and a half
 hours' leave
 Elsholtz, Peter
 Truxa
 Emerton, Roy
 Doctor Syn
 Emery, John
 Road back
 Ericson, Nils
 Under falsk flagg
 Erikson, Leif
 College holiday
 Conquest
 Erwin, Stuart
 Checkers
 Dance, Charlie, dance
 Mr Boggs steps out
 Second honeymoon
 Slim
 Small town boy
 Esmond, Carl
 April romance
 Evans, Clifford
 Ourselves alone
 Evans, Madge
 Espionage
 Pennies from heaven
 Thirteenth chair
 Evans, Muriel
 Boss rider of Gun Creek
 Headline crasher
 House of secrets
 Smoke tree range
 10 laps to go
 Evers, Ann
 Anything for a thrill
- Fairbanks, Douglas, Jr
 Accused
 Prisoner of Zenda
 When thief meets thief
 Farmer, Frances
 Come and get it
 Ebb tide
 Exclusive
 Toast of New York
 Farnum, William
 Public cowboy no 1
 Farrell, Glenda
 Adventurous blonde
 Breakfast for two
 Dance, Charlie, dance
 Fly away baby
 Gold diggers of 1937
 Smart blonde
 Faversham, William
 Arizona days
 Fay, Frank
 Nothing sacred
 Faye, Alice
 On the avenue
 Stowaway
 Wake up and live
 You can't have everything
 Fazenda, Louise
 Ever since Eve
 First lady
 Merry-go-round of 1938
 Ready, willing and able
 Road back
 Feder, Moishe
 I want to be a mother
 Feher, Hans
 Robber symphony
 Fellows, Edith
 Life begins with love
 Pennies from heaven
 Fenton, Leslie
 China passage
 House of secrets
 Feuillere, Edwige
 Lucrezia Borgia
- Field, Virginia
 Charlie Chan at Monte
 Carlo
 Lancer spy
 London by night
 Think fast, Mr Moto
 Fields, Lew
 Blossoms on Broadway
 Fields, Stanley
 Roll along, cowboy
 Figueroa, Miguel
 The wave
 Fils, Baron
 Meet Miss Mozart
 Findlay, Ruth
 Ghost town
 Heroes of the Alamo
 Finlayson, James
 Way out West
 Fiske, Robert
 Old Louisiana
 Fitzgerald, Barry
 Ebb tide
 The plough and the stars
 Fitzgerald, Geraldine
 Mill on the floss
 Flemyng, Robert
 Head over heels in love
 Florelle, Odette
 Amphitryon
 Flynn, Errol
 Another dawn
 Charge of the Light Brigade
 Green light
 Perfect specimen
 Prince and the pauper
 Fonda, Henry
 Slim
 That certain woman
 Wings of the morning
 You only live once
 Fontaine, Joan
 A damsel in distress
 Man who found himself
 Music for madame
 You can't beat love
 Foran, Dick
 Black legion
 Blazing sixes
 Cherokee strip
 Devil's saddle legion
 Empty holsters
 Land beyond the law
 Prairie thunder
 She loved a fireman
 Forbes, Ralph
 Legion of missing men
 Ford, Wallace
 Swing it, sailor
 You're in the army now
 Foster, S.
 Yiddle with his fiddle
 Foster, Preston
 Outcasts of Poker Flat
 The plough and the stars
 Sea devils
 We who are about to die
 Westland case
 You can't beat love
 Francis, Kay
 Another dawn
 Confession
 First lady
 Stolen holiday
 Francis, Noel
 Left-handed law
 Fraser, Phyllis
 Tough to handle
 Frawley, William
 Blossoms on Broadway
 Double or nothing
 High, wide and handsome
 Something to sing about
 Frederick, Pauline
 Thank you, Mr Moto
 Fresnay, Pierre
 Razumov
 Fuchs, Leo
 I want to be a mother
 Furbringer, E. F.
 Truxa
- Furness, Betty
 Fair warning
 It can't last forever
 Mama steps out
 They wanted to marry
- Gabin, Jean
 Golgotha
 Lower depths
 Gable, Clark
 Love on the run
 Parnell
 Gabrio, Gabriel
 Lucrezia Borgia
 Gallagher, Richard 'Skeets'
 Espionage
 Gallaudet, John
 Dangerous adventure
 Game that kills
 Gallian, Ketti
 Espionage
 Gandusio, Antonio
 I tre innamorato
 Garat, Henri
 Amphitryon
 Garbo, Greta
 Camille
 Conquest
 Garder, A.
 Call to arms
 Gardin, Vladimir
 Beethoven Concerto
 Gardiner, Reginald
 A damsel in distress
 Gardner, Joan
 Dark journey
 Man who could work mira-
 cles
 Gargan, William
 Behind the mike
 Breezing home
 Flying hostess
 Fury and the woman
 Reported missing
 She asked for it
 Some blondes are dangerous
 Wings over Honolulu
 You only live once
 Garland, Judy
 Broadway melody of 1938
 Thoroughbreds don't cry
 Garrick, John
 High treason
 Two who dared
 Gateson, Marjorie
 Turn off the moon
 Gawthorne, Peter
 Romance and riches
 Gaye, Gregory
 Charlie Chan at the opera
 Gaynor, Janet
 A star is born
 Gaze, Gwen
 I cover the war
 Gemier, Firmin
 Grandeur et decadence
 Geniat, Marcelle
 Grandeur et decadence
 George, Gladys
 Madame X
 They gave him a gun
 Geraghty, Carmelita
 Phantom of Santa Fé
 Geva, Tamara
 Manhattan merry-go-round
 Giachetti, Gianfranco
 Piccolo eroe
 Gibson, Diana
 Adventure's end
 Behind the headlines
 Gibson, Wynne
 Any man's wife
 River of missing men
 Trapped by G-men
 Gigli, Beniamino
 Ave Maria
 Gilbert, Billy
 Firefly
 Music for madame
 Gillie, Jean
 This'll make you whistle

- Givot, George
Step lively, Jeeves
- Gleason, James
Forty naughty girls
Manhattan merry-go-round
Plot thickens
- Gleason, Lucille
Red lights ahead
- Gleason, Russell
Big business
Borrowing trouble
Off to the races
- Goddén, Rudi
Truxa
- Goldstein, Michael
Green fields
- Gonzales, David Valles
The wave
- Gordon, C. Henry
River of missing men
Trapped by G-men
Trouble in Morocco
- Gorin, Charles Igor
Broadway melody of 1938
- Grable, Betty
This way, please
- Graetz, Paul
April romance
Heart's desire
- Grahame, Margot
Criminal lawyer
Fight for your lady
Make way for a lady
Night waitress
The soldier and the lady
- Grant, Cary
The awful truth
Romance and riches
Toast of New York
Topper
When you're in love
- Grant, Frances
Oh, Susanna
- Granville, Bonita
Maid of Salem
- Grapewin, Charles
Big city
Captains courageous
The good earth
Sinner take all
- Graves, George
Robber symphony
- Gravet, Fernand
King and the chorus girl
- Grayson, Donald
Dodge City trail
The old Wyoming trail
- Greenfield, Rose
I want to be a mother
- Grey, Eve
Death on the set
- Grey, Nan
Let them live
Love in a bungalow
Man in blue
Some blondes are dangerous
Three smart girls
- Grey, Shirley
Phantom ship
- Grev, Virginia
Bad guy
Secret valley
- Grosslichtova, T.
Inspector general
- Guilfoyle, Paul
Behind the headlines
Quick money
You can't buy luck
- Gwenn, Edmund
Parnell
- Haas, Dolly
Broken blossoms
- Hackett, Karl
Colorado kid
Gun lords of Stirrup Basin
- Haden, Sara
Can this be Dixie?
Under cover of night
You're only young once
- Hagman, Calle
65, 66 och jag
- Hajdukova, Zlata
Janosik
- Hale, Alan
God's country and the woman
High, wide and handsome
Music for madame
Stella Dallas
When thief meets thief
- Hale, Binnie
Love from a stranger
- Haley, Jack
Danger—love at work
Pick a star
She had to eat
Wake up and live
- Hall, Henry
Death in the air
- Hall, Jon
The hurricane
- Hall, Porter
True confession
- Hall, Thurston
Don't tell the wife
Parole racket
We have our moments
- Hall, William
Escape by night
Flying hostess
Oh doctor
Windjammer
- Halop, Billy
Dead end
- Hamilton, Neil
Portia on trial
- Harding, Ann
Love from a stranger
- Hardwicke, Sir Cedric
Green light
King Solomon's Mines
- Hardy, Oliver
Way out West
- Hare, Lumsden
Life begins with love
- Harlan, Kenneth
The shadow strikes
- Harlow, Jean
Personal property
Saratoga
- Harrigan, Nedda
Charlie Chan at the opera
- Harris, Connie
Harlem on the prairie
- Harris, Theresa
Bargain with bullets
- Harrison, Rex
Men are not gods
Storm in a teacup
- Hart, Teddy
That man's here again
- Hartman, Grace
45 fathers
- Hartman, Paul
45 fathers
- Hartwich, Hella
Slalom
- Harvey, Frank
It isn't done
- Hassell, George
Woman wise
- Hatton, Raymond
Love is on the air
- Haworth, Vinton
China passage
Night waitress
You can't buy luck
- Hayden, Russell
Hills of old Wyoming
Hopalong rides again
North of the Rio Grande
Partners of the plains
Rustler's valley
Texas trail
- Hayes, Bernadene
Girl loves boy
Sweetheart of the navy
- Hayes, George
Borderland
Hills of old Wyoming
Hopalong rides again
North of the Rio Grande
Rustler's valley
Texas trail
Trail dust
- Hayes, Lorraine
Doomed at sundown
- Hays, 'Spot'
Killers of the sea
- Hayward, Louis
Woman I love
- Hayworth, Rita
Criminals of the air
Girls can play
Paid to dance
The shadow
- Healy, Ted
Man of the people
Varsity show
- Heflin, Van
Annapolis salute
Flight from glory
Outcasts of Poker Flat
Saturday's heroes
- Henckels, Paul
Ave Maria
- Hendricks, Ben
Sergeant Murphy
- Henie, Sonja
One in a million
Thin ice
- Henry, Charlotte
God's country and the man
Mandarin mystery
- Henry, Louise
45 fathers
Hit parade
- Hepburn, Katharine
Quality Street
Stage door
- Herbert, Holmes
Here's Flash Casey
- Herbert, Hugh
Marry the girl
Perfect specimen
Sh! the octopus
Sing me a love song
The singing marine
That man's here again
Top of the town
- Hernandez, Silvio
The wave
- Hersholt, Jean
Heidi
One in a million
Seventh heaven
- Hervey, Irene
The girl said no
Lady fights back
League of frightened men
Woman in distress
- Heyburn, Weldon
Atlantic flight
Sea racketeers
Thirteenth man
- Heyward, Orien
She asked for it
- Hickman, Howard
Western gold
- Hicks, Seymour
It's you I want
- Hill, Morgan
Twenty-three and a half
hours' leave
- Hilliard, Harriet
Life of the party
New faces of 1937
- Hilliard, Patricia
Farewell again
- Hinds, Samuel S.
Mighty Treve
Night key
- Hobson, Valerie
When thief meets thief
- Hodges, Bob
Stormy trails
- Hodges, Joy
Merry-go-round of 1938
- Hodgins, Earl
Heroes of the Alamo
- Hoey, Dennis
Uncivilized
- Holcer, Rachel
Al chet
- Holden, Fay
You're only young once
- Holden, Gloria
Life of Emile Zola

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- Holloway, Sterling
Behind the mike
- Holloway, W. E.
Elephant boy
- Holman, Harry
Nation aflame
- Holt, Jack
Outlaws of the Orient
River of missing men
Roaring timber
Trapped by G-men
Trouble in Morocco
Under suspicion
- Holt, Jany
The life and loves of Bee-thoven
Lower depths
- Homolka, Oscar
Ebb tide
The woman alone
- Hopkins, Miriam
Men are not gods
Woman chases man
Woman I love
- Hopper, Hedda
Dangerous holiday
- Hopper, Victoria
Mill on the floss
Scotland Yard commands
- Hopper, William
Over the goal
Public wedding
- Horton, Edward Everett
Angel
Danger—love at work
The great Garrick
Hitting a new high
King and the chorus girl
Let's make a million
Lost horizon
Man in the mirror
Oh doctor
Perfect specimen
Shall we dance
Wild money
- Hould, Ra
Boots and saddles
Dangerous holiday
- House, Billy
Merry-go-round of 1938
- Houston, George
Wallaby Jim of the islands
- Hovick, Louise
Ali Baba goes to town
You can't have everything
- Howard, John
Bulldog Drummond comes back
Bulldog Drummond's revenge
Easy to take
Hitting a new high
Hold 'em navy
Let them live
Lost horizon
Mountain music
- Howard, Leslie
It's love I'm after
Stand-in
- Howard, Mary
All over town
- Howard, Shemp
Headin' East
Hollywood round-up
- Howard, Willie
Broadway melody of 1938
- Howell, Kenneth
Borrowing trouble
Four days' wonder
- Hoyt, Arthur
Paradise express
- Huber, Harold
Outlaws of the Orient
- Hudd, Walter
Elephant boy
- Hudson, Rochelle
Born reckless
Look out, Mr Moto
She had to eat
That I may live
Woman wise
- Hughes, Carol
Meet the boy friend
Renfrew of the Royal Mounted
Westland case
- Hughes, Catherine
Trouble at midnight
- Hughes, Kay
Ghost town gold
A man betrayed
Ride, ranger, ride
- Hull, Warren
Any man's wife
Bride for Henry
Fugitive in the sky
Her husband's secretary
Night key
Paradise isle
Rhythm in the clouds
- Hume, Benita
Rainbow on the river
- Hunt, Eleanor
Bank alarm
Gold racket
Navy spy
We're in the legion now
- Hunt, Marsha
Annapolis salute
College holiday
Easy to take
Murder goes to college
Thunder trail
- Hunter, Ian
Another dawn
Call it a day
Confession
52nd Street
Stolen holiday
That certain woman
- Hurlic, Philip
Penrod and Sam
- Huston, Philip
Man who found himself
We're on the jury
- Hutchinson, Josephine
Mountain justice
Women men marry
- Hutchison, Muriel
Partners in crime
- Hymen, Warren
Join the marines
Meet the boy friend
Navy blues
Sea racketeers
- Imhof, Roger
Girl loves boy
Red lights ahead
Sweetheart of the navy
- Inescort, Frieda
Another dawn
Great O'Malley
Portia on trial
- Ingram, Jack
Whistling bullets
- Irving, George
Border cafe
- Itoh, Kaoru
Kimiko
- Itoh, Tomoko
Kimiko
- Jackson, Selmer
Federal bullets
Thirteenth man
- Jaffe, Sam
Lost horizon
- Jagger, Dean
Escape by night
Under cover of night
Woman in distress
- James, Allan
The duke comes back
- Janssen, Walter
Masquerade in Vienna
- January, Lois
Bar Z bad man
Courage of the west
Lightnin' Crandall
Moonlight on the range
Red rope
Trusted outlaw
- Jarry, Ashton
Uncivilized
- Jason, Sybil
Great O'Malley
- Jeans, Ursula
Man in the mirror
- Jeayes, Alan
Elephant boy
- Jeffreys, Ellis
Backstage
- Jeffries, Herbert
Harlem on the prairie
- Jenkins, Allen
Dance, Charlie, dance
Ready, willing and able
Sh! the octopus
Sing me a love song
- Jenks, Frank
Westland case
- Jenks, Si
Cowboy star
- Jewell, Isabel
Career woman
Marked woman
Swing it, sailor
- John, Rita
My dear Miss Aldrich
- Johnson, Chic
All over town
Country gentlemen
- Johnson, Janet
Everybody dance
- Johnson, Rita
London by night
- Jones, Allan
A day at the races
Firefly
- Jones, Buck
Black aces
Boss rider of Gun Creek
Headin' east
Hollywood round-up
Left-handed law
Sandflow
Smoke tree range
- Jones, Dickie
Wild horse round-up
- Jones, Gordon
Big shot
China passage
Fight for your lady
Night waitress
Quick money
There goes my girl
They wanted to marry
- Jones, Marcia Mae
Heidi
- Jory, Victor
Bulldog Drummond at bay
- Joslyn, Allyn
Expensive husbands
- Jouvet, Louis
Dr Knock
Lower depths
- Judge, Arline
One in a million
- Karl, Roger
The Golem
Lucrezia Borgia
- Karloff, Boris
Charlie Chan at the opera
Man who lived again
Night key
West of Shanghai
Without warning
- Karns, Roscoe
Clarence
Murder goes to college
Night of mystery
On such a night
Partners in crime

- Kaye, Lucie
Jim Hanvey, detective
- Keating, Fred
Melody for two
When's your birthday?
- Keats, Viola
Two who dared
- Kedrov, M.
Call to arms
- Keeler, Ruby
Ready, willing and able
- Keene, Tom
Battle of greed
Drums of destiny
God's country and the man
Old Louisiana
Where trails divide
- Keith, Rosalind
Criminals of the air
Dangerous adventure
A fight to the finish
Find the witness
Motor madness
Parole racket
Westbound mail
- Kellaway, Cecil
It isn't done
- Kelly, Patsy
Ever since Eve
Nobody's baby
Pick a star
Wake up and live
- Kelly, Paul
Fit for a king
Frame up
It happened out West
Join the marines
Parole racket
- Kelton, Pert
Hit parade
- Kendall, Henry
Death on the set
- Kendall, William
This'll make you whistle
- Kennedy, Edgar
True confession
- Kennedy, Tom
Adventurous blonde
Fly away baby
Swing it, sailor
- Kent, Dorothea
Carnival queen
A girl with ideas
Some blondes are dangerous
- Kent, Robert
Angel's holiday
Born reckless
Look out, Mr Moto
Step lively, Jeeves
That I may live
- Kerry, Norman
Phantom of Sante Fé
- Khmelev, N. P.
Revolutionists
- Kibbee, Guy
Big shot
Don't tell the wife
Jim Hanvey, detective
Mama steps out
Mountain justice
Riding on air
- Kiberdina, Valentina
Return of Maxim
- Kiepora, Jan
Thank you, madame
- Killian, Victor
It happened in Hollywood
- King, Charles
Gambling terror
Lightnin' Crandall
Riders of the Rockies
Ridin' the lone trail
- King, Charles, Jr.
God's country and the man
- King, John
Road back
- King, Joseph
White bondage
- Knight, Fuzzy
County fair
Courage of the West
Gold racket
- Knowles, Patric
Charge of the Light Brigade
Expensive husbands
It's love I'm after
- Kodrakova, T. N.
Gobsek
- Kolker, Henry
Devil is driving
Great guy
They wanted to marry
- Konsovsky, A. A.
The last night
- Kornman, Mary
Swing it, professor
- Kortman, Bob
Sandflow
- Koshkina, Nadya
In the far east
- Kraa, Tom
Eternal mask
- Kramer, Richard
Santa Fé bound
- Krauss, Werner
Vienna burgtheater
- Kressyn, Miriam
Der Purimspieler
- Kruger, Alma
Breezing home
Man in blue
- Kruger, Otto
The barrier
Counsel for crime
- La Cressoniere, Georges
Le Juif Polonais
- Lahr, Bert
Merry-go-round of 1938
- La Jana
Truxa
- Lambie, Jack
Atlantic flight
- Lamont, Molly
Fury and the woman
Jungle princess
- Lamour, Dorothy
High, wide and handsome
The hurricane
Jungle princess
Last train from Madrid
Swing high, swing low
Thrill of a lifetime
- Landi, Elissa
After the thin man
Thirteenth chair
- Lane, Allan
Charlie Chan at the Olympics
- Lane, Bruce
Two-fisted sheriff
- Lane, Lola
Marked woman
The sheik steps out
- Lane, Priscilla
Varsity show
- Lane, Richard
Flight from glory
Saturday's heroes
There goes my girl
- Lang, June
Ali Baba goes to town
Nancy Steele is missing
Wee Willie Winkie
- Langford, Frances
Born to dance
Hit parade
- Lantschner, Guzzi
Slalom
- Lara, Antonio
The wave
- Larikov, A.
Beethoven Concerto
- La Rocque, Rod
The shadow strikes
Taming the wilds
- La Roy, Rita
Find the witness
Mandarin mystery
- Larrimore, Francine
John Meade's woman
- LaRue, Frank
Fighting Texan
Lightnin' Crandall
- La Rue, Jack
Dangerous holiday
Mind your own business
Trapped by G-men
- Latimer, Louise
California straight ahead
Plot thickens
We're on the jury
- Lattanzi, Tina
Love and money
Laurel, Stan
Way out West
- Lawford, Betty
Criminal lawyer
- Lawrence, Edna
Drums of destiny
- Lawrence, Gertrude
Men are not gods
- Lawrence, Marc
Motor madness
Night waitress
The shadow
What price vengeance?
- Lawrence, Rosina
Nobody's baby
Pick a star
Way out West
- Lawton, Frank
Mill on the floss
- Lease, Rex
10 laps to go
- Lebedeff, Ivan
Love on the run
- Leclerc, Ginette
The late Mathias Pascal
- Lederer, Francis
It's all yours
- Lee, Anna
King Solomon's Mines
Man who lived again
Non-stop New York
You're in the army now
- Lee, Lila
Country gentlemen
Nation afloat
- Leeds, Andrea
It could happen to you
- Lehmann, Beatrix
The rat
Strangers on a honeymoon
- Leigh, Vivien
Dark journey
Fire over England
Storm in a teacup
- Leighton, Donrue
Oh doctor
- Le Marchand, Lucienne
Les mysteres de Paris
- Lender, Mary Lou
County fair
- Leonidoff, Leonid
Gobsek
- Le Vigan
Dr Knock
Golgotha
The late Mathias Pascal
- Lewis, Joe
Holy terror
- Lewis, Ted
Manhattan merry-go-round
- Liebgold, L.
Yiddel with his fiddle
- Linaker, Kay
Black aces
Outer gate
- Linda, Hala
Legion of missing men
- Linden, Eric
A family affair
Girl loves boy
Good old soak
Here's Flash Casey
Sweetheart of the navy
- Lindsay, Margaret
Back in circulation
Green light
Sinner take all
Slim
Song of the city

ACTORS AND ACTRESSES

—Continued

- Lister, Bruce
 Ourselves alone
 Litel, John
 Alcatraz Island
 Back in circulation
 Midnight court
 Missing witnesses
 Livanov, Boris
 Baltic deputy
 Livingston, Robert
 Circus girl
 Come on, cowboys
 Ghost town gold
 Gun Smoke Ranch
 Heart of the rockies
 Hit the saddle
 Larceny on the air
 Range defenders
 Riders of the whistling skull
 Roarin' lead
 Livingstone, Mary
 This way, please
 Lloyd, Betty
 Wild horse round-up
 Lockhart, Gene
 Career woman
 Mama steps out
 The sheik steps out
 Something to sing about
 Too many wives
 Lockwood, Margaret
 Beloved vagabond
 Doctor Syn
 Loder, John
 Doctor Syn
 King Solomon's Mines
 Man who lived again
 Non-stop New York
 Ourselves alone
 The woman alone
 Lodge, John
 Bulldog Drummond at bay
 Ourselves alone
 Tenth man
 Loft, Arthur
 Paid to dance
 Logan, Ella
 52nd Street
 Flying hostess
 Top of the town
 Lohr, Marie
 It's you I want
 Lombard, Carole
 Nothing sacred
 Swing high, swing low
 True confession
 London, Tom
 Bar Z bad man
 Longden, John
 It isn't done
 Lord, Marjorie
 Forty naughty girls
 Hideaway
 High flyers
 On again—off again
 Lorre, Peter
 Crack-up
 Lancer spy
 Look out, Mr Moto
 Nancy Steele is missing
 Thank you, Mr Moto
 Think fast, Mr Moto
 Losch, Tilly
 Backstage
 Garden of Allah
 The good earth
 Lottanzi, Tina
 Loyalty of love
 Louise, Anita
 Call it a day
 First lady
 Go getter
 Green light
 That certain woman
 Tovarich
 Love, Montagu
 Adventure's end
 Love, Ula
 Springtime in the Rockies
 Lowe, Edmund
 Espionage
 Murder on Diamond Row
 Under cover of night
- Loy, Myrna
 After the thin man
 Double wedding
 Parnell
 Lucas, Wilfred
 Prairie thunder
 Ludlow, Patrick
 Gangway
 Lugosi, Bela
 Phantom ship
 Lukas, Paul
 Dinner at the Ritz
 Espionage
 Luke, Keye
 Charlie Chan at Monte Carlo
 Charlie Chan at the opera
 Charlie Chan on Broadway
 Lund, Lucille
 What price vengeance?
 Lundigan, William
 Lady fights back
 That's my story
 Lunge, Romilly
 Man of affairs
 Lupino, Ida
 Artists and models
 Fight for your lady
 Let's get married
 Sea devils
 Lynd, Helen
 Hats off
 Lynne, Sharon
 Way out West
- McCormick, John
 Wings of the morning
 McCrea, Joel
 Banjo on my knee
 Come and get it
 Dead end
 Internes can't take money
 Wells Fargo
 Woman chases man
 MacDonald, J. Farrell
 County fair
 Courage of the West
 Game that kills
 Shadows of the Orient
 MacDonald, Jeannette
 Firefly
 Maytime
 MacGinnis, Niall
 Ourselves alone
 McGrail, Walter
 The shadow strikes
 Special agent K-7
 McGrath, James
 Fury and the woman
 McHugh, Frank
 Ever since Eve
 Larger than life
 Marry the girl
 Mr Dodd takes the air
 Submarine D-1
 Mack, Helen
 Fit for a king
 I promise to pay
 The wrong road
 You can't buy luck
 Mackaill, Dorothy
 Bulldog Drummond at bay
 Mackay, Barry
 Gangway
 The silent barriers
 McKay, George
 Counterfeit lady
 Devil's playground
 A fight to the finish
 Frame up
 Mackaye, Fred
 Black aces
 McKinney, Mira
 Blazing sixes
 McKinney, Florine
 Blazing barriers
 McLaglen, Cliff
 Phantom ship
- McLaglen, Victor
 Nancy Steele is missing
 Sea devils
 This is my affair
 Wee Willie Winkie
 MacLane, Barton
 Adventurous blonde
 Born reckless
 Don't pull your punches
 Fly away baby
 God's country and the woman
 Prince and the pauper
 San Quentin
 Smart blonde
 Wine, women and horses
 You only live once
 MacMahon, Aline
 When you're in love
 MacMahon, Horace
 The wrong road
 MacMurray, Fred
 Champagne waltz
 Exclusive
 Maid of Salem
 Swing high, swing low
 True confession
 McWade, Margaret
 Let's make a million
 McWade, Robert
 California straight ahead
 Case of the stuttering bishop
 Madden, Jeanne
 Sea racketeers
 Talent scout
 Madison, Noel
 Gangway
 House of secrets
 Nation afloat
 Maguire, Mary
 Alcatraz Island
 Sergeant Murphy
 That man's here again
 Main, Marjorie
 Boy of the streets
 Dead end
 Mala
 Jungle princess
 Mallory, Boots
 Here's Flash Casey
 Malnikova, E.
 Call to arms
 Maltagliati, Evi
 Patria, amore e dovere
 Manning, Hope
 Old corral
 Two wise maids
 March, Fredric
 Nothing sacred
 A star is born
 Marcos, William
 Lash of the penitentes
 Maretskaya, V. P.
 Revolutionists
 Mareuil, Simone
 Le Juif Polonais
 Margetson, Arthur
 Action for slander
 Broken blossoms
 Margo
 Lost horizon
 Marian, Ferdinand
 Madame Bovary
 Maricle, Leona
 Life begins with love
 Parole racket
 Woman chases man
 Women of glamour
 Marney, Marcelle
 Uncivilized
 Marsh, Joan
 Charlie Chan on Broadway
 Marsh, Marian
 Great Gambini
 Saturday's heroes
 When's your birthday?
 Youth on parole
 Marshall, Alan
 After the thin man
 Conquest
 Night must fall

- Marshall, Herbert
 Angel
 Breakfast for two
 Make way for a lady
 Marshall, Tully
 Mr Boggs steps out
 Martel, Jeanne
 Santa Fé bound
 Two minutes to play
 Martel, June
 Arizona Mahoney
 Forlorn River
 Martin, Anthony
 Ali Baba goes to town
 Holy terror
 Life begins in college
 Sing and be happy
 Martini, Nino
 Music for madame
 Maruyama, Sadao
 Kimiko
 Marvan, J.
 Inspector general
 Marx, Chico
 A day at the races
 Marx, Groucho
 A day at the races
 Marx, Harpo
 A day at the races
 Mason, Leroy
 Western gold
 Massey, Raymond
 Dreaming lips
 Fire over England
 The hurricane
 Prisoner of Zenda
 Under the red robe
 Mathews, A. E.
 Men are not gods
 Matthews, Jessie
 Gangway
 Head over heels in love
 Mauch, Billy
 Penrod and Sam
 Prince and the pauper
 Mauch, Bobby
 Prince and the Pauper
 Maximova, A.
 Paris commune
 Maxwell, Edwin
 A man betrayed
 Mayer, Ray
 Swing it, sailor
 Maynard, Ken
 Boots of destiny
 Maynard, Kermit
 Fighting Texan
 Galloping dynamite
 Whistling bullets
 Wild horse round-up
 Mayworth, Rita
 Game that kills
 Meek, Donald
 Behind the headlines
 Toast of New York
 Meeker, George
 Beware of ladies
 Melford, Jack
 When thief meets thief
 Melnati, Umberto
 L'uomo che sorride
 Melnikov, A.
 Beethoven Concerto
 Melton, Frank
 Affairs of Cappy Ricks
 Melton, James
 Melody for two
 Sing me a love song
 Menjou, Adolphe
 Cafe Metropole
 100 men and a girl
 One in a million
 Stage door
 A star is born
 Meredith, Burgess
 There goes the groom
 Meredith, Iris
 Cowboy star
 Gambling terror
 A lawman is born
 Mystery of the hooded
 horsemen
 Rio Grande ranger
 Trail of vengeance
- Merkel, Una
 Born to dance
 Checkers
 Don't tell the wife
 Good old soak
 Saratoga
 True confession
 Merlini, Elsa
 Love and money
 Thirty seconds of love
 Merrill, Dick
 Atlantic flight
 Merton, John
 Gun ranger
 Law of the ranger
 Rangers step in
 Messinger, Gertrude
 Aces wild
 Meyer, Greta
 When love is young
 Meyerhofer, Ferdinand
 An orphan boy of Vienna
 Michael, Gertrude
 Make way for a lady
 Mr Dodd takes the air
 Sophie Lang goes west
 Middlemass, Robert
 Trapped
 Milan, Frank
 Gold racket
 Milland, Ray
 Bulldog Drummond escapes
 Easy living
 Ebb tide
 Jungle princess
 Wings over Honolulu
 Miller, F. E.
 Harlem on the prairie
 Mills, John
 You're in the army now
 Minevitch, Borrah
 One in a million
 Mingand, Pierre
 Meet Miss Mozart
 Miranda, Isa
 The late Mathias Pascal
 Mitchell, Thomas
 The hurricane
 Lost horizon
 Make way for tomorrow
 Man of the people
 Modeen, Thor
 65, 66 och jag
 Mollison, Henry
 Bride for Henry
 Find the witness
 Montgomery, Douglass
 Counsel for crime
 Life begins with love
 Montgomery, Robert
 Ever since Eve
 Last of Mrs Cheyney
 Live, love and learn
 Night must fall
 Moore, Carlyle, Jr
 Fugitive in the sky
 Midnight court
 Moore, Dorothy
 Big shot
 Quick money
 Moore, Grace
 When you're in love
 Moore, Pauline
 Charlie Chan at the Olym-
 pics
 Wild and woolly
 Moore, Victor
 Gold diggers of 1937
 Life of the party
 Make way for tomorrow
 Meet the missus
 We're on the jury
 Moran, Jackie
 Any man's wife
 Outcast
 Moran, Polly
 Two wise maids
 Moreland, Mantan
 Harlem on the prairie
 Morevsky, Abraham
 Al chet
 Morgan, Claudia
 That's my story
- Morgan, Frank
 Beg, borrow or steal
 Emperor's candlesticks
 Last of Mrs Cheyney
 Saratoga
 Morgan, Gene
 Venus makes trouble
 Morgan, Ralph
 Crack-up
 Outer gate
 That's my story
 Morgan, Will
 Old Louisiana
 Morley, John
 Too many wives
 Morley, Karen
 Beloved enemy
 Girl from Scotland Yard
 Last train from Madrid
 On such a night
 Outcast
 Morner, Stanley
 Mama steps out
 Morris, Chester
 Devil's playground
 Flight from glory
 I promise to pay
 Morris, Mary
 Victoria the great
 Morris, Stephen
 Rustler's valley
 Morris, Wayne
 Don't pull your punches
 Land beyond the law
 Submarine D-1
 Moulan, Frank
 The girl said no
 Movita
 Paradise isle
 Mowbray, Alan
 Four days' wonder
 King and the chorus girl
 Music for madame
 Rainbow on the river
 Stand-in
 Topper
 Vogues of 1938
 Muir, Jean
 Dance, Charlie, dance
 Fugitive in the sky
 Her husband's secretary
 Once a doctor
 Outcasts of Poker Flat
 White bondage
 Mulhall, Jack
 Secret valley
 Muller, Hella
 Maternite
 Munding, Herbert
 Angel
 Another dawn
 That's my story
 You can't beat love
 Muni, Paul
 The good earth
 Life of Emile Zola
 Woman I love
 Munro, Wendy
 Wild innocence
 Murphy, George
 Broadway melody of 1938
 London by night
 Top of the town
 Women men marry
 Myral, Nina
 Le Prince Jean
- Nace, Anthony
 Riding on air
 Nagel, Anne
 Adventurous blonde
 Bride for Henry
 Case of the stuttering
 bishop
 Devil's saddle legion
 Escape by night
 Footloose heiress
 Hoosier schoolboy
 Three legionnaires

ACTORS AND ACTRESSES

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- Nagel, Conrad
 Bank alarm
 Gold racket
 Navy spy
 Naish, J. Carroll
 Hideway
 Song of the city
 Thunder trail
 Napier, Diana
 Heart's desire
 Nash, Mary
 Come and get it
 Easy living
 King and the chorus girl
 Neagle, Anna
 Backstage
 Victoria the great
 Negri, Pola
 Madame Bovary
 Newell, William
 Rhythm in the clouds
 Newill, James
 Renfrew of the Royal Mounted
 Niesen, Gertrude
 Top of the town
 Niven, David
 Beloved enemy
 Dinner at the Ritz
 We have our moments
 Nolan, Doris
 As good as married
 Top of the town
 Nolan, Lloyd
 Ebb tide
 Exclusive
 Internes can't take money
 King of gamblers
 Wells Fargo
 Noris, Assia
 Darò un milione
 Fool's comedy
 I tre innamorato
 L'uomo che sorride
 Norris, Edward
 Bad guy
 They won't forget
 Norton, Barry
 Timberesque
 Novarro, Ramon
 The sheik steps out
 Nugent, Eddie
 Island captives
 A man betrayed
 Speed to spare
 Two minutes to play
 Oakie, Jack
 Champagne waltz
 Fight for your lady
 Hitting a new high
 Super sleuth
 That girl from Paris
 Toast of New York
 Oakman, Wheeler
 Crusade against rackets
 Death in the air
 Oberon, Merle
 Beloved enemy
 O'Brien, George
 Hollywood cowboy
 Park Avenue logger
 Windjammer
 O'Brien, Pat
 Back in circulation
 Great O'Malley
 San Quentin
 Slim
 Submarine D-1
 O'Brien-Moore, Erin
 Black legion
 O'Connell, Hugh
 Footloose heirress
 O'Connor, Maureen
 Boy of the streets
 O'Connor, Una
 Personal property
 The plough and the stars
 O'Dea, Denis
 The plough and the stars
 Oland, Warner
 Charlie Chan at Monte Carlo
 Charlie Chan at the Olympics
 Charlie Chan at the opera
 Charlie Chan on Broadway
 Olden, Hans
 An orphan boy of Vienna
 Oliver, Edna May
 My dear Miss Aldrich
 Parnell
 Oliver, Gordon
 Alcatraz Island
 Fugitive in the sky
 Once a doctor
 West of Shanghai
 White bondage
 Youth on parole
 Oliver-Smith, Gerald
 Lady escapes
 Olivier, Laurence
 Fire over England
 Olsen, Moroni
 Adventure's end
 Olsen, Ole
 All over town
 Country gentlemen
 O'Neill, Barbara
 Stella Dallas
 O'Neill, Henry
 Green light
 Orth, Frank
 Prairie thunder
 Osborne, Vivienne
 She asked for it
 Sinner take all
 O'Sullivan, Maureen
 Between two women
 A day at the races
 Emperor's candlesticks
 My dear Miss Aldrich
 Oudart, Felix
 Maternite
 Overman, Lynne
 Blonde trouble
 Don't tell the wife
 Hotel haywire
 Jungle princess
 Murder goes to college
 Night club scandal
 Nobody's baby
 Partners in crime
 Wild money
 Owen, Granville
 Devil's saddle legion
 Owen, Reginald
 Bride wore red
 Conquest
 Dangerous number
 Love on the run
 Madame X
 Personal property
 Owsley, Monroe
 Hideaway girl
 Ozeray, Madeleine
 Les mysteres de Paris
 Palau
 Dr Knock
 Paley, Natalie
 Le Prince Jean
 Palette, Eugene
 Clarence
 Crime nobody saw
 Easy to take
 100 men and a girl
 Stowaway
 Palmer, Lilli
 The silent barriers
 Palmieri, Sandro
 Casta diva
 Pancewicz, Leodkadjia
 Love or a kingdom
 Parker, Cecil
 Storm in a teacup
 Parker, Cecilia
 Damaged lives
 A family affair
 Girl loves boy
 Hollywood cowboy
 Roll along, cowboy
 Sweetheart of the navy
 You're only young once
 Parker, Jean
 The barrier
 Life begins with love
 Parker, Willard
 Devil's saddle legion
 Parkyakarkus
 Life of the party
 New faces of 1937
 Parola, Daniele
 Razumov
 Pasquali
 Grandeur et decadence
 Paterson, Pat
 52nd Street
 Patrick, Gail
 Artists and models
 Her husband lies
 John Meade's woman
 Stage door
 Patrick, Lee
 Danger patrol
 Patterson, Elizabeth
 Hold 'em navy
 Paulsen, Harald
 Ave Maria
 Payne, John
 Fair warning
 Hats off
 Love on toast
 Peltser, I. R.
 The last night
 Pendleton, Nat
 Gangway
 Sing me a love song
 Song of the city
 Under cover of night
 Penn, Leonard
 Between two women
 Penner, Joe
 Life of the party
 New faces of 1937
 Pepper, Barbara
 Taming the wild
 Too many wives
 Westland case
 Perkins, Osgood
 Gold diggers of 1937
 Perrins, Leslie
 High treason
 Perry, Joan
 Counterfeit lady
 Devil is driving
 Perry, Linda
 Land beyond the law
 Persson, Edvard
 Soder om landsvagen
 Petersen, Peter
 Eternal mask
 Masquerade in Vienna
 Phillips, Howard
 White bondage
 Picasso, Lamberto
 Tre anni senza donne
 Pichel, Irving
 Special agent K-7
 Picon, Molly
 Yiddle with his fiddle
 Pidgeon, Walter
 As good as married
 Girl overboard
 A girl with ideas
 My dear Miss Aldrich
 Saratoga
 She's dangerous
 Pitts, ZaSu
 52nd Street
 Forty naughty girls
 Plot thickens
 Sing me a love song
 Plivanoff, M. I.
 Nazar Stodolya
 Plotnikov, N.
 Paris commune
 Pollard, Snub
 Tex rides with the boy scouts

- Pons, Lily
Hitting a new high
That girl from Paris
- Powell, Dick
Gold diggers of 1937
On the avenue
The singing marine
Varsity show
- Powell, Eleanor
Born to dance
Broadway melody of 1938
- Powell, William
After the thin man
Double wedding
Emperor's candlesticks
Last of Mrs Cheyney
- Power, Tyrone
Cafe Metropole
Lloyds of London
Love is news
Second honeymoon
Thin ice
- Pratt, Purnell
Join the marines
- Presles, Henri
Maternite
- Prim, Suzy
Lower depths
Mayerling
- Prouty, Jed
Big business
Borrowing trouble
Hot water
Off to the races
Small town boy
- Purcell, Dick
Alcatraz Island
Melody for two
Men in exile
Missing witnesses
Navy blues
Public wedding
Reported missing
Wine, women and horses
- Quigley, Charles
Criminals of the air
Find the witness
Game that kills
Girls can play
Lady from nowhere
The shadow
Speed to spare
- Quillan, Eddie
Big city
Mandarin mystery
- Raft, George
Souls at sea
- Rainer, Luise
Big city
Emperor's candlesticks
The good earth
- Rains, Claude
Prince and the pauper
Stolen holiday
They won't forget
- Raky, Hortense
Vienna burgtheater
- Ralph, Jessie
After the thin man
Camille
The good earth
Last of Mrs Cheyney
- Ralston, Esther
Shadows of the Orient
We're in the legion now
- Ralston, Marcia
Sh! the octopus
- Rambeau, Marjorie
First lady
- Randall, Jack
Riders of the dawn
Stars over Arizona
- Randolph, Elsie
This'll make you whistle
- Rathbone, Basil
Confession
Garden of Allah
Love from a stranger
Make a wish
Tovarich
- Ratoff, Gregory
Cafe Metropole
Seventh heaven
Top of the town
- Ravelli, Sandra
Tre anni senza donne
- Ray, Leah
Holy terror
Sing and be happy
- Ray, Rene
Man of affairs
The rat
- Raye, Martha
College holiday
Double or nothing
Hideaway girl
Mountain music
Waikiki wedding
- Raymond, Gene
Life of the party
That girl from Paris
There goes my girl
- Read, Barbara
Man who cried wolf
Mighty Treve
Road back
Three smart girls
- Reagen, Ronald
Love is on the air
Sergeant Murphy
- Reed, Donald
Crusade against rackets
Special agent K-7
- Regan, Phil
Hit parade
Manhattan merry-go-round
- Regas, George
Legion of missing men
- Remy, Constant
Les petits
- Renaldo, Duncan
Mile-a-minute love
Penrod and Sam
Special agent K-7
10 laps to go
- Reynolds, Craig
Case of the black cat
Footloose heiress
Penrod and Sam
Smart blonde
- Reynolds, Marjorie
Tex rides with the boy
scouts
- Rhodes, Erik
Woman chases man
- Rhys, Margo
Uncivilized
- Rice, Florence
Beg, borrow or steal
Double wedding
Man of the people
Married before breakfast
Navy blue and gold
Riding on air
Under cover of night
- Richard-Willm, Pierre
Le Prince Jean
- Richards, Cully
Here's Flash Casey
Swing it, sailor
- Richards, Grant
Love on toast
Night of mystery
On such a night
- Richards, Shirley Ann
It isn't done
- Richardson, Ralph
Man who could work mira-
cles
Thunder in the city
- Richmond, Kane
Anything for a thrill
Headline crasher
Tough to handle
- Richmond, Warner
Doomed at sundown
Headin' for the Rio Grande
A lawman is born
Riders of the dawn
Stars over Arizona
Trail of vengeance
Where trails divide
- Ridges, Stanley
Internes can't take money
Sinner take all
- Rignault, Alexandre
Robber symphony
- Rilla, Walter
Victoria the great
- Rimi, Walter
Slalom
- Ritter, Tex
Arizona days
Headin' for the Rio Grande
Hittin' the trail
Mystery of the hooded
horsemen
Riders of the rockies
Sing, cowboy, sing
Tex rides with the boy
scouts
Trouble in Texas
- Ritz Brothers
Life begins in college
On the avenue
You can't have everything
- Robbins, Edward H.
Meet the missus
- Robbins, James
Don't pull your punches
- Roberti, Lyda
Nobody's baby
- Roberts, Beatrice
Bill cracks down
Love takes flight
Park Avenue logger
- Roberts, Beverly
Expensive husbands
God's country and the wom-
an
Her husband's secretary
West of Shanghai
- Roberts, J. H.
Farewell again
- Robertson, Willard
Larceny on the air
Park avenue logger
- Robeson, Paul
King Solomon's Mines
- Robinson, Bill
One mile from heaven
- Robinson, Edward G.
Kid Galahad
The last gangster
Thunder in the city
- Robson, Flora
Farewell again
Fire over England
- Robson, May
Perfect specimen
Rainbow on the river
A star is born
Woman in distress
- Rochelle, Claire
Boothill brigade
Guns in the dark
Ridin' the lone trail
- Rogers, Buddy
This way, please
Week-end millionaire
- Rogers, Ginger
Shall we dance
Stage door
- Rogers, Jean
Conflict
Mysterious crossing
Night key
Reported missing
Wildcatter
- Roland, Gilbert
Last train from Madrid
Thunder trail
- Rolf, Tutta
Under falsk flagg
- Rolfson, Katie
65, 66 och jag
- Rollan, Henri
Les mysteres de Paris

ACTORS AND ACTRESSES

—Continued

- Romero, Cesar
Armored car
Dangerously yours
She's dangerous
Roncier, Emanuel
Les petits
Rooney, Mickey
A family affair
Hoosier schoolboy
Slave ship
Thoroughbreds don't cry
You're only young once
Roosevelt, Andre
White gods
Rosay, Françoise
Maternite
Ross, Shirley
Blossoms on Broadway
Hideaway girl
Waikiki wedding
Ross, Vera
The girl said no
Rowles, Polly
Springtime in the Rockies
West bound limited
Royle, William
Renfrew of the royal
mounted
Rozenberg, Lucien
The life and loves of
Beethoven
Ruggles, Charles
Exclusive
Mind your own business
Turn off the moon
Rumann, Siegfried
The great hospital mystery
Nothing sacred
Think fast, Mr Moto
Russell, Rosalind
Live, love and learn
Night must fall
Rutherford, Ann
Public cowboy no 1
You're only young once
- Sabu
Elephant boy
St John, A.
Melody of the plains
Moonlight on the range
Sing, cowboy, sing
Saltzman, Esta
I want to be a mother
Samberg, Ajzyk
Der Purimspieler
Sanders, George
Lady escapes
Lancer spy
Savo, Jimmie
Merry-go-round of 1938
Sawyer, Joseph
San Quentin
Saylor, Syd
Arizona days
Guns in the dark
Schafheitlin, Franz
An orphan boy of Vienna
Scharf, Werner
Madame Bovary
Scherzer, Herbert
Al chet
Schildkraut, Joseph
Garden of Allah
Lancer spy
Life of Emile Zola
Schneider, Magda
Tales from the Vienna
Woods
Scott, Douglas
Easy to take
The last gangster
Scott, Fred
Melody of the plains
Moonlight on the range
Scott, Margaretta
Action for slander
Scott, Randolph
High, wide and handsome
- Sedden, Margaret
Let's make a million
Serdik, L. L.
Nazar Stodolya
Sergeyeva, G. E.
Gobsek
Seyler, Athene
April romance
Shamray, F.
Ambush valley
Shannon, Peggy
Youth on parole
Sharpe, David
Ghost town
Shatov, A. P.
Gobsek
Shaw, George Bernard
King's people
Shaw, Lewis
High treason
Shaw, Sebastian
Farewell again
Men are not gods
Murder on Diamond Row
Shaw, Winifred
Melody for two
Smart blonde
Schukin, V. V.
Revolutionists
Sheehan, John
Love takes flight
Sheffield, Maceo B.
Harlem on the prairie
Shelton, Marla
Stand-in
Under cover of night
Shepard, Elaine
Fighting Texan
Law of the ranger
Sheridan, Ann
Alcatraz Island
Black legion
Footloose heiress
Great O'Malley
San Quentin
She loved a fireman
Wine, women and horses
Sheridan, Frank
Conflict
Sheridan, Gail
Hills of old Wyoming
Shields, Arthur
The plough and the stars
Shields, Frank
Hoosier schoolboy
Shipman, Gwynne
Battle of greed
Trail dust
Shirley, Anne
Make way for a lady
Meet the missus
Stella Dallas
Too many wives
Shooter, Winifred
High treason
Sidney, Sylvia
Dead end
The woman alone
You live only once
Silberkasten, Morris
Where is my child?
Silvers, Sid
Born to dance
Sim, Alastair
Murder on Diamond Row
Simon, Simone
Seventh heaven
Sinclair, Diane
Damaged lives
Sinclair, Hugh
Strangers on a honeymoon
Sinclair, Ronald
Thoroughbreds don't cry
Skipworth, Alison
Stolen holiday
Two wise maids
Sleeper, Martha
Four days' wonder
Slezak, Leo
Tales from the Vienna
Woods
The world's in love
Small, Louise
Melody of the plains
- Smart, Jack
Love in a bungalow
Wildcatter
Smith, C. Aubrey
Garden of Allah
The hurricane
Lloyds of London
Prisoner of Zenda
Thoroughbreds don't cry
Wee Willie Winkie
Smith, Queenie
Special agent K-7
Smosarska, Jadwiga
Love or a kingdom
Sokoloff, Vladimir
Lower depths
Sondergaard, Gale
Life of Emile Zola
Maid of Salem
Seventh heaven
Sonja, Magda
Robber symphony
Sothern, Ann
Danger—love at work
Dangerous number
Fifty roads to town
Super sleuth
There goes my girl
There goes the groom
Sparks, Ned
This way, please
Wake up and live
Squire, Ronald
Action for slander
Stander, Lionel
The last gangster
League of frightened men
More than a secretary
A star is born
Standing, Sir Guy
Bulldog Drummond escapes
Lloyds of London
Stanley, Louise
Gun lords of Stirrup Basin
Lawless land
Riders of the rockies
Sing, cowboy, sing
Stanwyck, Barbara
Banjo on my knee
Breakfast for two
Internes can't take money
The plough and the stars
Stella Dallas
This is my affair
Starrett, Charles
Cowboy star
Dodge City trail
The old Wyoming trail
Trapped
Two-fisted sheriff
Two-gun law
Westbound mail
Steele, Bob
Arizona gunfighter
Border phantom
Colorado kid
Doomed at sundown
Gun lords of Stirrup Basin
Gun ranger
Lightnin' Crandall
Red rope
Ridin' the lone trail
Trusted outlaw
Steinberg, Samuel
Where is my child?
Stelzer, Hannes
Truxa
Sten, Anna
Two who dared
Steni, Mario
Patria, amore e dovere
Stephens, Harvey
Forlorn River
Maid of Salem
Stephens, Marvin
Checkers
Stephenson, Henry
Beloved enemy
Charge of the Light Bri-
gade
Conquest
Prince and the pauper
When you're in love

- Stevens, Onslow
Flight from glory
There goes the groom
You can't buy luck
- Stewart, Athole
Tenth man
- Stewart, Eleanore
Gun ranger
Headin' for the Rio Grande
Range defenders
Rangers step in
Where trails divide
- Stewart, James
After the thin man
Born to dance
The last gangster
Navy blue and gold
Seventh heaven
- Stewart, Sophie
Under the red robe
- Stilwell, Bruce
Killers of the sea
- Stockfeld, Betty
Beloved vagabond
Club de femmes
- Stockwell, Harry
All over town
- Stokowski, Leopold
100 men and a girl
- Stone, Fred
Hideaway
Life begins in college
Quick money
- Stone, Lewis
Man who cried wolf
Outcast
Thirteenth chair
You're only young once
- Stone, Milburn
Federal bullets
Swing it, professor
- Stone, Paula
Atlantic flight
The girl said no
Swing it, professor
- Storme, Sandra
Sophie Lang goes west
- Stradner, Rose
The last gangster
- Stratford, Peggy
Trapped
Two-gun law
- Stuart, Gloria
Girl overboard
Lady escapes
Life begins in college
- Stuart, Jeanne
Death on the set
- Sullivan, Francis L.
Dinner at the Ritz
Non-stop New York
- Summerville, George (Slim)
Can this be Dixie?
Fifty roads to town
Love is news
Off to the races
Road back
- Sutton, Paul
Rio Grande ranger
- Sverdlin, Leonid
In the far east
- Swarthout, Gladys
Champagne waltz
- Swickard, Joseph
Lash of the penitents
- Swinburne, Nora
Scotland Yard commands
- Switzer, Carl
Wild and woolly
- Sydney, Basil
Accused
Talk of the devil
- Talbot, Lyle
Affairs of Cappy Ricks
Mind your own business
Second honeymoon
Three legionnaires
West bound limited
What price vengeance?
- Taliaferro, Hal
Rangers step in
- Tamiroff, Akim
Great Gambini
Her husband lies
Jungle princess
King of gamblers
The soldier and the lady
- Tarasova, K. I.
Revolutionists
- Taube, Aino
Familjen som var en karusell
- Tauber, Richard
April romance
Heart's desire
- Taylor, Forrest
Red rope
- Taylor, Kent
A girl with ideas
Lady fights back
Love in a bungalow
When love is young
Wings over Honolulu
- Taylor, Robert
Broadway melody of 1938
Camille
Personal property
This is my affair
- Teasdale, Verree
First lady
- Temple, Shirley
Heidi
Stowaway
Wee Willie Winkie
- Terhune, Max
Come on, cowboys
Ghost town gold
Gun Smoke Ranch
Heart of the rockies
Hit the saddle
Range defenders
Riders of the whistling skull
Roarin' lead
Trigger trio
- Terry, Don
Dangerous adventure
A fight to the finish
Paid to dance
- Terry, Ethelind
Arizona days
- Tessier, Valentine
Club de femmes
- Tester, Desmond
Beloved vagabond
Non-stop New York
The woman alone
- Thompson, Edward
Bargain with bullets
- Tilbury, Zeffie
Federal bullets
- Tobin, Genevieve
The duke comes back
Great Gambini
Man in the mirror
- Todd, Ann
Action for slander
Murder on Diamond Row
- Todd, Mabel
Over the goal
- Tombes, Andrew
Checkers
- Tomlin, Pinky
Sing while you're able
Swing it, professor
- Tone, Franchot
Between two women
Bride wore red
Love on the run
Quality Street
They gave him a gun
- Toomey, Regis
Shadows of the Orient
- Tracy, Arthur
Backstage
- Tracy, Lee
Behind the headlines
Criminal lawyer
- Tracy, Spencer
Big city
Captains courageous
They gave him a gun
- Travis, June
Case of the black cat
Circus girl
Don't pull your punches
Join the marines
Love is on the air
Men in exile
Over the goal
- Treacher, Arthur
Heidi
She had to eat
Step lively, Jeeves
Stowaway
Thin ice
- Treen, Mary
Swing it, sailor
- Tregl, T.
Inspector general
- Trelvar, Norma
Nation aflame
- Trent, John
Blossoms on Broadway
A doctor's diary
Great Gambini
She's no lady
- Tressler, Otto
Episode
- Trevor, Claire
Big town girl
Career woman
Dead end
King of gamblers
One mile from heaven
Second honeymoon
Time out for romance
- Truex, Ernest
Everybody dance
- Tschechowa, Olga
Eternal mask
Masquerade in Vienna
Vienna burgtheater
- Tucker, Sophie
Broadway melody of 1938
Thoroughbreds don't cry
- Tumiati, Gualtiero
Casta diva
- Turkow, Ruth
Al chet
- Turkow, Zigmund
Der Purimspieler
- Turner, Lana
They won't forget
Twelvetrees, Helen
Hollywood round-up
- Tyler, Tom
Santa Fé bound
- Ulric, Lenore
Camille
- Valenti, Osvaldo
I tre innamorato
- Valkis, Helen
Blazing sixes
Cherokee strip
- Van Aalten, Truus
Tales from the Vienna Woods
- Vanbrugh, Irene
Knight without armor
- Varconi, Victor
Men in exile
- Vassilieva, A. I.
Nazar Stodolya
- Veidt, Conrad
Dark journey
Under the red robe
- Velez, Lupe
High flyers
- Venable, Evelyn
Racketeers in exile
- Vetterlund, Inga-Bodil
Soder om landsvagen
- Viario, Enrico
Thirty seconds of love
- Vinson, Helen
Live, love and learn
Vogues of 1938

ACTORS AND ACTRESSES

—Continued

Vinton, Victoria
Ambush valley
Vogan, Emmett
Empty holsters
Von Baumann, Cyril
White gods
Von Brincken, William
Wallaby Jim of the islands
Von Nagy, Kathé
Ave Maria
Von Stolz, Hilde
Masquerade in Vienna
Von, Viola
Timberesque
Von Wagner, Erika
Episode
Vosper, Frank
Heart's desire

Waescher, Aribert
Madame Bovary
Wakefield, Hugh
Crimson circle
It's you I want
Walbrook, Anton
Masquerade in Vienna
The rat
The soldier and the lady
Victoria the great
Walburn, Raymond
Born to dance
Breezing home
High, wide and handsome
Murder in Greenwich Village
Wales, Wally
Law and lead
Walker, Terry
Blonde trouble
Federal bullets
Mountain music
Twenty-three and a half
hours' leave
Wallace, Morgan
Under suspicion
Walthall, Patricia
Empty holsters
Walton, Douglas
Damaged goods
Nation aflame
Wallaby Jim of the islands
Wanka, Rolf
The world's in love
Ward, Solly
Danger patrol
Living on love
Waring, Fred
Varsity show
Warner, H. B.
Victoria the great
Warren, Bruce
Heroes of the Alamo
Watkin, Pierre
Larceny on the air
Wayne, John
Adventure's end
California straight ahead
Conflict
I cover the war
Idol of the crowds
Weaver, Marjorie
The Californian
Second honeymoon
Weber, Joe
Blossoms on Broadway
Weeks, Barbara
The old Wyoming trail
Two-fisted sheriff
Weeks, Ranny
Bill cracks down
Weidler, Virginia
Outcasts of Poker Flat
Weldon, Marion
Colorado kid
Dodge City trail
Wells, Jacqueline
Counsel for crime
Frame up
Girls can play
Paid to dance

Wessley, Paula
Episode
Masquerade in Vienna
Westley, Helen
Banjo on my knee
Cafe Metropole
Heidi
Sing and be happy
Stowaway
Weston, Doris
The singing marine
Submarine D-1
Whalen, Michael
Career woman
Lady escapes
Time out for romance
Woman wise
Wheeler, Bert
High flyers
On again—off again
Whitney, Eleanore
Blonde trouble
Clarence
College holiday
Thrill of a lifetime
Turn off the moon
Whitty, Dame May
Night must fall
Thirteenth chair
Wieman, Mathias
Eternal mask
Wilcox, Robert
Armored car
Carnival queen
Let them live
Man in blue
Wilcoxon, Henry
Souls at sea
Two who dared
Wilde, Lois
Stormy trails
Wilder, Patricia
On again—off again
William, Warren
Firefly
Madame X
Midnight madonna
Outcast
Williams, D. J.
Wings of the morning
Williams, Emlyn
Broken blossoms
Williams, Guinn
She's no lady
Williams, Lyman
Damaged lives
Williams, Maston
Whistling bullets
Willis, Norman
Lady from nowhere
Wilson, Don
Behind the mike
Wilson, Dorothy
Speed to spare
Wilson, Marie
Melody for two
Public wedding
Without warning
Winchell, Walter
Wake up and live
Wing, Toby
Mr Boggs steps out
Sing while you're able
Winninger, Charles
Cafe Metropole
Go getter
Nothing sacred
Three smart girls
Woman chases man
You can't have everything
Withers, Grant
Bill cracks down
Hollywood round-up
Paradise express
Withers, Jane
Angel's holiday
Can this be Dixie?
Checkers
45 fathers
Holy terror
Wild and woolly
Witherspoon, Cora
Big shot
Dangerous number
Lady escapes
Larger than life
Wood, Harlene
Whistling bullets
Wood, Harley
Border phantom
Law and lead
Wood, Helen
Can this be Dixie?
Crack-up
Woodbury, Joan
Living on love
Woods, Donald
Big town girl
Case of the stuttering
bishop
Once a doctor
Sea devils
Talent scout
Woolsey, Robert
High flyers
On again—off again
Worth, Constance
China passage
Windjammer
Wray, Fay
It happened in Hollywood
Murder in Greenwich Village
Wray, John
A man betrayed
Wuest, Ida
The world's in love
Wyatt, Charlene
Any man's wife
Wyatt, Jane
Lost horizon
Wyman, Jane
Larger than life
Public wedding
Wynters, Charlotte
Let's make a million

Yacht Club Boys
Thrill of a lifetime
Yarotskaya, M. G.
The last night
Young, Loretta
Cafe Metropole
Love is news
Love under fire
Second honeymoon
Wife, doctor and nurse
Young, Robert
Bride wore red
Dangerous number
Emperor's candlesticks
I met him in Paris
Married before breakfast
Navy blue and gold
Stowaway
Young, Roland
Ali Baba goes to town
Call it a day
King Solomon's Mines
Man who could work miracles
Topper

Zacharewicz, Witold
Return of Maxim
Love or a kingdom
Zhakov, Otto
Baltic deputy
Zrazhevsky, A.

BOOKS (Adapted)

Adams, F. R.
Happiness preferred (Out-
cast)
Adams, S. H.
Perfect specimen

- Anet, C.
Idyl's end (Mayerling)
- Asbury, H.
Gangs of New York (It might happen to you)
- Attiwill, K.
Sky steward (Non-stop New York)
- Baldwin, F.
Portia on trial
- Balzac, H.
Gobsek
- Beach, R.
The barrier
- Beaumont, G.
Making of O'Malley (Great O'Malley)
- Borden, M.
Action for slander
- Brande, D.
Wake up and live
- Bruce, G.
Navy blue and gold
- Buck, P. S.
The good earth
- Burnett, W. R.
Dark hazard (Wine, women and horses)
- The iron man (Some blondes are dangerous)
- Carey, L.
The duke comes back
- Chambers, W.
Murder for a wanton (Sinner take all)
- Coe, C. F.
Nancy Steele is missing
- Cohen, O. R.
Outer gate
- Conrad, J.
Secret agent (The woman alone)
- Under western eyes (Razumov)
- Cowen, W. J.
They gave him a gun
- Cram, M.
Wings over Honolulu
- Curtis, A. F.
Wings of mercy (Man who found himself)
- Curwood, J. O.
God's country and the woman
- Mystery of Dead Man's Isle (Galloping dynamite)
- Dell, E. M.
The rocks of Valpre (High treason)
- Douglas, L. C.
Green light
- Dumas, A., fils
Camille
- Eggleston, E.
Hoosier schoolboy
- Eliot, G.
Mill on the floss
- Eliot, Major G. F.
Federal bullets
- Erskine, L. Y.
Renfrew of the royal mounted
- Ferber, E.
Come and get it
- Flaubert, G.
Madame Bovary
- Gardner, E. S.
Case of the caretaker's cat (Case of the black cat)
- Case of the stuttering bishop
- Garrett, W.
Man in the mirror
- Garth, D.
Cabin cruiser (Hideaway girl)
- Gasiarowski, W.
Pani Walewska (Conquest)
- Green, A., and Brodie, J.
Beauty on the beat (Live on the run)
- Greene, W.
Death in the deep south (They won't forget)
- Grey, Z.
Arizona Ames (Thunder trail)
- Dude rancher (Roll along, cowboy)
- Stairs of sand (Arizona Mahoney)
- Griffin, E.
Class prophecy (When love is young)
- Haggard, S. R.
King Solomon's Mines
- Haines, W. W.
Slim
- Hall, J. N., and Nordhoff, C.
The hurricane
- Hamilton, H.
Banjo on my knee
- Heltai, E.
My second wife (Lady escapes)
- Hepburn, F.
County fair
- Hichens, R.
Garden of Allah
- Hilton, J.
Lost horizon
- Without armor (Knight without armor)
- Hope, A.
Prisoner of Zenda
- Hope, E.
Marry the girl
- Jamison, Mrs C. V.
Toinette's Philip (Rainbow on the river)
- Jordan, E.
Daddy and I (Make way for a lady)
- Josephson, M.
Robber barons (Toast of New York)
- Kelland, C. B.
Great crooner (Mr. Dodd takes the air)
- Mr Boggs buys a barrel (Mr Boggs steps out)
- Stand-in
- Kessel, J.
L'Equipe (Woman I love)
- King, G. S.
Last slaver (Slave ship)
- Kipling, R.
Captains courageous
- Lake, S. N.
Wells Fargo
- Lamson, D.
We who are about to die
- Lapaire, L.
Eternal mask
- Latimer, J.
Headed for a hearse (Westland case)
- Lawrence, J.
Years are so long (Make way for tomorrow)
- Locke, W. J.
Beloved vagabond
- London, J.
Abysmal brute (Conflict)
- McConnell, G.
When thief meets thief
- MacDonald, W. C.
Riders of the whistling skull
- McKenna, M.
Lancer spy
- McNeile, H. C.
Bulldog Drummond at bay
- Female of the species (Bulldog Drummond comes back)
- Return of Bulldog Drummond (Bulldog Drummond's revenge)
- Mann, E. B.
Stampede (Stormy trails)
- Marquand, J. P.
Thank you, Mr Moto
- Think fast, Mr Moto
- Martin, C. M.
Left-handed law
- Mason, A. E. W.
Fire over England
- Milne, A. A.
Four days' wonder
- Moore, K. L.
Peacock feather (Pennies from heaven)
- Mulford, C. E.
Bar 20 days (Partners of the plains)
- Black Buttes (Hopalong rides again)
- Bring me his ears (Borderland)
- Cottonwood Gulch (North of the Rio Grande)
- Round-up (Hills of old Wyoming)
- Texas trail
- Trail dust
- Nakano, M.
Two wives (Kimiko)
- Nebel, L. F.
Fifty roads to town
- Oppenheim, E. P.
The amazing quest of Mr Ernest Bliss (Romance and riches)
- Orczy, Baroness
Emperor's candlesticks
- Palmer, S.
Case of the dangling pearl (Plot thickens)
- Riddle of the forty naughty girls (Forty naughty girls)
- Payne, S.
Black aces
- Porter, G. S.
Michael O'Halloran (Any man's wife)
- Prouty, O. H.
Stella Dallas
- Queen, E.
Chinese orange mystery (Mandarin mystery)
- Reid, F. W.
Big town girl
- Remarque, E. M.
Road back
- St John, A. R.
Angle shooter (Back in circulation)
- Sayre, G.
Sky fever (Flying hostess)
- Shute, N.
Lonely road (Scotland Yard commands)
- Smith, T.
Topper
- Spyri, J.
Heidi
- Steel, K.
Murder goes to college
- Partners in crime
- Stout, R.
League of frightened men
- Stringer, A.
Heather of the high hand (Lady fights back)
- Sue, E.
Les mysteres de Paris
- Sullivan, A.
Great divide (The silent barriers)
- Tarkington, B.
Penrod and Sam
- Tennyson, A.
Charge of the Light Brigade [poem]
- Terhune, A. P.
Treve (Mighty Treve)
- Thorndike, R.
Doctor Syn
- Twain, M.
Prince and the pauper
- Twist, J.
Annapolis salute
- Van Dine, S. S.
Greene murder case (Night of mystery)
- Verne, J.
Michael Strogoff (The soldier and the lady)
- Vineuil, L.
Maternite

BOOKS (Adapted)—Continued

Wallace, E.
Crimson circle
Northing tramp (Strangers
on a honeymoon)
The squeaker (Murder on
Diamond Row)
Wallace, F.
Kid Galahad
Wetjan, A. R.
Wallaby Jim of the islands
Weyman, S. J.
Under the red robe
White, B.
Book of Daniel Drew (Toast
of New York)
Wilson, H. L.
Oh doctor
Wilstach, F.
Wild Bill Hickok (The
plainman)
Wodehouse, P. G.
A damsel in distress
Wright, H. B.
The Californian
Helen of the old house
(Western gold)
It happened out west
Wylie, P.
Death in Paradise Canyon
(Fair warning)
Second honeymoon

DANCE DIRECTORS

Dare, D.
52nd Street
Dixon, H.
Something to sing about
Felix, S.
Vogues of 1938
Gould, D.
Broadway melody of 1938
Haskell, J.
This is my affair
Lee, S.
Heidi
Life of the party
Losee, H.
Thin ice
You can't have everything
Prinz, L.
Mountain music
This way, please
Turn off the moon
Rasch, A.
Firefly
Raset, V.
Bride wore red
Scheck, M.
Sweetheart of the navy

DIRECTORS

Abbott, C.
Fighting Texan
Allegret, M.
Razumov
Archainbaud, G.
Blonde trouble
Clarence
Hideaway girl
Hotel haywire
Thrill of a lifetime
Arzner, D.
Bride wore red
Auer, J. H.
Circus girl
A man betrayed
Rhythm in the clouds
Bacon, L.
Ever since Eve
Gold diggers of 1937
Marked woman
San Quentin
Submarine D-1
Balsetti, A.
Patria, amore e dovere
Barrows, N.
Dangerous holiday

Barsha, L.
Trapped
Two-fisted sheriff
Two-gun law
Barton, C.
Crime nobody saw
Forlorn River
Thunder trail
Bauman, S.
Familjen som var en karu-
sel
Beaumont, H.
When's your birthday?
Beebe, F.
Trouble at midnight
West bound limited
Ben-Ami, J.
Green fields
Bennett, S. G.
Law of the ranger
Rangers step in
Rio Grande ranger
Berkeley, B.
Go getter
Bernhardt, K.
Beloved vagabond
Blangsted, F.
The old Wyoming trail
Westbound mail
Blasetti, A.
Piccolo eroe
Elystone, J. G.
Great guy
Music for madame
Twenty-three and a half
hours' leave
Woman chases man
Boleslawski, R.
Garden of Allah
Last of Mrs Cheyney
Bonnard, M.
Thirty seconds of love
Borzage, F.
Big city
Green light
History is made at night
Bradbury, R. N.
God's country and the man
Gun ranger
Headin' for the Rio Grande
Hittin' the trail
Riders of the dawn
Riders of the Rockies
Sing, cowboy, sing
Stars over Arizona
Trouble in Texas
Trusted outlaw
Where trails divide
Brahm, H.
Broken blossoms
Brahm, J.
Counsel for crime
Bretherton, H.
County fair
It happened out west
Secret valley
Western gold
Brignone, G.
Love and money
Loyalty of love
Tre anni senza donne
Brown, C.
Conquest
Brown, K.
Any man's wife
Federal bullets
Burton, D.
Make way for a lady
Butler, D.
Ali Baba goes to town
Buzzell, D.
As good as married
Cabanne, C.
Annapolis salute
Criminal lawyer
Don't tell the wife
Outcasts of Poker Flat
We who are about to die
Westland case
You can't beat love
Cahn, E.
Bad guy
Camerini, M.
Darò un milione

Cannon, R.
Outer gate
Swing it, sailor
Capra, F.
Lost horizon
Carroll, Z.
Lash of the penitentes
Carruth, M.
Breezing nome
Lady fights back
Man in blue
Reported missing
She's dangerous
Some blondes are dangerous
Chauvel, C.
Uncivilized
Chenal, P.
The late Mathias Pascal
Cherviakof, E.
Prisoners
Choux, J.
Maternite
Clemens, W.
Case of the stuttering
bishop
Footloose heiress
Missing witnesses
Once a doctor
Talent scout
Clift, D.
Phantom ship
Clifton, E.
Crusade against rackets
Death in the air
Mile-a-minute love
10 laps to go
Cline, E. F.
Forty naughty girls
High flyers
On again—off again
Coleman, C. C., Jr.
Criminals of the air
Dodge City trail
A fight to the finish
Paid to dance
Parole racket
The shadow
Collins, A. G.
Paradise isle
Collins, L. D.
Fury and the woman
Mighty Treve
River of missing men
Trapped by G-men
Under suspicion
Wildcatter
Connolly, B.
Devil's saddle legion
Expensive husbands
Conway, J.
Saratoga
Corrigan, L.
Night key
Cromwell, J.
Banjo on my knee
Prisoner of Zenda
Cruze, J.
The wrong road
Cukor, G.
Camille
Cummings, I.
Merry-go-round of 1938
Vogues of 1938
Curtiz, M.
Charge of the Light Brig-
ade
Kid Galahad
Mountain justice
Perfect specimen
Stolen holiday
Czinner, P.
Dreaming lips
Dalrymple, I.
Storm in a teacup
Dalsheim, F.
Wedding of Palo
De Castro, E.
Zamboanga
De Courville, A.
Strangers on a honeymoon
De La Falaise, H.
Kliou, the killer

- Del Ruth, R.
 Born to dance
 Broadway melody of 1938
 On the avenue
 De Marguenot, J.
 Le Prince Jean
 De Mille, C. B.
 The plainsman
 Denham, R.
 Crimson circle
 Desmond-Hurst, B.
 Ourselves alone
 Tenth man
 Deval, J.
 Club de femmes
 Dieterle, W.
 Another dawn
 Great O'Malley
 Life of Emile Zola
 Dupont, E. A.
 Love on toast
 Night of mystery
 On such a night
 Duvivier, J.
 The Golem
 Golgotha
 Dwan, A.
 Heidi
 One mile from heaven
 That I may live
 Woman wise
 Eason, B. R.
 Don't pull your punches
 Empty holsters
 Land beyond the law
 Prairie thunder
 Sergeant Murphy
 Edwards, H.
 High treason
 Eggert, K.
 Gobsek
 Elvey, M.
 Man in the mirror
 English, J.
 Arizona days
 Whistling bullets
 Enright, R.
 Back in circulation
 Ready, willing and able
 Sing me a love song
 The singing marine
 Slim
 Farrow, J.
 Men in exile
 She loved a fireman
 West of Shanghai
 Without warning
 Feher, F.
 Robber symphony
 Feyder, J.
 Knight without armor
 Fitzmaurice, G.
 Emperor's candlesticks
 Live, love and learn
 Flaherty, R. H.
 Elephant boy
 Fleming, V.
 Captains courageous
 Flood, J.
 Midnight madonna
 Scotland Yard commands
 Florey, R.
 King of gamblers
 Mountain music
 Outcast
 This way, please
 Ford, J.
 The hurricane
 The plough and the stars
 Wee Willie Winkie
 Forde, E.
 Charlie Chan at Monte Carlo
 Charlie Chan on Broadway
 Lady escapes
 Midnight taxi
 Step lively, Jeeves
 Forst, W.
 Masquerade in Vienna
 Vienna burgtheater
 Foster, L. R.
 Armored car
 Man who cried wolf
 She's dangerous
 Foster, N.
 Fair warning
 Look out, Mr Moto
 Thank you, Mr Moto
 Think fast, Mr Moto
 Franklin, S.
 The good earth
 Fraser, H.
 Aces wild
 Bargain with bullets
 Galloping dynamite
 Ghost town
 Heroes of the Alamo
 Freeland, T.
 Accused
 Frenke, E.
 Two who dared
 Fric, M.
 Inspector general
 Friedgen, R.
 Killers of the sea
 Gallone, C.
 Casta diva
 Thank you, madame
 Gance, A.
 The life and loves of
 Beethoven
 Lucrezia Borgia
 Gandra, F.
 Les mysteres de Paris
 Garnett, T.
 Love is news
 Slave ship
 Stand-in
 Gasnier, L.
 Bank alarm
 Gold racket
 Gavronsky, M.
 Beethoven Concerto
 Gering, M.
 Thunder in the city
 Goodwins, L.
 Anything for a thrill
 Headline crasher
 Goskind, S.
 Al chet
 Goulding, E.
 That certain woman
 Goupillieres, R.
 Dr Knock
 Green, A. E.
 League of frightened men
 Let's get married
 Mr Dodd takes the air
 More than a secretary
 Thoroughbreds don't cry
 Green, J.
 Der Purimspieler
 Yiddle with his fiddle
 Griffith, E. H.
 Cafe Metropole
 Grinde, N.
 Fugitive in the sky
 Love is on the air
 Public wedding
 White bondage
 Guidice, K.
 Timberesque
 Hale, S.
 Gangway
 Head over heels in love
 Hall, A.
 Exclusive
 Hall, K. G.
 It isn't done
 Wild innocence
 Halperin, V.
 Nation aflame
 Hasler, K.
 Janosik
 Hathaway, H.
 Souls at sea
 Hawks, H.
 Come and get it
 Heifetz, J.
 Baltic deputy
 Henrikson, A.
 65, 66 och jag
 Herman, A.
 Renfrew of the Royal Mounted
 Higgin, H.
 Battle of greed
 Hill, B.
 Law and lead
 Taming the wild
 Two minutes to play
 Hillyer, L.
 Girls can play
 Speed to spare
 Hiscott, L. S.
 Death on the set
 Hitchcock, A.
 The woman alone
 Hochbaum, W.
 Eternal mask
 Hogan, J.
 Arizona Mahoney
 Bulldog Drummond escapes
 Ebb tide
 Last train from Madrid
 Holmes, E.
 Plot thickens
 There goes my girl
 Too many wives
 We're on the jury
 Horne, J.
 All over town
 Horne, J. W.
 Way out West
 Howard, D.
 Conflict
 Park Avenue logger
 Howard, W. K.
 Fire over England
 Murder on Diamond Row
 Humberstone, H. B.
 Charlie Chan at the Olympics
 Charlie Chan at the opera
 Checkers
 Ince, R.
 It's you I want
 Ivens, J.
 Spanish earth
 Jaccard, J.
 Phantom of Santa Fé
 Jacoby, G.
 Tales from the Vienna Woods
 James, A.
 Wild horse round-up
 Jason, L.
 New faces of 1937
 That girl from Paris
 Johnson, R. K.
 Special agent K-7
 Jones, B.
 Black acres
 Jouvett, L.
 Dr Knock
 Kane, J.
 Boots and saddles
 Come on, cowboys
 Ghost town gold
 Git along little dogies
 Gun Smoke Ranch
 Heart of the rockies
 Oh, Susanna
 Old corral
 Paradise express
 Public cowboy no 1
 Ride, ranger, ride
 Roundup time in Texas
 Springtime in the Rockies
 Yodelin' kid from Pine Ridge
 Keighley, W.
 God's country and the woman
 Prince and the pauper
 Varsity show
 Kemm, J.
 Le Juif Polonais
 Kenton, E. C.
 Devil's playground
 Racketeers in exile
 She asked for it
 Kershner, G.
 Island captives
 Killy, E.
 Big shot
 China passage
 Quick money
 Saturday's heroes

DIRECTORS—Continued

- King, H.
Lloyds of London
Seventh heaven
- King, L.
Bulldog Drummond comes back
Bulldog Drummond's revenge
Melody for two
That man's here again
Wild money
Wine, women and horses
- Korda, Z.
Elephant boy
- Koster, H.
100 men and a girl
Three smart girls
- Kozintsev, G.
Return of Maxim
- La Cava, G.
Stage door
- Lachman, H.
Devil is driving
It happened in Hollywood
- Lamont, C.
Wallaby Jim of the islands
- Lamprecht, G.
Madame Bovary
- Landers, L.
Border cafe
Danger patrol
Flight from glory
Living on love
Man who found himself
Night waitress
They wanted to marry
You can't buy luck
- Lanfield, S.
One in a million
Thin ice
Wake up and live
- Lang, F.
You only live once
- Lang, W.
Second honeymoon
Wife, doctor and nurse
- Lederman, D. R.
Counterfeit lady
Dangerous adventure
Frame up
Game that kills
I promise to pay
Motor madness
- Lee, N.
Bulldog Drummond at bay
- Lee, R. V.
Love from a stranger
Toast of New York
- Leff, L.
Where is my child?
- Leisen, M.
Easy living
Swing high, swing low
- Lejtes, J.
Love or a kingdom
- Leonard, R. Z.
Firefly
Maytime
- LeRoy, M.
King and the chorus girl
They won't forget
- Lewis, J. H.
Courage of the west
- Litvak, A.
Mayerling
Tovarich
Woman I love
- Lloyd, F.
Maid of Salem
Wells Fargo
- Logan, S.
First lady
- Lord, D.
What price vengeance?
- Lubin, A.
Adventure's end
California straight ahead
I cover the war
Idol of the crowds
Mysterious crossing
- Lubitsch, E.
Angel
- Luby, S. R.
Border phantom
Red rope
Tough to handle
- Ludwig, E.
Her husband lies
The last gangster
- Lynwood, B.
Shadows of the Orient
- McCarey, L.
The awful truth
Make way for tomorrow
- McCarey, R.
Let's make a million
Life begins with love
Love in a bungalow
Oh doctor
- McDonald, F.
Adventurous blonde
Dance, Charlie, dance
Fly away baby
Her husband's secretary
Midnight court
Smart blonde
- MacFadden, H.
Escape by night
It can't last forever
Legion of missing men
Sea racketeers
Three legionnaires
- McGann, W.
Alcatraz Island
Case of the black cat
Marry the girl
Penrod and Sam
Sh! the octopus
- MacHard, A.
Les petits
- Macheret, A.
Call to arms
- McLeod, N.
Mind your own business
Pennies from heaven
Topper
- Malasomma, N.
I tre innamorato
- Mamouliau, R.
High, wide and handsome
- Mansfield, D.
Girl loves boy
Sweetheart of the navy
- Marian, D.
In the far east
- Marin, E. L.
Man of the people
Married before breakfast
- Marshall, G.
Can this be Dixie?
Love under fire
Nancy Steele is missing
- Mattoli, M.
L'uomo che sorride
- May, J.
Confession
- Mayo, A. L.
Black legion
Call it a day
It's love I'm after
- Mazzoni, A.
Signora paradiso
- Meins, G.
The Californian
Hit parade
Nobody's baby
Roll along, cowboy
- Mendes, L.
Man who could work miracles
- Mohr, H.
When love is young
- Molander, G.
Under falsk flagg
- Muriel, G.
The wave
- Murphy, R.
Night club scandal
Partners in crime
Top of the town
- Nagel, C.
Love takes flight
- Naruse, M.
Kimiko
- Natanson, J.
Grandeur et decadence
- Nathan, H.
Man of affairs
- Neilan, M.
Sing while you're able
Swing it, professor
- Neill, R. W.
Doctor Syn
- Neufeld, M.
An orphan boy of Vienna
- Neumann, K.
Espionage
Hold 'em navy
Make a wish
Rainbow on the river
- Newfield, S.
Arizona gunfighter
Bar Z bad man
Boothill brigade
Colorado kid
Doomed at sundown
Gambling terror
Gun lords of Stirrup Basin
Guns in the dark
Harlem on the prairie
A lawman is born
Lightnin' Crandall
Melody of the plains
Moonlight on the range
Ridin' the lone trail
Roarin' lead
Stormy trails
Trail of vengeance
- Nicholls, G., Jr.
Portia on trial
The soldier and the lady
- Nigh, W.
Atlantic flight
Bill cracks down
Boy of the streets
Bride for Henry
Hoosier schoolboy
Thirteenth man
- Noe, Y.
Meet Miss Mozart
- Nowina-Przybylski, J.
Yiddle with his fiddle
- Nugent, E.
It's all yours
- Obal, M.
Slalom
- Petroff, B.
Hats off
- Pichel, I.
Beware of ladies
The duke comes back
Larceny on the air
The sheik steps out
- Pollard, B.
The dead march
- Potter, H. C.
Beloved enemy
Wings over Honolulu
- Preminger, O. L.
Danger—love at work
- Przybiski, J. N.
Der Purimspieler
- Rasmussen, K.
Wedding of Palo
- Ratoff, G.
Lancer spy
- Ray, A.
Lawless land
- Raymond, J.
The rat
Talk of the devil
- Reed, R.
House of secrets
Red lights ahead
- Reed, T.
Double or nothing
- Reisch, W.
Episode
Men are not gods
- Reisman, Y.
The last night
- Reisner, C.
Everybody dance
Manhattan merry-go-round
Murder goes to college
Sophie Lang goes west
- Remy, C.
Les petits

- Renoir, J.
 Lower depths
 People of France
 Riemann, J.
 Ave Maria
 Righelli, G.
 Fool's comedy
 Riskin, R.
 When you're in love
 Rogell, A. S.
 Murder in Greenwich Village
 Roland, G.
 I want to be a mother
 Rosen, P.
 It could happen to you
 Jim Hanvey, detective
 Roaring timber
 Two wise maids
 Youth on parole
 Roshal, G.
 Paris commune
 Rosmer, M.
 The silent barriers
 Rosson, R.
 Behind the headlines
 Boots of destiny
 Hideaway
 Roth, M.
 Flying hostess
 Ruben, J. W.
 Good old soak
 Ruggles, W.
 I met him in Paris
 True confession
 St Clair, M.
 Born reckless
 Crack-up
 Dangerously yours
 She had to eat
 Time out for romance
 Salkow, S.
 Behind the mike
 Four days' wonder
 Girl overboard
 That's my story
 Samuels, H.
 Santa Fé bound
 Sandrich, M.
 Shall we dance
 Santell, A.
 Breakfast for two
 Internes can't take money
 Santley, J.
 Meet the missus
 There goes the groom
 Saville, V.
 Dark journey
 Storm in a teacup
 Schertzing, V.
 Something to sing about
 Schmidthof, V.
 Beethoven Concerto
 Schoedsack, E. B.
 Outlaws of the Orient
 Trouble in Morocco
 Schunzel, R.
 Amphitryon
 Schuster, H.
 Dinner at the Ritz
 Wings of the morning
 Scott, E.
 Headin' East
 Hollywood cowboy
 Hollywood round-up
 Windjammer
 Scotto, A.
 Blazing barriers
 Seastrom, V.
 Under the red robe
 Sedgwick, E.
 Fit for a king
 Pick a star
 Riding on air
 Seiler, L.
 Career woman
 Larger than life
 Turn off the moon
 Seiter, W. A.
 Life begins in college
 Life of the party
 Stowaway
 This is my affair
 Seitz, G. B.
 Between two women
 A family affair
 Mama steps out
 My dear Miss Aldrich
 Thirteenth chair
 Under cover of night
 You're only young once
 Selander, L.
 The barrier
 Boss rider of Gun Creek
 Hopalong rides again
 Left-handed law
 Partners of the plains
 Sandflow
 Smoke tree range
 Selman, D.
 Cowboy star
 Find the witness
 Texas trail
 Shields, A.
 The plough and the stars
 Shores, L.
 Here's Flash Casey
 The shadow strikes
 Woman in distress
 Simon, S. S.
 A girl with ideas
 Smith, N.
 Blazing sixes
 Cherokee strip
 Over the goal
 Stahl, J. M.
 Parnell
 Staub, R.
 Affairs of Cappy Ricks
 Country gentlemen
 Join the marines
 Mandarin mystery
 Meet the boy friend
 Navy blues
 Stein, P.
 April romance
 Heart's desire
 Stevens, G.
 A damsel in distress
 Quality Street
 Stevenson, R.
 King Solomon's Mines
 Man who lived again
 Non-stop New York
 Stoloff, B.
 Fight for your lady
 Sea devils
 Super sleuth
 Stone, A. L.
 The girl said no
 Stone, P.
 Damaged goods
 Strayer, F. R.
 Big business
 Borrowing trouble
 Hot water
 Off to the races
 Stroyeva, V.
 Revolutionists
 Stumar, J. S.
 King's people
 Summers, W.
 Ourselves alone
 Sutherland, A. E.
 Champagne waltz
 Taggart, E.
 Sinner take all
 Song of the city
 Women men marry
 Tassin, G. M.
 Nazar Stodolya
 Tauros, N.
 Fifty roads to town
 You can't have everything
 Taylor, R.
 Drums of destiny
 Mystery of the hooded
 horsemen
 Tex rides with the boy
 scouts
 Thiele, W.
 Beg, borrow or steal
 Jungle princess
 London by night
 Thorpe, R.
 Dangerous number
 Double wedding
 Night must fall
 Tinling, J.
 Angel's holiday
 45 fathers
 The great hospital mystery
 Holy terror
 Sing and be happy
 Tourjansky, W.
 The world's in love
 Trauberg, L.
 Return of Maxim
 Troyanovsky, Mark
 Conquerors of the Arctic
 Tryon, G.
 Easy to take
 Small town boy
 Tuttle, F.
 College holiday
 Waikiki wedding
 Ulmer, E. G.
 Damaged lives
 Green fields
 Valentini, A.
 Amphitryon
 Van Dyke, W. S.
 After the thin man
 Love on the run
 Personal property
 They gave him a gun
 Vidor, C.
 A doctor's diary
 Great Gambini
 She's no lady
 Vidor, K.
 Stella Dallas
 Vignola, R.
 Girl from Scotland Yard
 Wahlberg, G.
 Soder om landsvagen
 Wallace, R.
 Blossoms on Broadway
 John Meade's woman
 Walsh, R.
 Artists and models
 Hitting a new high
 When thief meets thief
 You're in the army now
 Watt, N.
 Borderland
 Carnival queen
 Hills of old Wyoming
 North of the Rio Grande
 Rustler's valley
 Trail dust
 Wellman, W. A.
 Nothing sacred
 A star is born
 Werker, A. L.
 Big town girl
 We have our moments
 Wild and woolly
 Whale, J.
 The great Garrick
 Road back
 Whelan, T.
 Action for slander
 Farewell again
 Mill on the floss
 Wilbur, C.
 Navy spy
 We're in the legion now
 Wilcox, H.
 Backstage
 This'll make you whistle
 Victoria the great
 Wiles, G.
 Lady from nowhere
 Mr Boggs steps out
 Venus makes trouble
 Women of glamour
 Willat, I. A. V.
 Old Louisiana
 Witney, W.
 Trigger trio
 Wood, S.
 A day at the races
 Madame X
 Navy blue and gold
 Woods, A.
 Week-end millionaire

DIRECTORS—Continued

- Wright, B.
Song of Ceylon
Wright, M. V.
Hit the saddle
Range defenders
Riders of the whistling
skull
Roarin' lead
Rootin' tootin' rhythm
Wyler, W.
Come and get it
Dead end
Young, H.
52nd Street
Let them live
Zarkhi, A.
Baltic deputy
Zeisler, A.
Romance and riches
Zerlett, H. H.
Truxa
Zinneman, F.
The wave
- Deutsch, A.
The great Garrick
They won't forget
Donaldson, W.
Madame X
Saratoga
Drake, M.
The awful truth
Dreyer, D.
High flyers
On again—off again
Dubin, A.
The singing marine
Evans, L.
Uncivilized
Forbstein, L. F.
Another dawn
Ever since Eve
Go getter
The great Garrick
Perfect specimen
Slim
They won't forget
Tovarich
Forrest, C.
London by night
Madame X
Saratoga
Freed, A.
Broadway melody of 1938
Thoroughbreds don't cry
Freed, R.
Blonde trouble
Friml, R.
Firefly
Music for madame
Gaillard, M.
Club de femmes
Gershwin, G.
A damsel in distress
Gordon, M.
Ali Baba goes to town
Danger—love at work
Thin ice
This is my affair
You can't have everything
Gray, G.
This way, please
Gray, J.
This way, please
Grey, H.
Manhattan merry-go-round
Gruber, G.
An orphan boy of Vienna
Gump, R.
Legion of missing men
Hammerstein, O., II
High, wide and handsome
Hatley, M.
Pick a star
Heifetz, V.
Green fields
Hollander, F.
Angel
Artists and models
100 men and a girl
This way, please
Honegger, A.
Mayerling
Janis, E.
The sheik steps out
Jerome, M. K.
Devil's saddle legion
Ever since Eve
Over the goal
She loved a fireman
Jessel, G.
Life of the party
Jurman, W.
A day at the races
Kahn, G.
Bride wore red
A day at the races
Music for madame
Kaper, B.
A day at the races
Kay, A.
The girl said no
Renfrew of the royal
mounted
Wallaby Jim of the islands
- Kaylin, S.
Born reckless
Borrowing trouble
Charlie Chan at Monte
Carlo
Charlie Chan on Broadway
Checkers
Dangerously yours
Lady escapes
Look out, Mr Moto
One mile from heaven
Thank you, Mr Moto
Wild and woolly
Kern, J.
High, wide and handsome
Kilenyi, E.
Headin' East
Zamboanga
Koehler, T.
Artists and models
Kon, A.
Al chet
Korngold, E. W.
Another dawn
Kostelanetz, A.
Hitting a new high
Kriukov, N.
Paris commune
Lane, B.
Artists and models
Blonde trouble
Lange, A.
Lancer spy
This is my affair
Wife, doctor and nurse
Lange, J.
Pick a star
Stars over Arizona
Lattes, M.
Lucrezia Borgia
Lawrence, M.
The barrier
Leigh, W.
Song of Ceylon
Leipold, J.
I met him in Paris
Leux, L.
Truxa
Levant, O.
Nothing sacred
Lewis, A.
Life begins in college
Loesser, F.
Fight for your lady
Magidson, H.
Life of the party
Music for madame
Magnus, R.
Special agent K-7
Maklakiewicz, J.
Love or a kingdom
Masson, L.
The life and loves of
Beethoven
Melichar, A.
Ave Maria
Mencher, M.
Life begins in college
Stars over Arizona
Meyer, A.
Atlantic flight
County fair
Drums of destiny
Hollywood cowboy
Love takes flight
Small town boy
Sweetheart of the navy
Mitchell, S. D.
Heidi
Life begins in college
Thin ice
Moll, B.
Stars over Arizona
Moraine, L.
Atlantic flight
Morros, B.
The barrier
Blonde trouble
Blossoms on Broadway
Bulldog Drummond's re-
venge
Ebb tide
Hold 'em navy
Hotel haywire

MUSIC

- Akst, H.
Big town girl
Flight for your lady
Sing and be happy
Wild and woolly
Alter, L.
Make a wish
Anderson, R. A.
Pick a star
Arlen, H.
Artists and models
Axt, W.
Beg, borrow or steal
Big city
London by night
Parnell
Thoroughbreds don't cry
Bakaleinkoff, C.
Something to sing about
Becce, G.
Madame Bovary
Benes, J.
Inspector general
Bernard, F.
The sheik steps out
Blitzstein, M.
Spanish earth
Bloch, B.
Conquerors of the Arctic
Boutlie, P.
This way, please
Brown, N. H.
Broadway melody of 1938
Thoroughbreds don't cry
Browne, F.
Legion of missing men
Bullock, H.
52nd Street
Buttolph, D.
Danger—love at work
Second honeymoon
You can't have everything
Cherkoso, E.
Music for madame
Clare, S.
Big town girl
Sing and be happy
Wild and woolly
Colacicchi, L.
Tre anni senza donne
Collins, A.
Victoria the great
Colombo, A.
Any man's wife
Escape by night
Portia on trial
The sheik steps out
The wrong road
Coslow, S.
Mountain music
100 men and a girl
This way, please
Turn off the moon

- I met him in Paris
King of gamblers
Last train from Madrid
Mountain music
Night of mystery
She asked for it
Sophie Lang goes west
This way, please
Thrill of a lifetime
Thunder trail
True confession
Turn off the moon
Vogues of 1938
- Morton, A.
Pick a star
Newman, A.
52nd Street
The hurricane
Prisoner of Zenda
Stella Dallas
Woman chases man
- Norton, A.
Topper
Oakland, B.
The awful truth
Life of the party
Pollack, L.
Heidi
Life begins in college
Thin ice
Porter, L.
Harlem on the prairie
Previn, C.
A girl with ideas
100 men and a girl
Westland case
- Rainger, R.
Ebb tide
King of gamblers
Revel, H.
Ali Baba goes to town
Danger—love at work
Thin ice
This is my affair
You can't have everything
- Rice, B.
Special agent K-7
Richman, H.
Stars over Arizona
Riesenfeld, H.
Make a wish
Robin, L.
Angel
Artists and models
Ebb tide
Roemheld, H.
Stand-in
Ruby, H.
High flyers
On again—off again
Sanucci, F.
Stars over Arizona
Schertzing, V.
Something to sing about
Schmidt-Gettner, W.
Tales from the Vienna Woods
- Scholl, J.
Devil's saddle legion
Ever since Eve
Over the goal
She loved a fireman
Shilkret, N.
Music for madame
Toast of New York
Shostakovich, D.
Return of Maxim
Siegel, A.
This way, please
Silvers, L.
Heidi
Life begins in college
Thin ice
Skiles, M.
Sweetheart of the navy
Snell, D.
Madame X
Married before breakfast
My dear Miss Aldrich
You're only young once
- Spina, H.
52nd Street
Steiner, M.
Tovarich
- Stern, J.
Sweetheart of the navy
Stoll, G.
Broadway melody of 1938
Stoloff, M.
The awful truth
Hollywood round-up
Paid to dance
The shadow
Stothart, H.
Firefly
Strauss, O.
Make a wish
Strauss, J.
Tales from the Vienna woods
Stryker, F.
Pick a star
Stars over Arizona
Tharp, W.
The sheik steps out
Thompson, V.
Spanish earth
Tobias, C.
Life begins in college
Tobias, H.
Sweetheart of the navy
Tours, F.
Fight for your lady
Uhl, A.
This is China
Ward, E.
Double wedding
Navy blue and gold
Saratoga
Warren, H.
The singing marine
Waxman, F.
Bride wore red
A day at the races
Webb, R.
High flyers
Life of the party
On again—off again
Stage door
Webster, P. F.
Make a wish
Whiting, R. A.
King of gamblers
Wright, B.
London by night
Madame X
Saratoga
Wrubel, A.
Life of the party
Music for madame
Young, V.
Artists and models
Ebb tide
- PLAYS (Adapted)**
Alessi, R.
Count Eagle (Loyalty of love)
Auerbach, G.
Blossoms on Broadway
Ballard, J. F.
Ladies of the jury (We're on the jury)
Barrie, Sir J. M.
Quality Street
Bernstein, H.
Melo (Dreaming lips)
Bisson, A.
Madame X
Bolton, G., and Thompson, F.
This'll make you whistle
Bradell, M.
It's you I want
Brieux, E.
Damaged goods
Browne, P. E.
The bad man (Cornered)
Bushnell, A.
Gram (Laughing at trouble)
Davis, O., and D.
The good earth
De Croisset, F.
Pierre ou Jean (Head over heels in love)
- Deval, J.
Tovarich
Dumas, A., fils
Camille
Ferber, E., and Kaufman, G. S.
Stage door
Frank, B.
Storm over Patsy
(Storm in a teacup)
Gogol, N.
Inspector general
Gorki, M.
Lower depths
Grant, N.
The Nelson touch (Man of affairs)
Hackett, W.
Espionage
The fugitives (Love under fire)
Harbach, O. A., and Friml, L.
Firefly
Harwood, H. M.
Man in possession (Personal property)
Heltal, E.
My second wife (Lady escapes)
Hichens, R.
Garden of Allah
Hirshbein, P.
Green fields
Holland, G.
Once over lightly (Don't tell the wife)
Hummert, F.
Manhattan merry-go-round
Irving, Sir H., and Mansfield, R.
The bells (Le Juif Polonais)
Jerome, H.
Countess Walewska (Conquest)
Kaufman, G. S.
Butter and egg man (Dance, Charlie, dance)
Kaufman, G. S., and Day-ton, K.
First lady
Kingsley, S.
Dead end
Lardner, R., and Kaufman, G. S.
June moon (Blonde trouble)
Leary, H., and N.
Years are so long (Make way for tomorrow)
Lengyel, M.
Angel
Lonsdale, F.
Last of Mrs Cheyney
Maibaum, R., Wallach, M., and Haight, G.
Sweet mystery of life (Gold diggers of 1937)
Mapes, V.
High flyers
Marquis, D.
The old soak (Good old soak)
Maugham, W. S.
Tenth man
Mere, C.
Le Prince Jean
Moffitt, J. C.
Roaring girl (Exclusive)
Molnar, F.
The girl from Trieste
(Bride wore red)
Great love (Double wedding)
Murphy, R., Gallagher, D., and Spence, R.
The gorilla (Sh! the octopus)
Noe, Y.
Mademoiselle Mozart (Meet Miss Mozart)
Novello, I., and Collier, C.
The rat
O'Casey, S.
The plough and the stars

PLAYS (adapted)—Cont.

Orbok, A.
Der Komet (Thin ice)
Perlman, V. T.
Scoop (That's my story)
Pirandello, L.
Il fu Mattia Pascal (The late Mathias Pascal)
Pogodin, N. F.
Aristocrats (Prisoners)
Queen, E., and Brentano, L.
Danger, men working (Crime nobody saw)
Richman, A.
The awful truth
Romains, J.
Knock (Dr Knock)
Rose, E.
Prisoner of Zenda
Rouverol, A.
Skidding (A family affair)
Rubin, D. N.
Riddle me this (Night club scandal)
Schauffler, E. T.
Parnell
Schrank, J.
Larger than life
Scott, W.
Umbrella man (London by night)
Segall, H.
Super sleuth
Shevchenko, T.
Nazar Stodolya
Smith, D.
Call it a day
Strong, A.
Seventh heaven
Sturrock, D., and Scott, N.
The trouble (Ourselves alone)
Tarkington, B.
Clarence
Veiller, B.
Thirteenth chair
Verneuil, L., and Berr, G.
True confession
Vosper, F.
Love from a stranger
Weyman, S. J.
Under the red robe
Williams, E.
Night must fall
Young, R. J.
Checkers
Maytime
Zink, R. S.
Without warning

SCREEN WRITERS

Ahearn, T.
Behind the headlines
Behind the mike
Big shot
Alvaro, C.
Casta diva
Anderson, D.
King of gamblers
Sophie Lang goes west
Anderson, F. I.
Sophie Lang goes west
Andrews, J.
Born reckless
Andrews, R. D.
Flight from glory
Anthony, J.
Woman chases man
Anthony, S.
Forlorn River
Thunder trail
Arthur, A.
Charlie Chan on Broadway
Arthur, R.
Meet the boy friend
Atterbery, D.
Double or nothing
Mountain music

Baker, G.
Ali Baba goes to town
Ever since Eve
Stand-in
Balderston, J.
Prisoner of Zenda
Baldwin, E.
Ever since Eve
Barnes, F.
Western gold
Barrows, N.
Dangerous holiday
Swing it, professor
Bartlett, C.
Man who cried wolf
Sergeant Murphy
Bartlett, S.
Danger patrol
Beck, G.
There goes my girl
Beebe, F.
Trouble at midnight
West bound limited
Behrman, S. N.
Conquest
Parnell
Belden, C.
Charlie Chan at Monte Carlo
Charlie Chan on Broadway
Bennett, C.
King Solomon's Mines
Bennett, D.
Life begins with love
Berg, G.
Make a wish
Berkman, E.
Murder on Diamond Row
Bickel, M.
45 fathers
Bilson, G. R.
Talent scout
Binyon, C.
I met him in Paris
True confession
Biro, L.
Dark journey
Knight without armor
Under the red robe
Bohem, D.
Midnight madonna
Bolton, G.
Angel
Bond, R.
Rhythm in the clouds
Borelli, L.
Tre anni senza donne
Brackett, C.
Live, love and learn
Branch, H.
Public wedding
Trigger trio
Wallaby Jim of the islands
Brecher, I. S.
New faces of 1937
Bren, J. R.
Bad guy
Behind the headlines
Hideaway
Brennan, J.
Expensive husbands
Brent, R.
Dinner at the Ritz
Breslow, L.
Big town girl
Dangerously yours
Look out, Mr Moto
One mile from heaven
Sing and be happy
Brice, M.
Merry-go-round of 1938
Bricker, G.
Sh! the octopus
Bridie, J.
Storm in a teacup
Bright, J.
San Quentin
Brown, G.
Boy of the streets
Brown, K.
Federal bullets
Brown, R.
Boy of the streets
Bruce, G.
Navy blue and gold
She's no lady
Buchanan, W.
Two minutes to play
Buchman, H.
Devil is driving
It can't last forever
Buckley, H.
Idol of the crowds
Buffington, A.
Any man's wife
The duke comes back
The sheik steps out
Burbridge, B.
Come on, cowboys
Springtime in the Rockies
Burford, R.
Doctor Syn
Burnett, W. R.
Some blondes are dangerous
Butler, H.
Big city
Butterfield, W.
Behind the mike
Cabanne, C.
Annapolis salute
Cady, J.
Charlie Chan at Monte Carlo
Charlie Chan on Broadway
Carson, R.
The last gangster
Cassidy, M. F.
On such a night
Chanslor, R.
Public wedding
Wine, women and horses
Chapin, A. M.
Love takes flight
Chapin, R.
Borrowing trouble
Checkers
Hot water
Chauvel, C.
Uncivilized
Cheney, J. B.
Game that kills
The old Wyoming trail
Chodorov, J.
All over town
Choux, J.
Maternite
Clarke, D. H.
Women men marry
Clork, H.
New faces of 1937
Oh doctor
Cobb, H.
San Quentin
Coen, F.
Living on love
Quick money
Cohen, B. R.
Wallaby Jim of the islands
Coldeway, A.
Blazing sixes
Over the goal
White bondage
Cole, L.
Affairs of Cappy Ricks
Companeez, J.
Lower depths
Connell, R.
Love on toast
Conway, F.
Fury and the woman
Cooper, J.
Criminals of the air
Cooper, O.
Rhythm in the clouds
Cooper, W.
Look out, Mr Moto
Thank you, Mr Moto
Corrigan, L.
Hold 'em navy
Cosgriff, J.
Roaring timber
Crouse, R.
Mountain music
Cube, J. V.
Mayerling

- Curwood, J. O.
Fighting Texan
Whistling bullets
- Dane, C.
Farewell again
- Darling, S.
Atlantic flight
Boy of the streets
- Daves, D.
Go getter
The singing marine
- Davis, D.
Damaged lives
- Deans, M.
Tenth man
- De Grandcourt, C.
Victoria the great
- De Lamater, E.
Hot water
- DeLeon, W.
Artists and models
- Deli, D.
Baltic deputy
- Delmar, V.
The awful truth
- DeMond, A.
Girls can play
- D'Erlanger, H.
Grandeur et decadence
- De Shishmareff, K.
Expensive husbands
- Deval, J.
Club de femmes
- DeWolf, K.
Borrowing trouble
Checkers
Dangerous holiday
Hot water
Love in a bungalow
- Diamond, D.
Adventurous blonde
Swing it, sailor
- Dillon, R. A.
Crusade against rackets
- Doyle, L.
Another dawn
- Drake, O.
Boots and saddles
Gun Smoke Ranch
Heart of the rockies
Hit the saddle
Public cowboy no 1
Roundup time in Texas
Trigger trio
- Duff, W.
Back in circulation
Submarine D-1
Varsity show
- Duffy, J. A.
Rangers step in
- Dugan, T. J.
Pick a star
- Du Garde Peach, L.
Heart's desire
- Dunham, P.
Bargain with bullets
Special agent K-7
- Dunne, P.
Lancer spy
- Ellis, R.
Big town girl
Charlie Chan at Monte Carlo
Charlie Chan on Broadway
- Emmett, R.
God's country and the man
Riders of the dawn
Riders of the rockies
Sing, cowboy, sing
Stars over Arizona
Where trails divide
- Endore, G.
League of frightened men
- Engel, S. G.
She had to eat
- English, R.
All over town
Mr Boggs steps out
- Epstein, J. J.
Confession
- Epstein, P. G.
New faces of 1937
- Ettlinger, D.
Lady escapes
Life begins in college
- Falkenstein, F.
Perfect specimen
- Felton, E.
Bad guy
- Fenton, F.
Checkers
Wild and woolly
Woman chases man
- Ferguson, H.
It happened in Hollywood
- Ferguson, R.
Hot water
- Ferris, W.
Heidi
- Field, S. S.
On such a night
- Fitzsimmons, C.
Mandarin mystery
- Flick, P. C.
Marry the girl
- Flournoy, R.
Fit for a king
Pick a star
Riding on air
- Foote, B.
Bride wore red
- Forst, W.
Vienna burgtheater
- Foster, L. R.
Armored car
- Foster, N.
Look out, Mr Moto
Thank you, Mr Moto
- Fowler, G.
Ali Baba goes to town
Love under fire
- Fox, E.
Last train from Madrid
- Fox, P. H.
Last train from Madrid
- Francis, O.
Criminals of the air
Dangerous adventure
- Frank, B.
Heart's desire
- Franklin, P.
Roaring timber
- Freeman, E.
Married before breakfast
- Frisches, A.
65, 66 och jag
- Fuller, S.
It happened in Hollywood
- Gamet, K.
Fly away baby
Missing witnesses
- Gance, A.
The life and loves of Bee-thoven
- Garrett, G.
This way, please
Thrill of a lifetime
- Garrett, O. H. P.
The hurricane
- Garth, D.
Breakfast for two
There goes the groom
- Gatzert, N.
Rangers step in
- Gelsey, E.
Double or nothing
Hold 'em navy
- Geraghty, G.
Wells Fargo
- Geraghty, M.
Trouble at midnight
West bound limited
- Giammarino, A.
I tre innamorato
- Golden, A.
One mile from heaven
- Goldman, H.
Emperor's candlesticks
- Goodrich, F.
Firefly
- Goulding, E.
That certain woman
- Graham, C.
Sweetheart of the navy
- Graham, F.
Smoke tree range
- Graham, G.
Sweetheart of the navy
- Granet, E.
Big shot
High flyers
Meet the missus
Quick money
Speed to spare
- Grant, J. E.
Danger—love at work
She's no lady
Women men marry
- Grant, M.
Love is on the air
She loved a fireman
- Graves, R.
Outlaws of the Orient
- Gray, H.
Forever yours
- Grayson, C.
Man who cried wolf
- Green, H. J.
New faces of 1937
This way, please
- Greene, E.
Artists and models
- Grey, J.
Forty naughty girls
- Gribble, H. W.
Stella Dallas
- Griffin, E.
Love in a bungalow
Thoroughbreds don't cry
- Gruen, J.
Windjammer
- Guihan, F.
Black aces
- Hackett, A.
Firefly
- Haig, Major R.
Windjammer
- Haines, W. W.
Mr Dodd takes the air
Slim
- Hale, S.
Gangway
- Hall, N. S.
Legion of missing men
- Hammerstein, O. II
High, wide and handsome
- Hanline, M.
It's love I'm after
- Harari, R.
Hitting a new high
Music for madame
- Harris, R.
One mile from heaven
- Hartman, E. L.
Behind the headlines
Hideaway
- Hatch, E.
Topper
- Hayward, L.
Blonde trouble
Ever since Eve
Expensive husbands
Night club scandal
- Hazard, L.
Thoroughbreds don't cry
- Hecht, B.
Nothing sacred
- Heifetz, J.
Baltic deputy
- Heifetz, L. E.
Shadows of the Orient
- Heilbron, A.
It's all yours
- Hellman, L.
Dead end
Spanish earth
- Hellman, S.
Slave ship
- Herald, H.
Life of Emile Zola
- Herczeg, G.
Life of Emile Zola
- Hertz, D.
Woman chases man
- Herzig, S.
Artists and models
Marry the girl
Varsity show
- Hill, E.
It happened in Hollywood

SCREEN WRITERS—Cont.

- Hillyer, L.
 Girls can play
 Speed to spare
 Hodson, J. L.
 Under the red robe
 Hoffe, M.
 Emperor's candlesticks
 Hofferstein, S.
 Conquest
 Hoffman, J.
 Damaged goods
 Headin' east
 Hollywood round-up
 Under suspicion
 Hogan, M.
 Doctor Syn
 Holmes, B.
 Lady fights back
 Life begins with love
 Oh doctor
 Hope, E.
 Marry the girl
 Hopkins, R.
 Saratoga
 Hornman, A. T.
 Big shot
 Quick money
 The shadow
 Hough, E. M.
 Boots of destiny
 Houser, L.
 Border cafe
 Love takes flight
 Houser, M. J.
 Love takes flight
 Houston, N.
 Hopalong rides again
 Hoyt, H. O.
 Legion of missing men
 Rustler's valley
 Hume, C.
 Live, love and learn
 Huth, J.
 Vienna burgtheater
 Hyland, F.
 45 fathers
 Ingster, B.
 Thin ice
 Jackson, F.
 Great Gambini
 She asked for it
 Wells Fargo
 Jacobs, H.
 The barrier
 Partners of the plains
 Jacobs, W.
 Over the goal
 Sergeant Murphy
 Talent scout
 Jarrett, D.
 Hollywood cowboy
 Roll along, cowboy
 Windjammer
 Jay, G.
 Bank alarm
 Jevne, J.
 Topper
 Johnson, R. L.
 Hoosier schoolboy
 Jones, A. V.
 Pick a star
 Jones, G.
 52nd Street
 Souls at sea
 Josephson, J.
 Heidi
 Wee Willie Winkie
 Kahn, G.
 The sheik steps out
 Kalmar, B.
 Life of the party
 Kandel, A.
 They won't forget
 Kantor, M.
 Mountain music
 Kaufman, C.
 Breakfast for two
 Saturday's heroes
 Kelland, C. B.
 Stand-in
 Kelso, E.
 Mystery of the hooded
 horsemen
 Tex rides with the boy
 scouts
 Kent, R. E.
 Paid to dance
 Kenyon, C.
 100 men and a girl
 Road back
 Kerr, G.
 Tenth man
 Kessel, J.
 Mayerling
 Kilgallen, D.
 Fly away baby
 Kilpatrick, T.
 River of missing men
 Trapped by G-men
 Kimble, L.
 Submarine D-1
 Kirwan, P.
 Bulldog Drummond at bay
 Farewell again
 Klorer, J. D.
 On such a night
 Kohn, E. G.
 Adventure's end
 Kozintsev, G.
 Return of Maxim
 Krafft, J.
 Here's Flash Casey
 Thirteenth man
 Kraly, H.
 100 men and a girl
 Krasna, N.
 Big city
 Kulik, I.
 Nazar Stodolya
 Kusell, H.
 Fight for your lady
 New faces of 1937
 There goes the groom
 Kyne, P. B.
 Affairs of Cappy Ricks
 Anything for a thrill
 Go getter
 Tough to handle
 La Blanche, E.
 Headin' east
 Laidlaw, E.
 The girl said no
 Langley, B.
 Ourselves alone
 Larkin, J. F.
 Mandarin mystery
 Lauren, S. K.
 A damsel in distress
 There goes the groom
 Lazarus, E.
 Atlantic flight
 Lederer, C.
 Double or nothing
 Mountain music
 Lee, C.
 Swing it, professor
 Lee, L.
 Beg, borrow or steal
 Lee, M.
 Ever since Eve
 Lee, R. N.
 Armored car
 Lega, A.
 I tre innamorato
 Lehman, G.
 Midnight madonna
 Slave ship
 Leigh, R.
 First lady
 Leighton, I.
 Fight for your lady
 Leslie, D.
 Ourselves alone
 Lesser, T.
 Souls at sea
 Levering, J.
 Rangers step in
 LeVino, M.
 Confession
 Levy, D. S.
 Bank alarm
 Levy, M.
 Hideaway
 Lindsay, P.
 Under the red robe
 Lipman, W.
 On such a night
 Lively, R.
 The girl said no
 Loeb, L.
 Devil is driving
 It can't last forever
 Logan, H.
 Big town girl
 Born reckless
 Charlie Chan at Monte
 Carlo
 Charlie Chan on Broadway
 Logue, C.
 Renfrew of the Royal
 Mounted
 Wildcatter
 Long, H.
 Bad guy
 Loos, A.
 Saratoga
 Lowe, E. T.
 Bulldog Drummond comes
 back
 Bulldog Drummond's re-
 venge
 Wild money
 Lowe, S.
 Legion of missing men
 Old corral
 Tough to handle
 Lowenstein, S.
 Anything for a thrill
 Macaulay, R.
 Riding on air
 Varsity show
 McCall, M. C., Jr.
 It's all yours
 McConville, B.
 Heart of the rockies
 I cover the war
 Old corral
 Public cowboy no 1
 River of missing men
 Trapped by G-men
 McCulley, J.
 Red rope
 MacDonald, W. C.
 Two-fisted sheriff
 McGowan, D.
 Sea racketeers
 McGowan, J.
 Broadway melody of 1938
 What price vengeance?
 McGowan, S.
 Sea racketeers
 MacLeish, A.
 Spanish earth
 Mahin, J. L.
 The last gangster
 Maibaum, R.
 Live, love and learn
 Malleson, M.
 Action for slander
 Victoria the great
 Malloy, D.
 Love on toast
 Midnight madonna
 On such a night
 Mankiewicz, H. J.
 My dear Miss Aldrich
 Mann, E. B.
 Lightnin' Crandall
 Ridin' the lone trail
 Trail of vengeance
 Manning, B.
 A girl with ideas
 100 men and a girl
 Marchand, L.
 Lucrezia Borgia
 Marion, F.
 Knight without armor
 Love from a stranger
 Marks, C.
 Swing it, sailor
 Markson, B.
 Danger—love at work
 Sing and be happy
 Marlow, B.
 Sophie Lang goes west

- Martin, A.
 Island captives
 The shadow strikes
 Martin, F.
 Artists and models
 Medcraft, R.
 Angel
 Meehan, J.
 Madame X
 When thief meets thief
 Mence, G.
 Rhythm in the clouds
 Milne, P.
 San Quentin
 Mitchell, T.
 Life begins with love
 Moffitt, J. C.
 Double or nothing
 Exclusive
 Mountain music
 Moore, S. T.
 The dead march
 Moran, E.
 Topper
 Morgan, B.
 High flyers
 Morse, B.
 Perfect specimen
 Mulford, C. E.
 Hopalong rides again
 Texas trail
 Mulhauser, J.
 Ebb tide
 Love in a bungalow
 100 men and a girl
 Myton, F.
 Doomed at sundown
 Gun lords of Stirrup Basin
 Harlem on the prairie
 Moonlight on the range
 Trail of vengeance
 Natteford, J.
 Boots and saddles
 Gun Smoke Ranch
 Heart of the Rockies
 Negulesco, J.
 Expensive husbands
 Fight for your lady
 Neumann, H.
 Madame Bovary
 Neville, G.
 Counsel for crime
 Game that kills
 Neville, J. T.
 County fair
 Drums of destiny
 Tough to handle
 Newell, G.
 The Californian
 Newsom, J. D.
 We're in the legion now
 Niblo, F., Jr.
 Counsel for crime
 Game that kills
 Nichols, D.
 The hurricane
 Toast of New York
 Noe, Y.
 Meet Miss Mozart
 O'Donnell, J.
 Anything for a thrill
 Fighting Texan
 North of the Rio Grande
 Texas trail
 Whistling bullets
 Olmstead, H. F.
 Arizona gunfighter
 Boothill brigade
 Colorado kid
 A lawman is born
 O'Neill, G.
 High, wide and handsome
 Oppenheimer, G.
 A day at the races
 London by night
 Married before breakfast
 Ornitz, S.
 It could happen to you
 Portia on trial
 Orr, G.
 Mandarin mystery
 Orth, M.
 Bride for Henry
 Paradise isle
 Ortner, H. H.
 An orphan boy of Vienna
 Orton, J. O. C.
 Non-stop New York
 Otvos, A. D.
 Merry-go-round of 1938
 Owen, S.
 This way, please
 Thrill of a lifetime
 Pagano, E.
 A damsel in distress
 Fight for your lady
 Super sleuth
 Palmer, S.
 Forty naughty girls
 Parker, A.
 Love in a bungalow
 Something to sing about
 Parker, J.
 Under suspicion
 Parker, N. S.
 Courage of the west
 Parrish, J.
 Bulldog Drummond at bay
 Parsonnet, M.
 Beg, borrow or steal
 Between two women
 Live, love and learn
 Slim
 Thirteenth chair
 Parsons, E. C.
 Blazing barriers
 Parsons, L.
 Tex rides with the boy
 scouts
 Partos, F.
 Great Gambini
 Night of mystery
 She's no lady
 Pascal, E.
 Love under fire
 Wee Willie Winkie
 Patrick, J.
 Big town girl
 Born reckless
 Dangerously yours
 Look out, Mr Moto
 One mile from heaven
 Sing and be happy
 Pavlenko, P.
 In the far east
 Payne, S.
 Black aces
 Perez, P.
 Two-fisted sheriff
 Perrin, N.
 New faces of 1937
 On again—off again
 Pertwee, R.
 Dinner at the Ritz
 Non-stop New York
 Pickard, L.
 Heart's desire
 Pierce, W.
 Armored car
 Pirosh, R.
 A day at the races
 Plympton, G. H.
 Arizona gunfighter
 Boothill brigade
 Doomed at sundown
 Gun lords of Stirrup Basin
 A lawman is born
 Red rope
 Trail of vengeance
 Pohle, L.
 Big shot
 Poland, J.
 Old corral
 Range defenders
 Trigger trio
 Purcell, G.
 Hitting a new high
 Music for madame
 Stella Dallas
 Super sleuth
 Radzinski, S.
 In the far east
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After the title of the film, the producer is given (in abbreviation) and next the date of the issue or issues wherein the reviews appear. These dates apply to the four quarterly issues of 1937 as follows:

March 29, 1937; June 28, 1937; September 27, 1937; and December 27, 1937. (In a few instances, reference is made to issues of 1936 when films have appeared in that year. For example: After the Thin Man (MGM) Dec 28 '36, Mar 29 has appeared in the December issue of 1936 and the March issue of 1937.)

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 Love in a Bungalow (Univ) Sept 27
 Love Is News (20th-C) Mar 29
 Love Is on the Air (War) Dec 27
 Love on the Run (MGM) Dec 28 '36, Mar 29
 Love on Toast (Par) Dec 27
 Love or a Kingdom (CFP) Dec 27
 Love Takes Flight (GN) Sept 27, Dec 27
 Love Under Fire (20th-C) Sept 27
 Lower Depths (Gar) Sept 27, Dec 27
 Loyalty of Love (NM) Mar 29
 Lucrezia Borgia (Eur) Dec 27
- Madame Bovary (Euph) Dec 27
 Madame X (MGM) Dec 27
 Maid of Salem (Par) Mar 29
 Make a Wish (RKO) Sept 27, Dec 27
 Make Way for a Lady (RKO) Dec 28 '36, Mar 29
 Make Way for Tomorrow (Par) June 28
 Mama Steps Out (MGM) Mar 29
 A Man Betrayed (Rep) Mar 29
 Man in Blue (Univ) June 28
 Man in the Mirror (Twick) June 28
 Man of Affairs (GB) Mar 29
 Man of the People (MGM) Mar 29
 Man Who Could Work Miracles (UA) Dec 28 '36, Mar 29
 Man Who Cried Wolf (Univ) Sept 27, Dec 27
 Man Who Found Himself (RKO) Mar 29, June 28
 Man Who Lived Again (GB) Dec 28 '36, Mar 29
 Mandarin Mystery (Rep) Sept 27
 Manhattan Merry-Go-Round (Rep) Dec 27
 Marked Woman (War) Mar 29, June 28
 Married Before Breakfast (MGM) Sept 27
 Marry the Girl (War) Sept 27
 Masquerade in Vienna (K) Mar 29
 Maternite (FMP) June 28
 Mayerling (Pax) Dec 27
 Maytime (MGM) Mar 29, June 28
 Meet Miss Mozart (F-F) Dec 27
 Meet the Boy Friend (Rep) Sept 27
- Meet the Missus (RKO) June 28, Sept 27
 Melody for Two (War) Mar 29
 Melody of the Plains (Spec) June 28
 Men Are Not Gods (UA) Mar 29
 Men in Exile (War) June 28
 Merry-Go-Round of 1938 (Univ) Dec 27
 Michael O'Halloran. See Any Man's Wife
 Michael Strogoff. See The Soldier and the Lady
 Midnight Court (War) Dec 28 '36, Mar 29
 Midnight Madonna (Par) June 28, Sept 27
 Midnight Taxi (20th-C) June 28
 Mighty Treve (Univ) Mar 29
 Mile-a-Minute Love (Ace) June 28
 Mill On the Floss (NP) Mar 29
 Mind Your Own Business (Par) Mar 29
 Missing Witnesses (War) Dec 27
 Mr Boggs Steps Out (GN) Dec 27
 Mr Dodd Takes the Air (War) Sept 27
 Moonlight on the Range (Spec) Sept 27
 More Than a Secretary (Col) Dec 28 '36, Mar 29
 Motor Madness (Col) June 28
 Mountain Justice (War) June 28
 Mountain Music (Par) Sept 27
 Murder Goes to College (Par) Mar 29
 Murder in Greenwich Village (Col) Dec 27
 Murder on Diamond Row (LF) Dec 27
 Music for Madame (RKO) Dec 27
 My Dear Miss Aldrich (MGM) Dec 27
 Les Mysteres de Paris (Gand) Mar 29
 Mysterious Crossing (Univ) Mar 29
 Mystery of the Hooded Horsemen (GN) Sept 27
 Mystery of the Marie Celeste. See Phantom Ship
- Nancy Steele Is Missing (20th-C) Mar 29, June 28
 Nation Aflame (Treas) June 28
 Navy Blue and Gold (MGM) Dec 27
 Navy Blues (Rep) June 28
 Navy Spy (GN) June 28
 Nazar Stodolya (Amk) Sept 27
 New Faces of 1937 (RKO) Sept 27
 Night Club Scandal (Par) Dec 27
 Night Key (Univ) June 28
 Night Must Fall (MGM) June 28
 Night of Mystery (Par) June 28, Sept 27
 Night Waitress (RKO) Dec 28 '36, Mar 29
 Nobody's Baby (MGM) Mar 29, June 28
 Non-Stop New York (GB) Dec 27
 North of the Rio Grande (Par) Sept 27
 Nothing Sacred (UA) Dec 27
- O. H. M. S. See You're in the Army Now
 Off to the Races (20th-C) Mar 29
 Oh Doctor (Univ) June 28, Sept 27

- Oh, Susanna (Rep) June 28
 Old Corral (Rep) Sept 27
 Old Louisiana (Cres) June 28
 The Old Wyoming Trail (Col) Dec 27
 On Again—Off Again (RKO) Sept 27
 On Such a Night (Par) Sept 27
 On the Avenue (20th-C) Dec 27
 Once a Doctor (War) Mar 29
 Once in a Million. See Week-End Millionaire
 100 Men and a Girl (Univ) Sept 27
 One in a Million (20th-C) Mar 29
 One Mile From Heaven (20th-C) Sept 27
 An Orphan Boy of Vienna (GFS) Dec 27
 Ourselves Alone (GB) June 29 '36, Sept 27
 Outcast (Par) Mar 29, June 28
 Outcasts of Poker Flat (RKO) June 28
 Outer Gate (Mon) Sept 27
 Outlaws of the Orient (Col) Sept 27, Dec 27
 Over the Goal (War) Dec 27
- Paid to Dance (Col) Dec 27
 Paradise Express (Rep) Mar 29, June 28
 Paradise Isle (Mon) Sept 27
 Paris Commune (Amk) June 28
 Park Avenue Logger (RKO) Mar 29
 Parnell (MGM) June 28, Sept 27
 Parole Racket (Col) Mar 29, June 28
 Partners in Crime (Par) Sept 27, Dec 27
 Partners of the Plains (Par) Dec 27
 Patria, Amore e Dovere (MGM) June 28
 Pennies From Heaven (Col) Dec 28 '36, Mar 29
 Penrod and Sam (War) Mar 29, June 28
 People of France (CA) Dec 27
 Perfect Specimen (FN) Dec 27
 Personal Property (MGM) June 28
 Les Petits (F-Am) Mar 29
 Phantom of Santa Fe (B-T) June 28
 Phantom Ship (Guar) June 28
 Piccolo Ero e (Ed) Sept 27
 Pick a Star (Roach-MGM) June 28, Sept 27
 Pilot X. See Death in the Air
 The Plainsman (Par) Dec 28 '36, Mar 29
 Plot Thickens (RKO) Dec 28 '36, Mar 29
 The Plough and the Stars (RKO) Mar 29
 Portia on Trial (Rep) Dec 27
 Prairie Thunder (War) Dec 27
 Prince and the Pauper (War) June 28
 Le Prince Jean (20th-C) Mar 29
 Prisoner of Zenda (S-I) Sept 27, Dec 27
 Prisoners (Amk) Mar 29
 Public Cowboy No 1 (Rep) Dec 27
 Public Wedding (War) June 28, Dec 27
 Der Purimspieler (GF) Dec 27
- Racing Lady (RKO) Dec 28 '36, Mar 29
 Racketeers in Exile (Col) June 28
 Rainbow on the River (RKO) Dec 28 '36, Mar 29
 Range Defenders (Rep) Sept 27
 Rangers Step In (Col) Dec 27
 The Rat (RKO) Dec 27
 Razumov (AD) Mar 29, June 28
 Ready, Willing and Able (War) Mar 29, June 28
 Red Lights Ahead (Chest) June 28
 Red Rope (Rep) Sept 27
 Redes. See The Wave
 Renfrew of the Royal Mounted (GN) Dec 27
 Reported Missing (Univ) Sept 27
 Rest Cure. See We're in the Legion Now
 Return of Maxim (Amk) Dec 27
 Revolutionists (Amk) Mar 29
 Rhythm in the Clouds (Rep) Sept 27
 Ride, Ranger, Ride (Rep) June 28
 Riders of the Dawn (Mon) Sept 27
 Riders of the Rockies (GN) Sept 27
 Riders of the Whistling Skull (Rep) June 28
 Ridin' the Lone Trail (Rep) Dec 27
 Riding on Air (RKO) June 28, Sept 27
 Rio Grande Ranger (Col) June 28
 River of Missing Men (Col) Sept 27
 River of Unrest. See Ourselves Alone
 Road Back (Univ) Sept 27
 Roarin' Lead (Rep) June 28
 Roaring Timber (Col) Sept 27
 Robber Symphony (Con) Mar 29
 Roll Along, Cowboy (20th-C) Dec 27
 Romance and Riches (GN) Mar 29, June 28
 Rootin' Tootin' Rhythm (Rep) June 28
 Roundup Time in Texas (Rep) Sept 27
 Rustler's Valley (Par) Sept 27
- Sabotage. See The Woman Alone
 San Quentin (War) June 28, Sept 27
 Sandflow (Univ) Mar 29
 Santa Fé Bound (Rel) June 28
 Saratoga (MGM) Sept 27
 Saturday's Heroes (RKO) Dec 27
 Scotland Yard Commands (GN) Mar 29
 Sea Devils (RKO) Mar 29, June 28
 Sea Racketeers (Rep) Sept 27
 Second Honeymoon (20th-C) Dec 27
 Secret Valley (20th-C) Mar 29
 Sergeant Murphy (War) Dec 27
 Seventh Heaven (20th-C) June 28
 Sh! the Octopus (War) Dec 27
 The Shadow (Col) Dec 27
 The Shadow Strikes (GN) Sept 27
 Shadows of the Orient (Mon) Dec 27
 Shall We Dance (RKO) June 28
 She Asked for It (Par) Sept 27, Dec 27
- She Had to Eat (20th-C) Sept 27
 She Loved a Fireman (FN) Dec 27
 The Sheik Steps Out (Rep) Sept 27
 She's Dangerous (Univ) Mar 29
 She's No Lady (Par) Sept 27
 Signora Paradiso (Tir) Sept 27
 Silent Barriers (GB) Mar 29, June 28
 Sing and Be Happy (20th-C) Sept 27
 Sing, Cowboy, Sing (GN) Sept 27
 Sing Me a Love Song (War) Dec 28 '36, Mar 29
 Sing While You're Able (Mel) June 28
 The Singing Marine (War) Sept 27
 Sinner Take All (MGM) Mar 29
 65, 66 Och Jag (STP) Sept 27
 Slalom (K-W) Mar 29
 Slave Ship (20th-C) Sept 27
 Slim (War) June 28, Sept 27
 Small Town Boy (GN) Sept 27
 Smart Blonde (War) Dec 28 '36, Mar 29
 Smiling Gentleman. See L'Uomo Che Sorride
 Smoke Tree Range (Univ) June 28
 Soder om Landsvagen (STP) Mar 29
 The Soldier and the Lady (RKO) Mar 29, June 28
 Some Blondes Are Dangerous (Univ) Dec 27
 Something to Sing About (GN) Sept 27, Dec 27
 Song of Ceylon (Grier) Sept 27
 Song of the City (MGM) June 28
 Sophie Lang Goes West (Par) Sept 27, Dec 27
 Souls at Sea (Par) Sept 27, Dec 27
 Spain in Flames (Amk) Mar 29
 Spanish Earth (CH) Sept 27
 Special Agent K-7 (Burr) Dec 27
 Speed to Spare (Col) June 28
 Springtime in the Rockies (Rep) Dec 27
 Stage Door (RKO) Dec 27
 Stand-In (UA) Dec 27
 A Star Is Born (UA) June 28
 Stars Over Arizona (Mon) Dec 27
 Stella Dallas (UA) Sept 27
 Step Lively, Jeeves (20th-C) Mar 29, June 28
 Stolen Holiday (War) Mar 29
 Storm in a Teacup (UA) Dec 27
 Stormy Trails (GN) Mar 29
 Stowaway (20th-C) Mar 29
 Strangers on a Honeymoon (GB) Mar 29
 Submarine D-1 (War) Dec 27
 Super Sleuth (RKO) Sept 27
 Sweetheart of the Navy (GN) Sept 27
 Swing High, Swing Low (Par) June 28
 Swing It, Professor (Amb) Dec 27
 Swing It, Sailor (GN) Dec 27
- Talent Scout (War) June 28, Sept 27
 Tales From the Vienna Woods (Mond) Sept 27
 Talk of the Devil (GB) June 28
 Taming the Wild (Vic) June 28
- Quality Street (RKO) Mar 29, June 28
 Quick Money (RKO) Dec 27

- 10 Laps to Go (Royer) Mar 29
Tenth Man (GB) Sept 27
Tex Rides With the Boy Scouts (GN) Dec 27
Texas Trail (Par) Dec 27
Thank You, Madame (BF) June 28
Thank You, Mr Moto (20th-C) Dec 27
That Certain Woman (War) Sept 27, Dec 27
That Girl From Paris (RKO) Mar 29
That I May Live (20th-C) Mar 29, June 28
That Man's Here Again (War) June 28
That's My Story (Univ) Dec 27
There Goes My Girl (RKO) June 28, Sept 27
There Goes the Groom (RKO) Dec 27
They Gave Him a Gun (MGM) June 28
They Wanted to Marry (RKO) Mar 29
They Won't Forget (War) Sept 27
Thin Ice (20th-C) Sept 27
Think Fast, Mr Moto (20th-C) June 28
The Thirteen (Amk) Sept 27
Thirteenth Chair (MGM) June 28, Sept 27
Thirteenth Man (Mon) Sept 27
Thirty Seconds of Love (NM) June 28
This Is China (Wechsler) Dec 27
This Is My Affair (20th-C) June 28, Sept 27
This Way, Please (Par) Dec 27
This'll Make You Whistle (Wil) Mar 29
Thoroughbreds Don't Cry (MGM) Dec 27
Three Legionnaires (Gen) June 28
Three Smart Girls (Univ) Mar 29
Three Years Without Women. See Tre Anni Senza Donne
Thrill of a Lifetime (Par) Dec 27
Thunder in the City (Col) Mar 29, June 28
Thunder Trail (Par) Dec 27
Timberesque (Syn) Sept 27
Time Out for Romance (20th-C) Mar 29, June 28
Toast of New York (RKO) Sept 27
Too Many Wives (RKO) June 28
Top of the Town (Univ) June 28
Topper (MGM) Sept 27
Tough to Handle (Conn) June 28
Tovarich (War) Dec 27
Trail Dust (Par) Mar 29
Trail of Vengeance (Rep) Sept 27
Trapped (Col) June 28
Trapped by G-Men (Col) Dec 27
Tre Anni Senza Donne (Pied) Sept 27
Trenti Secondi di Amore. See Thirty Seconds of Love
Trigger Trio (Rep) Dec 27
Trouble at Midnight (Univ) Dec 27
Trouble in Morocco (Col) Mar 29, June 28
Trouble in Texas (GN) June 28
True Confession (Par) Dec 27
Trusted Outlaw (Rep) June 28
Truxa (TM) Sept 27
Tsar to Lenin (Le) Mar 29, June 28
Turn Off the Moon (Par) June 28, Sept 27
Twenty-Three and a Half Hours' Leave (GN) Mar 29, June 28
Two-Fisted Sheriff (Col) Sept 27
Two-Gun Law (Col) Sept 27
Two Minutes to Play (Vic) Dec 27
Two Wise Maids (Rep) Mar 29
Two Who Dared (GN) June 29 '36, June 28, Sept 27
U. S. S. R.—1937 (Amk) Sept 27
Uncivilized (Box O) Dec 27
Under Cover of Night (MGM) Mar 29
Under Falsk Flag (Sven) Mar 29
Under the Red Robe (20th-C) June 28, Sept 27
L'Uomo Che Sorride (NM) June 28
Varsity Show (War) Sept 27, Dec 27
Venus Makes Trouble (Col) June 28
Victoria the Great (RKO) Sept 27, Dec 27
Vienna Burgtheater (Fo-F) Dec 27
Vogues of 1938 (Wan-UA) Sept 27, Dec 27
Waikiki Wedding (Par) June 28
Wake Up and Live (20th-C) June 28
Wallaby Jim of the Islands (GN) Dec 27
Walter Wanger's Vogues of 1938. See Vogues of 1938
War Lord. See Cornered
The Wave (Gar) June 28
Way Out West (MGM) Mar 29, June 28
We Have Our Moments (Univ) June 28
We Who Are About to Die (RKO) Dec 28 '36, Mar 29
Wedding of Palo (Hoff) Mar 29
Wee Willie Winkie (20th-C) Sept 27
Week-End Millionaire (GB) June 28
Wells Fargo (Par) Dec 27
We're in the Legion Now (GN) June 28
We're on the Jury (RKO) Mar 29
West Bound Limited (Univ) Sept 27
West of Shanghai (War) Dec 27
Westbound Mail (Col) June 28
Western Gold (20th-C) Sept 27, Dec 27
Westland Case (Univ) Dec 27
What Price Vengeance? (Rialto) June 28
When Love Is Young (Univ) June 28
When Thief Meets Thief (UA) Sept 27
When You're in Love (Col) Mar 29
When's Your Birthday? (RKO) Mar 29, June 28
Where Is My Child? (Leff) Dec 27
Where Trails Divide (Mon) Dec 27
Whistling Bullets (Amb) Dec 27
White Bondage (War) Mar 29, June 28, Sept 27
White Gods (Trek) June 28
Wife, Doctor and Nurse (20th-C) Dec 27
Wild and Woolly (20th-C) Sept 27
Wild Horse Round-Up (Conn) Mar 29
Wild Innocence (Garf) Dec 27
Wild Money (Par) Sept 27
Wildcatter (Univ) June 28
Windjammer (RKO) Sept 27
Wine, Women and Horses (War) Sept 27, Dec 27
Wings of the Morning (20th-C) Mar 29, June 28
Wings Over Honolulu (Univ) June 28
Without Warning (War) Dec 27
Without Warning (20th-C) See Fair Warning
Woman Alone. See Two Who Dared
Woman Chases Man (UA) June 28, Sept 27
Woman I Love (RKO) June 28
Woman in Distress (Col) Mar 29
Woman Wise (20th-C) Mar 29
Women Men Marry (MGM) Dec 27
Women of Glamour (Col) Mar 29
The World's in Love (Syn) June 28
The Wrong Road (Rep) Dec 27
Yiddle With His Fiddle (G-Ka) Mar 29
Yodelin' Kid From Pine Ridge (Rep) Sept 27
You Can't Beat Love (RKO) June 28
You Can't Buy Luck (RKO) June 28
You Can't Have Everything (20th-C) Sept 27
You Only Live Once (UA) Mar 29
You're in the Army Now (GB) Mar 29, June 28
You're Only Young Once (MGM) Dec 27
Youth on Parole (Rep) Dec 27
Zamboanga (Fil) Sept 27

KEY TO PRODUCERS

- | | | |
|-------------------------------------|-----------------------------------|-----------------------------------|
| AB —Associated British | Div —Diversión | K —Kraska |
| Acad —Academy | DM —Douglas MacLean | Kendis —Kendis |
| Ace —Ace | DuW —DuWorld | |
| Acme —Acme | | LC —L'Alliance Cinematog- |
| Ad —Andre Daven | Ed —Educational | raphique |
| AF —Associated Features | E-F —Elekta-Films | Le —Lenauer |
| Aga —Aga | Emp —Empire | Leff —Leff |
| Ajax —Ajax | ET —Elite Tonfilm | Len —Lenfilm |
| Al —Alliance | Eu —Eureka | LF —London Films |
| Amb —Ambassador | Euph —Euphono | Lib —Liberty |
| Amk —Amkino | Eur —Europa | Libk —Libkow |
| Atl —Atlantic | | LP —Le Pelletier |
| | | Lux —Lux |
| | F-Am —Franco-American | Mal —Malvina |
| B Emp —British Empire | FD —First Division | Mas —Mascot |
| B&D —British & Dominions | F-F —France-Film | MDP —Million Dollar Pro- |
| Ban —Banner | Fil —Filippine Films | ductions |
| Bav —Bavaria | FMP —French Motion Pic- | Me —Menenti |
| Be —Beacon | ture | Mel —Melody |
| Beau —Beaumont | Fo-F —Forst Film | Met —Metropolis |
| BF —Broadcast Films | Fu —Futter | MFC —Modern Film Corp |
| BIP —British International | | MGM —Metro-Goldwyn- |
| Pictures | Gains —Gainsborough | Mayer |
| BL —British Lion | Gand —Gandera | Mon —Monogram |
| Box O —Box Office | Gar —Garrison | Mond —Mondial |
| B-T —Burroughs-Tarzan | Garf —Garfield | Mos —Mosfilm |
| Burr —Burr | GB —Gaumont British | |
| | Gen —General | N —National |
| CA —Contemporary Amuse- | GF —Green Film | NC —New Century |
| ments | GFS —General Foreign Sales | NM —Nuovo Mondo |
| Caes —Caesar | GK —Garrett Klement | NP —National Provincial |
| Cap —Capitol | G-Ka —Green-Kalish | |
| Capi —Capitani | Globe —Globe | O —O'Neill |
| Cel —Celebrity | GN —Grand National | Oly —Olympic |
| CF —Collective Film | GN —Grand National | |
| CFP —Centrala Filmow Pol- | Gol —Golgotha | P —Pacific |
| skich | GP —General Productions | Pal —Palestine Picture |
| CH —Contemporary Histo- | Grier —Grierson | Par —Paramount |
| rians | Gros —Grosvenor | Pathé —Pathé Natan |
| Chest —Chesterfield | Guar —Guaranteed | Pax —Pax |
| Cin-L —Cine Lux | | PCL —Photographic Chemical |
| Cin-P —Cines Pittaluga | Ha —Hammer | Laboratory |
| Cipar —Cipar | Hak —Hakim | Pearson —Pearson |
| Col —Columbia | Hall —Hallmark | Peer —Peerless |
| Colo —Colony | HF —Henri de la Falaise | Pied —Piedmont |
| Com —Commodore | Hoff —Hoffberg | Prin —Principal |
| Con —Concordia | | Prog —Progress |
| Conn —Conn | Imp —Imperial | Pur —Puritan |
| Cres —Crescent | Inv —Invincible | |
| Crit —Criterion | It-UFA —Italia-UFA | Regal —Regal |
| | | Rel —Reliable |
| Dar —Darmour | JH —Jacques Haik | Relia —Reliance |
| Deka —Deka | JTPC —Jewish Talking Pic- | Rep —Republic |
| | ture Co | |

Rialto—Rialto
RKO—RKO Radio
Roach—Roach
Royer—Royer

SFI—Svensk Film Industri
Sher—Sherman
S-I—Selznick International
SP—Studios Photosonor
Spec—Spectrum
SR—State Rights
STP—Scandinavian Talking
Pictures
Sup—Supreme
Sw-P—Swiss-Praesens

Syn—Syndicate

T—Toeplitz
Tele—Telepictures
Tir—Tirennia
TM—Tobix-Magna
Tobis—Tobix
Treas—Treasure
Trek—Trekalog
20th-C—20th Century-Fox
Twick—Twickenham

UA—United Artists
UFA—UFA Films

Ukr—Ukrainfilm
Univ—Universal

VB—Van Beuren
Vic—Victory
Vit—Vitaphone
VP—Via Pathe
Wan—Wanger
WAP—Warsaw Art Players
War—Warner
Wechsler—Wechsler
Wel—Weldon
Wil—Wilcox
WK—Willis Kent
World—World

DIRECTORY OF PRODUCERS

Academy. See Conn

Ajax. Ajax Pictures Corp, 1501 Broadway, N.Y.
Alliance. Alliance Films Corp, 1270 6th Av, N.Y.

Ambassador. See Conn

Amkino. Amkino Corp, 723 7th Av, N.Y.

Associated British. Associated British Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.

British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1

British international. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.

Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome

Capitol. Capitol Film Productions, Ltd, 28 Brook St, London, W. 1

Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.

Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.

Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.

Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.

Conn. Conn Pictures Corp, Talisman Studios, 6040 Sunset Blvd, Hollywood, Calif.

Crescent. Crescent Pictures Corp, Talisman Studio, 4516 Sunset Blvd, Hollywood, Calif.

Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.

Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13

Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.

DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Empire. Empire Film Distributors, Inc, 723 7th Av, N.Y.

First national. See Warner

Fox. See 20th century-Fox

Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.

French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.

Futter. Wafilms, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif; Paramount Bldg, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1, London

Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1

General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.

Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Hollywood, Calif; 729 7th Av, N.Y.

Grand national. Grand National Films, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.

Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hirliman. Hirliman Productions, RKO Pathe Studios, Hollywood, Calif.

Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 729 7th Av, N.Y.

Imperial. Imperial Distributing Corp, 729 7th Av, N.Y.

Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.

Lenfilm. Lenfilm, Leningrad, U.S.S.R.

Libkow. Libkow Film, Marszałkowska 94, Warsaw

London film. London Film Productions, Ltd, 22 Grosvenor St, London, W. 1

Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.

Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.

Melody. See Conn

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.

Monogram. Monogram Pictures, 1270 6th Av, N.Y.; 4516 Sunset Blvd, Hollywood, Calif.

Moscow film studios. See Amkino

Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic Pictures Corp, 729 7th Av, N.Y.

Paramount. Paramount Productions, Inc, 1501 Broadway, N.Y.; 5451 Marathon Av, Hollywood, Calif.

Pathé. Pathé Cinema, 6 Rue Francoeur, Paris

Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; RKO-Pathe Studios, Culver City, Calif.

Regal. Regal Productions, Inc, 4516 Sunset Blvd, Hollywood, Calif.
 Reliable. Reliable Pictures Corp, 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
 Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
 Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; North Hollywood, Calif.
 RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.
 Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian Talking Pictures. Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.
 Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Ave, N.Y.
 Sherman. Harry Sherman Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.
 Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
 Studios Photosonor. Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris
 Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.
 Swiss-Praesens Films. Praesens Film A. G., Zurich, Switzerland

Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.

20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; Westwood Hills, Hollywood, Calif.
 Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
 United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
 Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Calif.

Van Beuren. Van Beuren Corp, 729 7th Av, N.Y.

Victory. Victory Pictures Corp, Foy Studios, Culver City, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.

Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.

Wilcox. Herbert Wilcox Productions, Ltd, Imperial Studios, Boreham Wood, Elstree, Hertfordshire, Eng.

OUTSTANDING FILMS OF THE YEAR

This is the season when many groups gather their "Ten Best" selections of various types. The editor has attempted to select the ten best films of the year on a basis of the opinions of some sixty critics in the three separate fields of audience evaluation; newspapers and periodicals; and the trade paper division. This is a difficult undertaking because it must be remembered that the audience suitability ratings by the special reviewing organizations are chiefly to pass on questions of morality and propriety; while magazines and newspapers wish to inform the adult patron of artistic and entertainment qualities; and the purpose of the trade paper reviews is to inform the exhibitor of probable commercial value. Sometimes there is a wide gulf between these three groups, but in general, the following ten may be said to have gained critical appreciation. The ten are given in alphabetical order. Others crowd closely after and they are included in a supplemental list which follows:

TEN BEST

CAMILLE
CAPTAINS COURAGEOUS
CONQUEST
THE GOOD EARTH
LIFE OF EMILE ZOLA

MAKE WAY FOR TOMORROW
NIGHT MUST FALL
STAGE DOOR
A STAR IS BORN
THEY WON'T FORGET

SECOND LIST

AWFUL TRUTH
BLACK LEGION
DEAD END
I MET HIM IN PARIS
LOST HORIZON

NOTHING SACRED
100 MEN AND A GIRL
THE PLAINSMAN
PRISONER OF ZENDA
STELLA DALLAS

TEN BEST FOREIGN FILMS

BALTIC DEPUTY
ELEPHANT BOY
ETERNAL MASK
JANOSIK
LIFE AND LOVES OF BEETHOVEN

LOWER DEPTHS
MAYERLING
REMBRANDT
THE SPANISH EARTH
VICTORIA THE GREAT

TEN BEST PERFORMANCES

Greta Garbo in "Camille"; Charles Boyer in "Conquest"; Barbara Stanwyck in "Stella Dallas"; Luise Rainer in "The Good Earth"; Paul Muni in "Life of Emile Zola"; Robert Montgomery in "Night Must Fall"; Dame Whitty in "Night Must Fall"; Harry Baur in "The Golem"; Bette Davis in "Marked Woman"; and Danielle Darrieux in "Mayerling."

The H. W. Wilson Company Table of Cumulative Indexing Service 1937 and 1938

PERIOD COVERED

Issue dated	CUMULATIVE BOOK INDEX	READERS' PERIODICALS UNABRIDGED	GUIDE TO LITERATURE ABRIDGED ED.	INTERNATIONAL INDEX TO PERIODICALS	INDUSTRIAL ARTS INDEX	AGRICULTURAL INDEX	EDUCATION INDEX	VERTICAL FILE SERVICE
1937								
June	June	June & July 1937	Sept 1936-Aug 1937 Ann Bd*	July 1934-June 1937 3-Yr Bd*	JAN-JUNE	JAN-JUNE	July 1936-June 1937 Bd*	June
July	JUNE-JULY	July	JULY-AUG	July	July	July		July
August					JULY-AUG	JULY-AUG		
September	JAN-SEPT	September	September	JULY-SEPT	JULY-SEPT	JULY-SEPT	JULY-SEPT	September
October	October	JULY-OCT	SEPT-OCT	October	October	October	October	October
November	OCT-NOV	November	SEPT-NOV	JULY-NOV	OCT-NOV	OCT-NOV	JULY-NOV	November
December	Dec & 1933-1937 5-Yr. Bd*	Nov-DEC	December		December and 1937 Ann Bd*	1937 Ann Bd*	December	Dec & JAN-DEC
1938								
January	January	JULY-JAN	Dec-Jan	Dec-Jan	January	January	Dec-Jan	January
February	JAN-FEB	February	SEPT-FEB		February	JAN-FEB	JULY-FEB	February
March	March	FEB-MARCH	March	DEC-MARCH	JAN-MARCH	JAN-MARCH	March	March
April	JAN-APRIL	April	MAR-APRIL		April	April	MAR-APRIL	April
May	MAY	FEB-MAY	May		APRIL-MAY	APRIL-MAY	May	May
June	MAY-JUNE	JUNE & JULY 1937-June 1938 Ann Bds*		July 1937-June 1938 Ann Bd*	JAN-JUNE	JAN-JUNE	July 1935-June 1938 3-Yr Bd*	June
July	JAN-JULY	July	July	July	July	July		July
August		JULY-AUG	July 1935-Aug 1938 3-Yr Bd*		JULY-AUG	JULY-AUG		
September	AUG-SEPT	September	September	JULY-SEPT	JULY-SEPT	JULY-SEPT	JULY-SEPT	September
October	October	JULY-OCT	SEPT-OCT	October	October	October	October	October
November	AUG-NOV	November	SEPT-NOV	JULY-NOV	OCT-NOV	OCT-NOV	JULY-NOV	November
December	Dec and 1938 Ann Bd*	Nov-DEC	December		December and 1938 Ann Bd*	1938 Ann Bd*	December	Dec & JAN-DEC

The term "Period Covered" is necessarily only approximate due to delay in receipt of issues of magazines indexed and the impossibility of printing all of the indexes simultaneously on the first day of the month. Each issue carries at the top of the first page of indexing more definite information.

Few new entries are made in the bound cumulation, so that any delay in receipt of bound issues results only in the inconvenience of using more than one alphabet.

THE ART INDEX is issued quarterly in December, March and June, with a bound annual cumulation. **THE BOOK REVIEW DIGEST** is published monthly except July with six months' cumulation. **THE INDEX TO LEGAL PERIODICALS** is issued bi-monthly, in September, November, January, March, May, July with a cumulation of the indexing for the year, in July, and a 3-year cumulated bound volume every third year.

LIBRARY LITERATURE is published annually in bound volumes. **THE WILSON BULLETIN for Librarians** is published monthly, except July and August. Subscription rate \$6 a year.

THE EDUCATIONAL FILM CATALOG, published quarterly in December, March, June, September, and December, also every effort is made to publish them promptly.

* Bound cumulations, because of size, are necessarily delayed beyond the last month of the index year, although every effort is made to publish them promptly.

† The monthly number appears as near the first of the month as it is possible to publish it. This is followed by a mid-monthly number except in July and August.

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